NOV 7'51A

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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'PIX SAFE FROM TV FOR 4 YEARS'

Feds Eyeing Free Plugs for Taxes, But It's the Recipient Who Pays

By JACK HELLMAN

Hollywood, Nov. 6.

The Mixmaster joke on radio may get a lot of laughs, but it isn't funny to Uncle Sam's revenooers. The jig is up for the gimmick guys, and Government operatives are moving in for the kill. They've put a difficult connotation on "giveaways" and made them a taxable item. Everyone else gets paid off, so the T-Men want to be cut in, too.

It's an old Hollywood custom, in radio and pictures, too, to sneak in plugs for a price. The payoff, as often as not, has been in merchandise (never cash), either the sponsor's product or hard likker by the case. The giver writes it off to legitimate business expense, which it is, but it's the recipient the feds are after. All this time the radio writers, actors, producers and incidental journeymen have failed to declare the "gratuities" in their income tax returns, and that's where the collections will be made. No fraud is charged, but what the Government wants is its fair share of the loot.

Several of the giveaway operators have also been active in pictures, planting a sponsor's product somewhere in a scene where it can be seen by millions in theatres. One instance is known where a "broker" stood the cost of an entire set just to spot the product on a table shelf. The customary payoff, as it is in radio, is a case or two of choice spirits.

What the Government collects will cover a period of three years.

(Continued on page 63)

This 'Preemie' Papoose (2 Lbs., 5 Oz.) Just Muffs Pro Debut at K.C. Burley

Kansas City, Nov. 6.

A "surprise" birth considerably revised the program at the Folly (burlesque) Theatre here last week. Princess La Homa (Mrs. Jules Fritt), featured dancer, was forced to hurry from the wings of the Folly to the hospital Saturday afternoon (27), minutes before she was to go on with her regular turn. Ten minutes after her arrival at Menorah Hospital, the dancer gave birth to a girl, prematurely born and weighing two pounds and five ounces. There was concern because of the baby's size, but by last weekend she was doing well enough.

Eddie Ross, Folly manager, was forced to announce to patrons that the show would have to go on without Princess La Homa due to "circumstances beyond our control."

La Homa, an American Indian, terped as usual at the previous Friday night show, and had done a number earlier in the Saturday show. She said she had been feeling fine until a few minutes before her second entry at the matinee.

Esprit in Columbus

Columbus, Nov. 6.

All radio stations in the city teamed up to sound an emergency call for Gene Liggett, chief engineer of WVKO, when he could not be located after his infant son had drunk turpentine.

All stations broadcast announcements asking Liggett to go to Children's Hospital. The engineer heard the announcement on his car radio and got to the hospital in record time. The son recovered.

Mayor Gets Gong On Detroit Video

Detroit, Nov. 6.

Mayor Albert E. Cobo was cut off the television screen by WWJ-TV Friday (2) during a campaign speech, when he failed to heed the repeated clanging of a timer's gong which was heard over the air in thousands of Detroit living rooms.

Appearing on an hour-long program with 23 other candidates for city offices, Cobo insisted he had not been informed to limit his speech to five minutes.

As the stagehand pounded on the gong, Cobo stopped, bewildered, in the middle of a sentence and said: "I am not familiar with your signal." Obviously miffed, he later told studio officials: "It isn't good to cut the mayor off the air. It was pretty crude."

It was Cobo's second brush with the station during his reelection campaign. A stalled auto had delayed Cobo's arrival for the same broadcast. When the program director attempted to enforce a last-to-arrive, last-on-the-air rule, Cobo prepared to leave without appearing, saying: "The mayor has other duties." That crisis was averted when a councilman insisted Cobo take his spot on the program.

Hedda Hopper's 16G 'H'wood Hostess' Vidpix

Hollywood, Nov. 6.

Syndicated columnist Hedda Hopper has been signed by Dial Productions for one of the most expensive vidfilm series yet offered —$16,000 per half-hour show. Format will have the cameras follow Miss Hopper during her daily rounds at such things as visiting the studios, gabbing with directors and stars, luncheon at Ciro's, etc.

Show is to be scripted by Stan Davis and Elon Packard, writers on the Eddie Cantor and Jimmy Durante shows for the last several years, and produced by film director John Van Geldern. Series will be titled "Your Hollywood Hostess."

BOTH IN EVENTUAL CO-OP, SEZ SCHARY

Hollywood will have nothing to fear from TV "for easily four or five years," says Metro production veepee Dore Schary. "That's how far away large-screen TV is for home consumption."

Schary notes that a TV network is now spending $1,000,000 a week for a 39-week season but Hollywood, he adds, is spending $6,000,000 a week, which means that film production investment this year will total $300,000,000. "It's not only a case of relative economic merits," says Schary, "but the quick distinction between seeing midget-sized peepshows at home, no matter how convenient and how 'right' the price—assuming that anything 'for free' makes it right—has already become an important factor. Perhaps that was not recognized by both sides, assuming that TV and the film industry are still in that north versus the south perspective."

Of the some 14,000,000 video sets now in the hands of the public, it's estimated that the majority have 10 and 12-inch screens. According to Schary, consequently, TV is still only a "peep-show" compared to films. "As long as there's such a preponderance of small screens in the home," he thinks, "TV will never be able to approach the scope of Hollywood." And, while most manufacturers are now turning out receivers with screens

(Continued on page 22)

CBS' Int'l Video Via UN Pickup

CBS-TV is taking another step towards making international video a reality, by setting plans to bring viewers in the U. S. actual televised pickups of the United Nations general assembly sessions from Paris daily, starting next Sunday (11).

Web will accomplish the feat through arrangements completed this week with the UN video committee and Paramount Pictures. UN is to televise the sessions daily in Paris, which will be kinescoped via Par's intermediate film method on the spot, edited and flown to this country for CBS transmission. CBS will thus have daily pickups within 24 hours after each session, and on an exclusive basis. Web plans to air a half-hour Sunday afternoons for 13 weeks, as well as cross-the-board in the 1 to 1:30 p. m. period.

Fast service is made possible both because of the time differential and the speed with which the Par system can kinescope a show. Par now can have a 35m film off the tube, developed and printed within 30 seconds after the show winds. Film outfit has guaranteed CBS it will have the kines by noon

(Continued on page 63)

Agencies Stress Vaude-to-Video Requires Experienced Theatre %-ers

Vaude departments of the major talent agencies are rapidly becoming lively adjuncts of the television divisions. The two sectors are assuming integration to the point where vaude experience and background plus a well rounded knowledge of acts are prime assets in the handling of teevee.

Music Corp of America, for example, is using theatre and cafe departments as breaking-in points for television. That office recently transferred two men from those wings to the TV setup. Harry Romm, head of the theatre division, also is handling the bookings of "Star of the Family." MCA guest talent department head is Johnny Greenhut, formerly in cafes.

The William Morris Agency has long used theatre men in tele. Harry Kalcheim, onetime talent booker for the Paramount circuit, is one of the top video men in that office. Ben Griefer, former manager of the Adams Theatre, Newark, services the Milton Berle show. Dave Shapiro is also an ex-vauder

(Continued on page 54)

Damone's GI

Nuremberg, Nov. 6.

Vic Damone, currently in Germany with the U. S. occupation forces, has been commissioned to produce and direct an all-GI show in which he will also star. It's planned to tour the troupe through all European countries where U. S. military personnel is stationed.

Damone was drafted into the Army last spring. He's now a private first class.

'Madam' to Tour, But Merman-Less

Although Ethel Merman will not be available, Leland Hayward hopes to send "Call Me Madam" on the road next season. The producer concedes that the star will be tough to replace. But he is going on the assumption that the project isn't impossible, since Mary Martin toured successfully several seasons ago in the Merman role in "Annie Get Your Gun," also an Irving Berlin hit.

Hayward figures that there's no chance of continuing "Madam" on Broadway without Merman. In the case of "Annie," business took a severe drop when the show played through the summer with a replacement. "Madam" will undoubtedly lose momentum by next June and might be costly to keep going through the summer with a lesser boxoffice name as lead, the producer feels.

With Miss Merman's contract due to expire June 1, the plan is to fold the production for the summer, while the star goes to the Coast to make the picture edition for 20th-Fox. If an acceptable suc-

(Continued on page 63)

France to Compensate U.S. Filmites for War Damages of $3,000,000

Paris, Nov. 6.

The French government is preparing to compensate American film men who suffered war damages from the German invasion. Claims filed total about $3,000,000 which would be paid here in francs.

The law about compensation for war damages specifies that amount granted must be reinvested here in the same line of business property as was lost. Thus, U. S. film men will find they hold non-transferable francs, which they can only use locally in the industry. No decision has yet been reached if these funds can be used for TV pix.

'Pacific' or 'Soporific,' It's Still Terrific for Martin in London

London, Nov. 6.

The entry of "South Pacific" into the theatrical arena has created the furor that was anticipated by the months of advance publicity, even though many of the critics seemed to go out of their way to be unduly tough. It seemed as if most of the scribes went to the Drury Lane opening last Thursday (1) expecting the greatest thing since the millennium, and were just not satisfied at seeing one of the best musical plays to hit the West End for many a long day.

Mary Martin's impact was all that was expected—and a little more. So great was her ovation that even after curtain fall she had to repeat a couple of the hit tunes from the show. Wilbur Evans filled the Ezio Pinza role with distinction, and a hand-picked cast of British and American artists made the production a notable landmark in the London theatre. This Rodgers-Hammerstein-Logan musical play will run almost as long as they care to keep it on. It was a winner before it opened, and a certainty after its premiere.

In contrast to the almost frenzied enthusiasm of the first-night audience (and apparently reacting to some extent against it) the critical reception of the show was mixed. Comment included such diverse estimates as "An evening of varied

(Continued on page 54)

Command Pic Show Falters in London; H'wood Stars Appear

London, Nov. 6.

This year's Command Film Performance at the Odeon, Leicester Square, failed to generate the impact of last year's peak although the pick of British studios, plus top Hollywoodites, participated. Biggest ovation was given Nat Karson's Empire Girls in a polished Charleston routine.

Show had some good ideas which were generally dissipated by inadequate scripting, although there were some lively lines on occasion. Best sketches involved Jane Russell and Dan Duryea, as a gangster and a moll; Orson Welles, as a magician assisted by Lizbeth Scott and Van Johnson; Peter Ustinov and John Mills as three stars of the '20s.

A sketch on the world film crisis was frittered away by feeble dialog. Film, "Where No Vultures Fly" (Ealing), was not up to Command Performance standards although well photographed and packed with exciting wild animal shots.

Show opened with a quayside scene at Southampton, with some of the U. S. players coming down the gangplank to be interviewed by commentator Leslie Mitchell. In the scene were Zachary Scott, Jane Russell, Duryea, Fred MacMurray, Peter Lawford and Van Johnson. A customs sketch, with Dennis Wilding and Lawford, got a good response, as did Burt Lancaster in a waxworks sketch. Other participants included Richard Attenborough, Anne Crawford, Herbert Lom and Sir Ralph Richardson.

Performance will aid the Cinematograph Trade Benevolent Fund and is estimated to yield around $85,000. Stage show was produced by Ben Lyon.

Linda Out of Hosp

London, Nov. 6.

Linda Darnell will be discharged this week from the London Clinic Hospital, where she has been a patient for the past three weeks. She has been suffering from jaundice.

Miss Darnell has about a day and a half of additional shooting in Dave Rose's "Saturday Island." Director Stuart Heisler has been cutting it without her scenes during the star's illness. She'll return to the U. S. at the end of the month.

DEFA Offers Kiepura Film Deal in Lieu Of Seized Polish Property

Berlin, Oct. 30.

A representative of the Russian-controlled DEFA studios in East Berlin approached tenor Jan Kiepura here this week with an offer to award him full compensation for his investments which were seized by the Nazis when they invaded Poland and later seized by the Russians who turned them over to the Communist government. Kiepura was asked to sign a contract for a minimum of three pix which would be subject to his recommendations.

Kiepura's major investment was in a Warsaw hotel which cost him some $800,000. At the time of the Nazi invasion, however, the total amounted to over $2,000,000. His other investments brought the total to almost $3,000,000. The DEFA deal did not specify payment in dollars but rather in coal, which would be exported by Poland to some hard currency nation and credited to Kiepura. Kiepura has nixed the deal which he estimates would pay off $1,000,000.

Kiepura recently gave a concert here at the Titania Palast which went over big with the audience, although some Berlin crix severely criticized him for singing selections from "Martha" and "The Merry Widow" in English. The newspaper Der Abend demanded to know why a German kammersinger (who is Polish American) should sing a German song (Lehar is Austria-Hungarian) in English. The newspaper Telegraf said that the audience gave him a "polite applause" (actually they thundered an ovation which lasted 45 minutes). Other Berlin papers gave the Kiepuras very favorable reviews.

The Berlin crix reaction to Martha Eggerth and Jan Kiepura is reminiscent of the reception given the "Oklahoma" and "Medea" performance here during the Cultural Festival in September. At that time the Berlin crix were varied in opinion ranging from bad to good.

Kiepura has been holding sessions with Arthur Brauner of the C.C.C. studios and Bobby Luettge, Berlin script writer. They have discussed a film for Kiepura based on the life of Franz Lehar.

Rogers Jr. as Sr.

Hollywood, Nov. 6.

Will Rogers, Jr., will play the title role in "The Will Rogers Story," starting late next month at Warners.

Ruth Roman will be femme lead, with Michael Curtiz directing and Robert Arthur producing.

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London Crix Rap 'David' For 'Phony Morality'

London, Nov. 6.

In its first London notices, "David and Bathsheba," which opened last Thursday (1) at the Leicester Square Theatre, has been rapped by the critics. Declaring that "Hollywood's phony code of film morality" had never been so completely exposed, A. Jympson Harman, Evening News critic, asserted the picture deserved an "X" certificate (which precludes admission of youngsters under 16) "to prevent young people from having their moral values debased."

Harman refers to this "code-satisfying" film and its "pernicious glorification" of the intrigues and meannesses of David and his paramours.

Milton Shulman, Evening Standard scribe, who says that "reverence in Hollywood is usually expressed in terms of mere cash" adds: "A few thees and thous can make violence acceptable and sex unassailable."

Korean War's 1st 100%-GI Legiter Mulled in D. C.

Washington, Nov. 6.

First all-soldier show of the Korean War is currently in the talk stage, with basic details already worked out and awaiting official approval. If plans jell, show will be launched with USO approval and an all Air Force cast.

Opus under consideration is an 11-character comedy by film actor Alan Mowbray. Action is based on jet pilot operations in Korea, and includes one female in a minor role, to be played by a native Korean if possible.

Mowbray, actively interested in the armed forces entertainment problem via his "Remoters," a group which treks to off-beat outposts every weekend, already has lined up volunteers for production of the show. He has told Pentagon execs that he has lined up a stage designer and a Coast advertising outfit to do press books, brochure and promotion on cuffo.

Idea would be to recruit 11 Air Force men of some experience and talent via worldwide search of all bases. Nationwide tour of camps would probably follow, possibly on a USO benefit pitch, with Broadway as an ultimate goal.

Top B'way Choreographer Robbins Dances With Terp Troupe for Bare Minimum

Jerome Robbins—who is making about $700 a week from his royalties as choreographer on two of Broadway's biggest hits, "The King and I" and "Call Me Madam"—is appearing with the N. Y. City Ballet Co. in its forthcoming fall season as an $85 to $100 a week dancer.

Robbins will dance the lead in George Balanchine's "Tyl Eulenspiegel," which has its world preem at City Center, N. Y., Nov. 14, and probably appear during the troupe's five-week engagement in his own ballets, "Age of Anxiety" and "Prodigal Son," as well.

Robbins is assistant artistic director of the Center troupe, for which he receives no pay. He also waives royalties on his ballets. He gets about minimum as a dancer, taking lead roles in several productions. His Broadway fees permit him the leisure and inclination to work with the ballet troupe on this nominal basis. Robbins will also appear with the troupe as dancer in its midwinter (February) four-week engagement, and probably accompany it to Europe in late spring for a tour.

Holman Eyes Europe

Russell Holman, Paramount's eastern production head, planes out of New York for Europe today (Wed.). It's a regular trip which he takes at this time each year to gander possible story properties, talent and European production potentials.

He'll visit London, Paris and Rome, returning in about two weeks.

This Week's Football

By MARTY GLICKMAN

(WMGM, Paramount Newsreel, Theatre Network TV Sportscaster)

COLLEGE

Games†	Selection	*Pts.
EAST		
Army-Citadel	Army	13
Kaydets now playing in their own class.		
Boston U.-Oregon	Boston U	7
Pacific Coasters have never seen the likes of Aggonis.		
Brown-Rutgers	Brown	6
Brown has a set of fine running backs.		
Colgate-Bucknell	Bucknell	13
Bucknell heading for undefeated season.		
Columbia-Dartmouth	Columbia	7
Tough ball game! Mitchell Price gives Lions the edge.		
Cornell-Michigan	Michigan	14
Cornell disappointing after early buildup.		
Villanova-Detroit	Villanova	13
Villanova one of the east's best representatives.		
Harvard-Princeton	Princeton	21
Kazmaier and company for 20th straight.		
Holy Cross-Marquette	Holy Cross	26
Crusaders can handle any opposition.		
Navy-Maryland	Maryland	14
Both clubs continue the way they've been going.		
Temple-NYU	Temple	7
Hugh Devore just doesn't have the personnel.		
Penn State-Syracuse	Syracuse	6
With a two-week layoff, Syracuse is ready for this one.		
SOUTH		
Rice-Arkansas (nite)	Arkansas	7
Razorbacks have been spoilers of the southwest.		
Mississippi-Auburn	Mississippi	13
Ole Miss has been coming along.		
Texas-Baylor	Texas	7
Baylor Bears on the skids.		
Clemson-Boston College	Clemson	14
BC Eagles having a poor season.		
Duke-Wake Forest	Duke	13
Blue Devils sure surprised Georgia Tech.		
Florida-Georgia	Georgia	7
This is a tough one; anybody's game.		
Georgia Tech-VMI	Georgia Tech	20
Rambling Wreck, though tied, still outstanding.		
Tulane-Kentucky	Kentucky	7
Now that they're rolling, Wildcats are powers.		
Louisiana State-Vanderbilt (nite)	Louisiana State	13
Only the best beat the Bengals.		
Virginia-North Carolina	Virginia	6
Upset! Cavaliers only beaten once.		
Southern Methodist-Texas A&M	Texas A&M	7
Stop Freddy Benners and you stop SMU.		
Tennessee-Washington & Lee	Tennessee	20
Stiff test for the undefeated Volunteers.		
MID-WEST		
Illinois-Iowa	Illinois	14
Illini and Karras headed for greatest season.		
Minnesota-Indiana	Minnesota	7
Golden Gophers always toughest in late season.		
Iowa State-Nebraska	Iowa State	6
Nebraska without Reynolds isn't much.		
Northwestern-Purdue	Purdue	7
Boilermakers getting up steam.		
Michigan State-Notre Dame	Michigan State	6
Game of the day! Spartans more experienced.		
Pittsburgh-Ohio State	Ohio State	20
Vic Janowicz still an All-America for Buckeyes.		
Missouri-Oklahoma	Oklahoma	13
Don Faurot just doesn't have the horses.		
Tulsa-Kansas State	Tulsa	7
Tulsa has been knocking off some good wins.		
Wisconsin-Pennsylvania	Wisconsin	19
Badgers are one of the Big Ten's best.		
FAR WEST		
California-Washington	California	14
California bounces back.		
Colorado-Utah	Colorado	7
Colorado an improving club.		
Idaho-Washington State	Washington State	13
Idaho is cold potatoes on the Coast.		
Oregon State-UCLA	UCLA	7
You've got to go with Uclans after Cal. win.		
Southern California-Stanford	Southern Cal	7
This is for the Rose Bowl.		
PROFESSIONAL		
NY Giants-Washington Redskins	Giants	14
Giants did it before; they do it again Sunday.		
Los Angeles Rams-Chicago Cardinals	Los Angeles	21
Waterfield and Hirsch too much for Cards.		
Cleveland Browns-Philadelphia	Cleveland	7
Eagles looking to avenge last year's early defeat.		
Chicago Bears-Detroit Lions	Lions	7
Lions must win to stay in contention.		
San Francisco-NY Yanks	San Francisco	10
Celeri is good, but not that good.		
Pittsburgh-Green Bay	Pittsburgh	7
Steelers always rough late in the season.		

Season's Record

Won, 160; Lost, 83; Ties, 9; Pct., .659

(Ties Don't Count)

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

**Point margins are estimates, not official odds.*

'BOZO' SEEKS $500,000 FOR CAP'S USE OF TAG

Los Angeles, Nov. 6.

Larry Valli, who claims to have used the "Bozo the Clown" tag for a generation, filed a $500,000 suit against Capitol Records in Superior Court here over unauthorized and uncompensated use of the name. Four "John Does," who appeared in sketches recorded by the plattery under the "Bozo" album title, also were named in the action.

Cap recorded the album about five years ago. Dispute flared into the open when the original album was expanded into a video program. Valli charges there was immediate conflict since he also has been working television under the tag he's used since around 1917.

Asks Sup. Ct. to Validate 'Common-Law' Marriage To Kalmus in Co. Issue

Washington, Nov. 6.

Natalie Kalmus today (Tues.) asked the U. S. Supreme Court to declare valid her "common-law marriage" to Dr. Herbert T. Kalmus and, in so declaring, to give her partnership rights to the latter's holdings in Technicolor, Inc., which he heads.

Plaintiff's suit originally was dismissed by a trial court in California and the California Supreme Court refused to review it. Mrs. Kalmus' petition to the top tribunal here

(Continued on page 25)

TV DRIES UP OLD-PIX SOURCES

Unexpectedly Big $3,750,000 Is Cost To Decca for U Tie; Rank a Snag?

Unexpected size of the block of stock which Decca last week acquired in Universal considerably smooths the record company's path toward control of U. Buy-in cost Decca approximately $3,750,000.

With ownership of almost one-third of the outstanding stock, Decca could face formidable opposition only from J. Arthur Rank on its plans for a merger of the two companies. Meld requires approval of two-thirds of the shareholders in both companies. Decca is well on its way toward getting such okay, since it acquired 304,400 potential votes out of the total of slightly over 1,000,000 shares and option warrants outstanding.

Rank with 134,900 shares, could definitely be a thorn in the side of Decca prexy Milton R. Rackmil if the British pic tycoon determined on a proxy fight versus the projected merger. Rank's attitude so far, however, has been non-committal.

His stand is: Work out your reorganization plan and let us study it. Then we'll tell you whether we'll vote for it or not.

U prexy Nate J. Blumberg and Rank have generally seen eye-to-eye in the past, so there is no reason to assume trouble ahead.

(Continued on page 20)

'That's My Boy' a P.D., Hazen Replies to Suit Vs. Wallis by Schnoz

No one is sufficiently identified with the expression, "That's My Boy," to have rights in it, according to Joseph Hazen, who's a partner in Hal Wallis Productions. He made the assertion this week in commenting upon a $350,000 damage suit brought by Jimmy Durante in N. Y. Supreme Court last Wednesday (31) against Paramount, Wallis Productions, United Paramount Theatres, Martin & Lewis, Cy Howard and himself.

Charging "unfair competition" of his property rights, Durante seeks to restrain Par and Wallis from using "That's My Boy," title of a recent M. & L. release. His music publishing firm, claims the Schnoz, turned out a tune of the same label cleffed by Jackie Barnett and Sammy Fain. Resulting confusion from the M. & L. film, he alleges, damaged the pub to the extent of $350,000.

Durante maintains the title has been identified with him having

(Continued on page 20)

SKOURAS, KAZAN SCOUT GREECE FOR INSPIRATION

Athens, Nov. 6.

Idea long lurking in Spyros Skouras' mind—that there's a good pic to be made with a Greek background—was the principal reason for Elia Kazan's trip here last week. It was the director's first visit to Greece in about 30 years, and Skouras took him on a personal tour of the country.

The 20th-Fox prez had no definite idea in mind for a story, but thought a first-hand looksee by Kazan might inspire the latter. Kazan is of Greek extraction, although he was actually born in Turkey. He was last here on a visit with his family when about 12, and he took the occasion to look up some relatives last week.

After showing the 20th-Fox megger the sights, Skouras took off for the Near East. Kazan was slated to fly out yesterday (Mon.) for Cherbourg, where he was to meet playwright Tennessee Williams. They are returning together on the Queen Elizabeth, due next Monday (12).

Kazan has no pix on his agenda at the moment. His immediate plan is to do a legiter made up of Williams' "Camino Reale" and one or two other short plays.

Judy for 'Jumbo'?

Judy Garland may return to her home lot, Metro, on a one-picture deal in "Jumbo." It's in the talk stage at the moment although the studio has owned the property for some time.

Jimmy Durante might be in the same role he created in the stage original when Billy Rose produced it at the old Hippodrome.

M-G Holding Line On Prod., But Par May Cut Schedule

Top-level production policy confabs at Metro and Paramount homeoffices last week produced mixed results. M-G will attempt in 1952 pretty much a repeat of the present year's program in quality and quantity, while Par will make an effort to reduce the number and up the standard if possible.

In the huddles at Metro were production chief Dore Schary, his chief executive officer, Eddie Mannix, and Loew's prexy Nicholas M. Schenck. In the talks at Par were production topper Y. Frank Freeman, prez Barney Balaban and his staff. Freeman's principal aide, Don Hartman, arrived in New York Monday (5) to continue the talks after Freeman returned to the Coast.

Issue which Par and Metro execs were at grips with—and which other companies have met or will meet—was to determine the size and strength of their programs for 1952. Problem has been brought to a head by the fact that nothing but top pix are showing profits.

(Continued on page 63)

TRUMAN HOSTS SCHARY; DISCUSS PIX IN D.C.

Washington, Nov. 6.

Metro studio topper Dore Schary called at the White House yesterday (Mon.) to talk pictures with President Truman and was guest of honor today (Tues.) at a luncheon given at the Pentagon. Then he proceeded to New York for the world preem of Metro's "Quo Vadis."

While in Washington he also addressed a luncheon of the National Jewish Welfare Board and accepted an award of merit by the Veterans of Foreign Wars for the film, "Go for Broke." Presentation of the award was made Sunday by Frank C. Hilton, national VFW commander.

Schary's visit to Washington is largely in connection with his desire to make more entertainment films about the military services.

Host of the Pentagon luncheon was Clayton Fritchey, director of information for the Department of Defense.

Wallis Signs Booth For 'Little Sheba' Pic

Shirley Booth is set to star for Hal Wallis in "Come Back, Little Sheba," doing the same role she played in the Broadway legiter from which the Wallis version is being adapted. It will probably go before the cameras early next year.

Wallis has been east about two weeks, confabbing with his partner, Joseph Hazen. He has seen a number of shows, gone over ad campaigns and huddled with execs of Paramount, which releases the W-H product.

Deal with Miss Booth is a revival of one started last spring. Actress is now in "Tree Grows in Brooklyn" on Broadway.

GOTTA MAKE 'EM JUST FOR VIDEO

Unless the majors suddenly open their vaults, there are few more old features in prospect for television. It has pretty much chewed up the independent U. S. and British product.

Result is that the time now filled by films dredged out of the vaults will gradually be taken over by pix specially made for video. They will almost all be of half-hour length, however, rather than full features. Latter are still much too expensive to make for tele.

Feature-length product is in more demand and fetching higher prices than ever. But the telepix distribs who have been bidding for it have pretty much encouraged the indies to scrape the bottom of the barrel. There are just very few additional pictures of any merit left—even on TV standards.

One hypo to the field came a couple weeks ago with the formation by Edward Small and Sol Lesser of Peerless Television Productions, Inc. They're releasing through the setup 27 pix with name casts and good values.

Avidity with which their being greeted is the fact that deals for the whole batch have already been made in Chicago and Los Angeles at the highest prices yet paid for TV product. An excess of $50,000 is involved in each deal.

Lesser and Small may scare up some additional films from their

(Continued on page 60)

'UA-Type' Setup For L. B. Mayer?

Hollywood, Nov. 6.

With Louis B. Mayer talking to players, technicians and agents, welter of speculation developed here this week as to the plans of the former Metro production topper. He remained mum, but it appears certain that he is planning an indie film-making unit.

One report states that Mayer will form his own "United Artists-type" firm, personally supervising and financing a group of top indie producers, directors and freelance stars. Another is that he is talking

(Continued on page 53)

Raftery, Emanuel Board Nominees In Mgmt. and Minority Proxy Pleas

Battle for control of RKO Theatres went to the company's 13,000 stockholders yesterday (Tues.) with formal launching of a drive by a dissident minority to elect its own candidates to the five-man directorate in direct opposition to the management - nominated slate of five incumbents plus a sixth member.

In its notice of annual meeting, set for Dec. 6 in Dover, Del., and proxy solicitation, the corporation proposed expanding the board to six members and offered Edward C. Raftery, industry attorney and former United Artists president, as the additional candidate.

Dissident stockholders committee headed by David J. Greene, investment adviser, in turn sent out its own proxy statement to all stockholders asking the election of Greene and four associates to the board. Group stated it controls 281,688 shares, representing over $1,200,000 in market value, of the

(Continued on page 22)

'Movietime' Moves Again

Hollywood, Nov. 6.

Marvin Schenck, Hollywood coordinator for "Movietime, U.S.A.," has lined up five additional tours covering eight states during November and December.

Two troupes will visit Utah, Idaho, Montana, Western Pennsylvania and West Virginia late this month. Starting Dec. 1, three crews will cover Alabama, Mississippi and Louisiana.

Biz Leveling Off After Reaching Mid-Sept. Peak

Upturn in theatre biz, which began early last spring, has leveled off. Hope that the climb in grosses would continue through the fall has now been dashed. B.o. hit a peak about Sept. 15 and has failed to make the anticipated gains since then.

Grosses are running about the same as a year ago—which is encouraging in a sense. Each year since 1947 they had been lower than the prior stanza. So the continued decline has at least been halted.

Whether it is television that's doing it is anyone's guess. Last year, the b.o. fell markedly when the new video shows went on the air during September. This season there wasn't that decisive fall in attendance, just a leveling. During the early fall, when grosses should be climbing, to a Thanksgiving peak, they failed to gain.

Principal phenomenon facing the pixites is the failure of medium and small films to do biz. One of the pleasant surprises of the summer upturn was that the lesser pix began to show a little strength. But with the coming of fall, there's been a greater lapse than ever in the pull of anything but a few top pix. Latter are doing great, but there can never be enough of

(Continued on page 57)

'Revolution' in H'wood Production Setup Due In 2-3 Years: Zimbalist

Complete overhauling of Hollywood's pic-making operations is envisioned in two to three years by Sam Zimbalist, Metro producer who held the reins on "Quo Vadis." He's sure a "revolution" is coming within that period but is not so certain on the specific form it will take.

Zimbalist believes the dictates of the public ("they're buying only top entertainment; they can get boredom at home with TV") will force the various studios into production of fewer films. But these must be carefully planned to meet the new audience demands.

"Concentration on the lesser schedules will mean more thought-out selection of scripts—there

(Continued on page 20)

National Boxoffice Survey

Storms Hurt Trade; 'American in Paris' No. 1 for 2d Week in Row, 'Streetcar' 2d, 'Fox' 3d

Current week is a case of four standout pictures carrying the boxoffice load as many key cities covered by VARIETY noted a slight biz reaction. In some spots it was caused by early storms and unusually cold weather. Others blamed the latest tax boost as well as some lightweight product.

Champ at the wickets for second week in succession is "American in Paris" (M-G) with a healthy lead. Additional playdates, some of them upped-scale runs, will boost "Streetcar Named Desire" (WB) to second position with nearly $280,000 total gross.

"Desert Fox" (20th), second last week, is copping third money although in holdover dates in many keys. "Blue Veil" (RKO), just launched last week, is showing enough to easily finish fourth. "The River" (UA), also comparatively new, will be fifth.

Sixth place goes to "Day the Earth Stood Still" (20th), with a batch of new engagements bringing it up again. "The Mob" (Col) will take seventh spot while "No Highway in Sky" (20th) is eighth. "Tales of Hoffmann" (Indie) is winding up ninth. "The Well" (UA), "Across Wide Missouri" (M-G) and "Behave Yourself" (RKO) round out the Top 12 list in that order.

"Texas Carnival" (M-G) and "Come Fill Cup" (WB) are runner-up films.

Few of the new entries indicate great promise outside of "Veil," which is fourth currently, and "10 Tall Men" (Col), only in one spot. Latter still is sock in second week at N. Y. Victoria. "Hotel Sahara" (UA) is rated so-so in Providence. "Let's Make It Legal" (20th) is weak this session. "On the Loose" (RKO) likewise is disappointing currently. "Tanks Are Coming" (WB) is rated mild in Boston. However, "The Racket" (RKO) is solid in Detroit, nice in Philly, good in St. Louis and strong in Chi.

"Happy Go Lovely" (RKO) shapes nice in Omaha and Louisville. "Ran All Way" (UA) is okay in Omaha. "Bright Victory" (U) looks great in Philly.

"Place in Sun" (Par), not showing in many top keys this stanza, is husky in Washington, good in Minneapolis and neat in Providence. "Little Egypt" (U) is classed lively in Cincy.

"Mr. Imperium" (M-G) is dull in Washington and Philly. "Iron Man" (U) looks okay in K. C. and big in Portland.

"Capt. Fabian" (Rep) shapes fine in Chi and Pittsburgh. "Detective Story" (Par), which opened at N. Y. Mayfair this week, is fine in Seattle.

(Complete Boxoffice Reports on Pages 10-11)

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INDEX

Band Reviews 46
Bills 53
Chatter 62
Film Reviews 6
Football 2
House Reviews 54
Inside Legit 56
Inside Music 46
Inside Pictures 20
Inside Radio 36
Inside Television 30
International 14
Joe Laurie, Jr 48
Legitimate 55
Literati 61
Music 40
New Acts 53
Night Club Reviews 52
Obituaries 63
Pictures 3
Radio-Television 26
Radio Reviews 34
Records 40
Frank Scully 61
Television Reviews 28
Vaudeville 49

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Rep Allots $1,000,000 for Plunge Into Tele Production in January

Hollywood, Nov. 6.

Republic will begin shooting telepix in January, prexy Herbert J. Yates disclosed this week.

Yates says approximately $1,000,000 is being allocated to launch the program, which will include a series of 15-minute, 30-minute and hour segments for video. Oaters, dramatic, adventure and variety formats are planned. The finished product will be turned over to studio's subsidiary, Hollywood Television Service, for sales and distribution.

Budgets on the half-hour telepix will be about $25,000 each, the Republic topper said. He made it clear that the million-dollar figure is simply a starter, that the studio plans to spend far more once the telepix are rolling. In some cases studio contractees will be used in the vidpix, and so will producers and others associated with Republic.

Monogram and UI have previously announced they plan telepix production.

Speaking of Gene Autry's suit to prevent the studio from selling his pix to TV, Yates bristled. "We have a right to sell these goods. He has no right to them." As for the charge by Autry that Republic and other film studios conspired to more or less force actors to ink pacts giving studios the TV rights to their pix, Yates snorted, "That's nonsense! Every studio hates my guts for what I'm doing in television. They want us to take the crop and plow it, but they won't do it. I suppose they'll come into it if they decide our work is successful. I don't think the other studios were too unhappy about Judge Pierson Hall's decision," he commented acidly.

Yates was referring to Federal

(Continued on page 22)

British Cartoon 'Farm' Set By L. de Rochemont With Frozen 'Boundaries' Coin

Deal made last week by Louis de Rochemont for production in England of a feature-length animated film based on George Orwell's "The Animal Farm" will be financed with frozen pounds earned by the producer's "Lost Boundaries." De Rochemont anticipates also buying up additional frozen coin from U. S. distribs for the joint production with Halas and Batchelor Cartoon Films, Ltd., of London.

John Halas, of the British firm, is now in New York conferring with de Rochemont and Lothar Wolff, de Rochemont's aide, on final details for the film, which is slated to begin rolling as soon as Halas returns to London. Halas is also lining up American artists to join his European staff. "Animal Farm" will be the British outfit's first full-length theatrical cartoon.

Work on project was begun last March when Orwell's widow, now Mrs. Sonia Blair, gave an option to de Rochemont with proviso that she would have okay on script to assure preservation of spirit and intent of Orwell's social satire.

RD-DR Corp., the de Rochemont company, declined to name amount turned over for book's rights, nor would it disclose budget appropriated for the production. With production beginning almost immediately, the feature is expected to be ready for release by mid-1953.

John Reed, a former Disneyite who has been doing some work for the J. Arthur Rank organization, heads the American art delegation now in London.

SECOND COLE-MGM CONTRACT SUIT STARTS

Los Angeles, Nov. 6.

Lester Cole's breach-of-contract suit against Metro comes up for its second trial today (Tues.) before Federal Judge Leon Yankwich. Jury in the first trial awarded Cole $70,000, but the verdict was overruled by the Ninth Circuit Court of Appeals.

Original suit was filed by Cole when Metro cancelled his writer contract after he was cited for contempt by the House Un-American Committee four years ago.

Silverstone Kin Returns From Europe Art-Pix Prod.

Marilyn Silverstone arrived from Europe Monday (5) on the Queen Mary with footage for six Art Films productions filmed abroad during the last eight months. She was associate producer on the series.

20th-Fox will distribute the 10-minute subjects. Lensed in color, they deal with Botticelli, Rembrandt, Vermeer, Degas, Renoir and Raphael. Miss Silverstone's itinerary included England, Spain, France, Italy and Holland. She is daughter of Murray Silverstone, 20th-Fox's foreign chief.

Par May Seek Channel to Test Color in N. Y.

Paramount may eventually seek a channel for color video airing in New York. This is in addition to plans now being formulated for tinted telecasting over the company's present station in Los Angeles, KTLA. Experimental color broadcasts over the latter outlet will require no further Federal Communications Commission approval than Par already holds.

KTLA airing is being held up by Par's decision to build its own color cameras. Its efforts to buy, borrow or lease cameras from the Columbia Broadcasting System, after the latter stepped out of the color field a couple weeks ago, has borne no fruit.

CBS refused to let Par have any of its newer units. It offered to sell only one old remodeled RCA camera and wanted $30,000. It claimed $10,000 of that price was for "engineering."

Par held the price to be exorbitant and issued a rapid nix. In any event, it would need at least two cameras. As a result, it has started its own engineers on production of them.

Company is anxious to get color video on the air as a means of spurring use of its Lawrence Chromatic tele. tube. It now has a recently-

(Continued on page 16)

ABC's Script Editor Answers 'Story Dearth'

New York.

Editor, VARIETY:

I was amused by the VARIETY yarn about "story dearth." One would suppose that most filmwriting was indeed head and shoulders over TV and radio writing. Having served a term of duty as an eastern story ed I am acutely aware of the ease with which these isolated gentry may lapse into bitter preciousness from time to time, yet never to such a point as indicated by the quotes attributed to an eastern story ed in the piece referred to.

The sorry facts are that both TV and film writers suffer from the same affliction—agency and production brass with an affinity for making multiple decisions in order to make no decision at all. Being concerned merely with what they want without stopping to ask themselves if what they want is good, the heat is constantly on the writer, who needs must turn in his script as soon as possible in order to save time for the rewrites. Much is quoted to the effect that TV screenwriters are heard bragging that it took them a very short time to write a script. Perhaps quite true; yet when you consider the total writing time on the average film and divide it by the number of writers who worked on the script you might find that filmwriters also do not have unlimited time to devote to the problems of character, situation, etc., which is evident in most movies one sees.

Nothing good can be written without allowing the writer to be creative, without looking at the writer as a talent instead of as the means of "developing" a property from which the kernel has

(Continued on page 24)

October's Top 12

1. "American Paris" (M-G).
2. "Streetcar" (WB).
3. "Place in Sun" (Par).
4. "David Bathsheba" (20th).
5. "Desert Fox" (20th).
6. "Earth Stood Still" (20th).
7. "Texas Carnival" (M-G).
8. "The Mob" (Col).
9. "Golden Horde" (U).
10. "Saturday's Hero" (Col).
11. "People Will Talk" (20th).
12. "Leathernecks" (RKO).

Korda, Lopert Stall New Deal

Sir Alexander Korda, in New York last week, failed to consummate a projected deal with Lopert Films for distribution by the latter of additional Korda films.

Arrangement may still be worked out, however, for Lopert to handle three more Korda pix. They are "Gilbert & Sullivan," "Sleeping Beauty" and "The Sound Barrier." All are nearing production. Deal with Lopert would entail a cash advance against a percentage, as in the case of the previous contract.

Previously, Lopert took on 13 Korda pix for an advance of $1,080,000 and a percentage. Ten of these have since been turned over to Snader Films for distribution to television, as well as theatres.

Korda unexpectedly extended his stay by several days last week. Wilfred Moeller, controller of Korda's British Lion distributing company, planes out of New York Friday (9) for his London headquarters. He's been in the U. S. about three weeks.

MPAA Hires Top Legalites In FCC Fight to Snare Theatre TV Channels

Hint of a hard fight ahead on the industry's request for theatre television channels caused the Motion Picture Assn. of America last week to enlist double-plied legal talent. It hired two top law firms, one in New York and one in Washington, to represent it before the Federal Communications Commission in hearings slated for next Feb. 26.

On the New York end is James Lawrence Fly, former chairman of the FCC. In Washington attorney is Vincent B. Welch, of the firm of Welch, Mott & Morgan, which handles considerable radio and TV work before the Commission. Partner Ed Morgan is now chief enforcement officer of the Office of Price Stabilization and former counsel for the Tydings Committee, which investigated the State Dept.

Fly's law partner is Peter Shuebruk, who was formerly his aide at the FCC. He is expected to be active with Fly in preparing the industry's case for presentation at the hearings.

Behind these legal appointments is some FCC history that the MPAA's television and law committee, which recommended the counsel, has been going over. FCC in the past has pushed off other pri-

(Continued on page 53)

STORY CHOICES BALK THURBER PIC CARTOON

Difficulty in selecting the right stories is reportedly holding up conversion of James Thurber's tales to a proposed full-length cartoon feature by United Productions of America. Thurber and his agent, J. G. Gude, expect to get a progress report and word on a definite starting date from UPA shortly.

Snag has been caused, Gude says, by discovery that some of the Thurber yarns were not as adaptable as originally proposed. As a result, stories are being scanned to find the six or seven needed for the future. High on the list are "The White Deer," "The Midget" and two "Mr. and Mrs. Monroe" yarns.

Finding a writer to translate the material to the cartoon medium is another problem. Gude said he doubted Thurber could find time to do the job. He pointed out, however, that the author would be available as a consultant.

N. Y. to Europe

Russell Holman
Wilfred Moeller

'American' Paces October Grossers, 'Streetcar' 2d, 'Sun' 3d, 'David' 4th

Straight dramas and musicals paced the boxoffice pictures in October, according to reports of VARIETY correspondents in 25 key cities. Of the top four films two were dramatic productions, one was a spectacle and the fourth a musical.

"American in Paris" (M-G), the musical, led last month by a fine margin. Although out in circulation only to a limited extent excepting for the last two weeks of October, the Gene Kelly tinter registered over $900,000 in grosses for the month.

"Streetcar Named Desire" (WB) was a strong second-place winner. It was never below fourth all month and second for two weeks. It showed gross of better than $800,000.

Contest for third position narrowed down to "Place in Sun" (Par) and "David and Bathsheba" (20th), latter being boxoffice champ in September. "Sun" really got into stride last month, moving up from seventh slot in September to finish third with close to $700,000 total gross in keys covered by VARIETY. It consistently landed big to smash totals. "David" copped fourth money despite being a holdover in most keys it played last month. Pic had done the more extensive coin in September, when it was first.

"Desert Fox" (20th), launched near the end of the month, showed such coin-getting prowess the two weeks it was out in release that it was a solid fifth-place winner.

(Continued on page 22)

NPA's Drive-In OK Stirs Coast Ruckus

Los Angeles, Nov. 6.

Citizens of Montebello and Long Beach raised a ruckus when the National Production Authority granted a permit for construction of two drive-in theatres by the Eagle Theatres Corp. It was charged all materials were needed for schools and road building.

Later it was explained that the company already had the materials on hand and would not have to dip into critical supplies.

Foreman's New Pards Sticking As Cooper Exits

Hollywood, Nov. 6.

Despite Gary Cooper's withdrawal last week, Carl Foreman's other partners will stick with him in his new indie unit, as far as can be learned. Robert L. Lippert, who will finance Foreman and distribute his product, is apparently also withstanding the type of Hollywood pressure which caused Cooper to pull out.

Partners in the unit sticking by Foreman are I. H. Prinzmetal, Cooper's attorney; Sidney Cohn, Foreman's attorney, and Henry C. Rogers, publicist. All have been subjected to the same campaign by columnists and right-wingers here, but, of course, to a much lesser degree, since they are not in the public eye as the star is.

Declaring it was "better for all concerned," Cooper pulled out of the proposed Carl Foreman Productions while at the same time expressing faith in Foreman's loyalty as an American citizen.

Spokesman for Cooper said he was "convinced of Foreman's loyalty and his opinion has not changed. However, he has received considerable notice of reaction and thinks it better for all concerned that he not purchase this stock."

The "reaction" was based on Foreman's appearance before the House Un-American Activities

(Continued on page 20)

N. Y. to L. A.

Richard Charlton
William Ching
Audrey Christie
Louis Cohen
Ludwig Donath
Jimmy Durante
Eddie Jackson
Muriel Lawrence
Barree Lyndon
Roland Martini
Dennis O'Keefe
Walter Reilly
Norton V. Ritchey
Jane Russell
Joseph Santley
Dore Schary
Eugene Zukor

Europe to N. Y.

Ray Bolger
William Ching
Finlay Currie
Harry Foster
Farley Granger
Dr. Renato Gualino
Lacy Kastner
Elia Kazan
Muriel Lawrence
Gypsy Rose Lee
William Liebling
Edward R. Murrow
Anna Neagle
Merle Oberon
Victor Pahlen
Val Parnell
Phil Reisman
Ruggiero Ricci
Jane Russell
Barbara Ann Scott
Joe Seidelman
Moira Shearer
Marilyn Silverstone
Lou Walters
Herbert Wilcox
Thornton Wilder
Tennessee Williams
Shelley Winters
Audrey Wood

Depositions Taken In N.Y. on UA Suit Vs. Grinieff Over TV

Pre-trial deposition-taking is underway in N. Y. in Federal Court suit brought by United Artists against Jacques Grinieff and Masterpiece Productions over the licensing of UA pix to television.

Total of 39 films are involved, representing those which UA acquired from Paramount some years back and Walter Wanger. Grinieff provided some financing for UA in the acquisitions and in turn received impartial distribution rights, including handling of the films in foreign territories.

UA, which seeks an injunction and unspecified damages, charges that Grinieff and Masterpiece now are engaged in selling the pix to TV while this right is held only by UA. Among the more prominent films involved are "Algiers," "Foreign Correspondent" and "Blockade."

L. A. to N. Y.

Tallulah Bankhead
Henry Benjamin
Jack Benny
Sidney Blackmer
Eddie Bracken
Judith Braun
Peggy Cass
Bob Cobb
Claudette Colbert
Gloria De Haven
John Farrow
Cy Feuer
Sylvia Fine
Arthur Freed
Barney Gerard
Germaine Gossler
Rex Harrison
Don Hartman
Paul Heard
Jean Hersholt
Jose Iturbi
George Jessel
Sam Katz
Albert Lewin
David A. Lipton
Mary Livingston
Jeffrey Lynn
Georges Maurer
Owen McGiveney
Carmen Miranda
John Nasht
Alexander Paal
George Pal
Lilli Palmer
Henry Rogers
Douglas Shearer
Walter Slezak
Kent Smith
Barry Sullivan
Veree Teasdale
Lamarr Trotti
Jack Van Volkenburg
Bob Weiss
Pere Westmore
Sam Zimbalist

SEE THREAT TO SMALL THEATRES

Pitch Made for Justice Dept. Probe Into Sales Policies of Major Distribs

Some strong indie exhib sentiment for prodding the Department of Justice into an investigation of film company sales policies was detected in the wake of Allied States Assn.'s N. Y. convention.

Vociferous pitch for such a move was made at the convention itself by Ted Mann, of the Allied unit in the Minneapolis territory. His proposal was voted down by the majority but, following the meeting, it was strongly indicated Mann and others have a hankering for D. of J. pulpee work.

Private comments made by some members were to the effect some companies were stepping out of legal bounds via rental terms which virtually forced upping of admission scales. Also claimed by indie operators were injustices in competitive bidding practices whereby a "favored" customer is tipped off on the coin bid by his competitor for any particular pic. The desired account consequently has only to top the bid by a small amount in order to obtain the choice product, it was said.

Allied board members, while turning a deaf ear on the proposals for immediate D. of J. action, agreed to investigate complaints of members, the investigation to be conducted by general counsel Abram F. Myers, with the ultimate view of taking whatever action the results warranted.

20th a Culprit?

One clearly stated objective is to nail down evidence that 20th-Fox is one of the culprits with respect to the upped-scale terms. Exhibs

(Continued on page 60)

Steffes' Name Crops Up In $500,000 Trust Suit Vs. 6 Majors in Mpls.

Minneapolis, Nov. 6.

The name of the late W. A. Steffes, long an independent exhibitor leader here and always known as an inveterate foe of the major film companies, figures prominently in the $500,000 damage suit of the Homewood Theatre and S. G. and Martin Lebedoff, its owners, against six major distributors and the Minnesota Amus. Co. (United Paramount Theatres). Latter are charged with conspiracy to fix runs and admission prices in violation of the antitrust law.

Lee Loevenger, the plaintiff's counsel, told Federal Court Judge G. H. Nordbye that part of the alleged damage was suffered in consequence of the distributors taking away the first-run of the Homewood in its neighborhood area and giving it to Steffes' Paradise theatre, although both houses charged the same admission and the Paradise previously was the last-run. The favored run was a "circuit run" enjoyed only by the MAC theatres of similar classification, Loevenger declared. The Homewood had the first-run when the Lebedoffs acquired it from Paramount.

(Continued on page 20)

Kaufman Sets Financing For Crawford Starrer

Financing on his Joan Crawford-starrer, "Sudden Fear," has been set by indie producer Joseph Kaufman with Bankers Trust Co., N.Y. Pic will be distributed by RKO. It goes into production in early January.

Bank loan is unusual in that the institution in the past year or so has balked at single-picture deals. Its aim has been multiple-film financing, with the pix cross-collateralized so that if there's trouble on one, bank has a chance to even up on the others.

Quality of the property and casting has led Bankers to abrogate its rule in this case. Pic budget will be about $750,000, with the bank advancing approximately 50%.

Hayworth Pic Due For December Start

Hollywood, Nov. 6.

Rita Hayworth's first picture since her return from Europe is slated to start the first week in December, with Glenn Ford as her costar. Film, still untitled, will be directed by Vincent Sherman.

Actress' last appearance on the screen was in "The Loves of Carmen," three years ago.

'1 Big Grosser' Eyed by UA As Stock Insurance

One strong grosser among the pix to be released by United Artists during the remainder of 1951 is seen by company execs as all that is needed to insure the new management of getting its stock interest in UA this year. Without such a pic—and there appears to be nothing of heavy enough calibre on the horizon at the moment—chances of getting the stock are said to be about 50-50.

Meantime, prexy Arthur B. Krim is going ahead lining up product for 1952. Company claims to have better than 23 pix contracted for already and hopes to send as many as 35 into release. With a number of them in Technicolor and boasting top name stars, average income per film should be considerably higher than this year.

Unless some unforeseen catastrophe strikes, that makes it appear certain that the Krim group—Robert S. Benjamin, Matty Fox, William J. Heineman, Max E. Youngstein and Arnold Picker—will vest the stock next year, if not this. They must show a profit for one calendar year of the three years ending with 1953 to obtain 50% of the shares from owners Mary Pickford and Charles Chaplin.

One of the difficulties in achieving a profit this year—the first of

(Continued on page 22)

W-K, RKO POSTPONE OPTION ACTION TO JAN. 1

Hollywood, Nov. 6.

Option time for the Jerry Wald-Norman Krasna unit at RKO, originally set for Nov. 1, was postponed to Jan. 1. Report has it that the pair wanted to get out of their five-year contract with Howard Hughes because of their lack of autonomy. Option covers a period of two years.

Meanwhile, Wald and Krasna will continue working on their production program. Two of their first unit of four pictures, "Blue Veil" and "Behave Yourself," have been completed, and the other two, "Clash By Night" and "Cowpoke," are in work. Understood "Pilate's Wife," first of the next batch of four, will get under way before Jan. 1.

Justice Dept. Meets Again With Loew's

Washington, Nov. 6.

Justice Department lawyers meet again this week with attorneys for Loew's in the drawn-out dicker to negotiate an antitrust decree for this last of the Big Five companies.

There have been several conferences in recent weeks, and the two sides are "drawing closer," according to one Government spokesman.

Meantime, Schine Theatres, liquidating some of its houses under the divestiture section of its antitrust decree, has won an additional extension until Nov. 14 to sell seven theatres. They were to have been sold by the beginning of last July. Schine got several extensions for this group.

BIG STRAIN TO REMAIN IN BIZ

Although the tone of business generally is upbeat, many of the nation's smaller theatres—the secondary neighborhood runs and small-town operations—are straining to stay in business. While exhibs traditionally are known to openly shed tears over their "hardships," an assortment of facts spotlighted at the Allied States Assn. convention in N. Y. made it clear that operators of a substantial portion of the 7,000 or so lesser important theatres have some cause for the current weeping.

Jack Kirsch, kingpin of Allied's unit in the midwest, told the convention 88 theatres in his area have folded recently because of business setbacks. Bennie Berger, Allied topper in Minneapolis, offered the dismal report that 75% of the smaller exhibs can attribute the proceeds from candy and popcorn sales as the means for their revival.

Nathan Yamins, Massachusetts circuit operator and Allied board member, reportedly told a closed directorate meeting that his operation will be in the red for 1951, representing the first year of deficit operations in the chain's history.

Exhibs, in pointing up their "troubles," in effect were pleading with the distribs for easier rental terms. They underscored that while in many instances grosses

(Continued on page 22)

Mono Mulls Pix For British Prod.

Hollywood, Nov. 6.

Steve Broidy, Monogram prez back from four-week trip to England, says Mono is mulling properties for future shooting in London. He will try for a top Hollywood name for a run to be made there in January co-produced with Associated British. He brought three scripts back with him.

While in London he eyed rushes of "24 Hours in the Life of a Woman," first joint Allied Artists-Associated British production, and also huddled with British exhibs on release plans of three Cinecolor pix and other upcoming product.

Ritchey Back From Europe

Europa Filmverleih, $1,000,000 production-distribution combine formed in Hamburg last July by several banks and picture companies, has already completed one German feature and has another before the cameras, Monogram In-

(Continued on page 20)

Long Way to Go Before There's Unity Between Allied States and TOA

There's apparently a long way to go before unity will be achieved between Allied States Assn. and Theatre Owners of America. Allied members at the annual convention in New York last week, taking a cue from their board chairman and general counsel, Abram F. Myers, indicated no hankering for a palsy-walsy routine with their colleagues in the other national exhib organization.

Subject of merger of the two groups—which no exec of either of them thinks is feasible for years—brings yaks from the Allied delegates. Let alone a merger, however, any kind of working unity between the two organizations on common problems seems remote.

TOA had suggested working with Allied toward getting an industry arbitration system. But even that has been knocked out by an adamant Allied determination to go it alone on its problems.

Allied came up with its own proposals for an industry arbitration system last week and in doing so completely snubbed TOA. Allied board, as recommended by the full convention, voted a resolution for an all-embracing system which would cover disputes over rentals, competitive bidding, clearances, forcing of pix and runs. Plan is to approach the film companies directly with the arbitration setup, instead of joining forces with TOA on the idea, as the latter outfit had suggested.

Also scuttled by Allied was the TOA proposal that the two orgs get together in a joint effort to induce the film companies to ease rental demands. TOA wanted to send its reps before the Allied conclave to directly offer proposals in this respect but Allied nixed it.

Virtually all Allied delegates queried in New York during the

(Continued on page 16)

WB Dickers 'Norway' Purchase From U-I

Hollywood, Nov. 6.

Deal is in the making for the purchase by Warners of screen rights to "Song of Norway," currently held by Universal International. Legit musical originally staged in L. A., became a Broadway hit and was bought by U-I for $150,000 and a share of profits.

Robert Arthur, who was a producer at U-I when the purchase was made, is now at Warners and will produce the picture there if the deal goes through. Warners is also reported interested in two other U-I properties, "The Purple Mask" and "Gus the Great."

Key Theatres Up, RKO's Earnings Statement Shows

Fact that importantly situated theatres are drawing improved business, while smaller operations are on the downslide, was further pointed up in a report from RKO Theatres which showed earnings of $502,205 for the 13 weeks ended last Sept. 29. Chain comprises first-runs and key neighborhood spots.

The 13-week profit brought the total net for the full 39 weeks of this year to $1,053,844. Main point was that the new quarter's net take almost equalled the profit for the entire first half of the year, and indicates the total for the entire year will be substantially ahead of 1950.

Exact comparisons were not given because the theatre company only began its operation independent of production-distribution last Jan. 1. However, pro-divorcement pro forma statements disclosed that the chain, figured separately, would up 1950 with a profit of $1,195,577.

This means a profit of only $141,733 for the final quarter of this year would bring the full year's total to the same point reached in '50. However, in view of the continuing business advances, it's regarded as obvious that the final quarter's net will be well above the amount needed to equal the '50 profit.

RKO Theatres' earnings in '50 had been the lowest in years, compared with $4,173,384 in '49, $3,974,138 in '48, and $6,359,634 in '47.

Absence of WB, Par Sales Reps Stirs Allied's Parley; Both Under Fire

Many indie exhibs this week took the cynical view that distribution toppers in future will show up at exhib conventions only if at the time their "skirts are clean." They based the conclusion on experience at the Theatre Owners of America conclave five weeks ago and last week's Allied States huddle, both in N. Y.

Absence of Warner Bros. and Paramount sales reps from the Allied convention clearly did not sit well with the theatremen. They were mainly set to direct their fire at those two film outfits for present sales policies. Par for its upped scales on various of the big pix on its lineup, and WB for anticipated top rentals for "Streetcar Named Desire."

WB's Ben Kalmenson rarely makes an appearance at exhib get-togethers; presumably for the reason that by doing so he would subject himself to so many irate theatremen and could hardly accomplish much in the way of pacifying them. Par's A. W. Schwalberg sat in at the TOA conference and obviously found little was achieved in easing the exhib resentment toward the Par sales demands. He was on a wedding trip during the Allied meet but Allied-ites felt he could have designated a stand-in for the session to answer attacks on the Par policy.

Par prexy Barney Balaban and WB v.p. Albert Warner were among the company toppers who spoke at a general session, but the exhibs had no opportunity to throw questions at them, as they did the sales managers.

On the other hand, the exhibs feel other company officials turned up at the Allied meet largely because their policies weren't drawing any unusual exhib beefs, thus the likelihood was they wouldn't be the targets of too much criticism. Lone exception to this was William Gehring, assistant general sales manager for 20th-Fox. As anticipated, a number of exhibs lashed out at 20th's policy on

(Continued on page 20)

Sullivan 'Gratified' At Allied's Stand For Package Arbitration

St. Louis, Nov. 6.

Gratification was expressed yesterday (Mon.) by Gael Sullivan, executive director of Theatre Owners of America, for the recent Allied meeting at which a stand favoring a package arbitration plan for the picture industry was made.

Sullivan, addressing more than 500 members of the Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at their annual two-day convention here, asserted that TOA had been striving for an arbitration setup for three years. He added that the mechanics of arrangements isn't so important as is recognition of the principle. He told in some detail of the recent steps taken by TOA to make that organization more valuable to the small indie exhib in seeking a real solution for exhibition and operation problems.

These steps, said Sullivan, include the plan for regional seminars and the employment of a full-time public relations director and a coordinator of service.

That there has been a gratifying upswing of theatre attendance in recent weeks is due largely to the

(Continued on page 25)

Subsequents Get 'Cyrano' After Million in Till

With 3,000 playdates behind it and about $1,000,000 in the till, "Cyrano de Bergerac" is being sent by United Artists into second and subsequent-run engagements in smaller situations.

Stanley Kramer pic up to now has been pretty much playing hand-picked engagements, except for some circuit bookings, and given tailored publicity campaigns. On basis of the U. S. and Canadian film rentals to date, Jose Ferrer-starrer, it's estimated, will gross better than $1,500,000.

Double Dynamite
(SONGS)

Lightweight comedy effort with Jane Russell, Groucho Marx, Frank Sinatra.

Hollywood, Nov. 6.

RKO release of Irving Cummings, Jr. production. Stars Jane Russell, Groucho Marx, Frank Sinatra; features Don McGuire, Howard Freeman, Nestor Paiva, Frank Orth, Harry Hayden, William Edmunds, Russ Thorson. Directed by Irving Cummings. Screenplay, Melville Shavelson; added dialog, Harry Crane; story, Leo Rosten; based on a character created by Mannie Manheim; camera, Robert de Grasse; editor, Harry Marker; songs, Jule Styne, Sammy Cahn; music score, Leigh Harline. Tradeshown Nov. 1, '51. Running time, 80 MINS.

Mildred	Jane Russell
Emil J. Keck	Groucho Marx
Johnny Dalton	Frank Sinatra
Bob Pulsifer	Don McGuire
R. B. Pulsifer, Sr.	Howard Freeman
Man With Sun Glasses	Nestor Paiva
Mr. Kofer	Frank Orth
McKissack	Harry Hayden
Baganucci	William Edmunds
Tailman	Russ Thorson

This is a lightweight hodgepodge with comedic intentions that will have to depend on what business can be scored up by the names of its costars, Jane Russell, Groucho Marx and Frank Sinatra. It is formula comedy with a slapdash air that doesn't build sufficiently on the laugh line to carry it through to more than just moderate success. It's for the double bill market when teamed with a strong supporter.

Intentions are apparently good but the fluffy story framework runs its course at a mild pace with no strong gags or situations to bolster it. Miss Russell has turned to comedy at least once before with success, but that was an s.a. flavor that helped. In this, the latter asset is not exploited, either in costuming or character, so punch is lacking. Marx provides some lift with facile wit in handling a line, but, overall, the effect is not enough. Sinatra comes off okay as a sort of simple-simon type of hero. His tunes are "It's Only Money" and "Kisses and Tears," both by Jule Styne and Sammy Cahn.

Sinatra and Miss Russell are bank clerks in love but too poor to tackle matrimony. By chance, Sinatra breaks up an attack on a bigshot bookie who contrives to have the hero win $60,000 betting the ponies. At the same time, the bank discovers a shortage of an equal amount, forcing Sinatra to keep his good fortune undercover. He's also in the peculiar spot of not being able to get anyone to believe his story anyway, least of all the girl friend. Marx, a waiter in a small restaurant frequented by the couple, takes on the role of adviser to Sinatra to garner a few chuckles along the way. He complicates things, but circumstances finally contrive to get Sinatra out of his predicament and into a curtain clinch with Miss Russell.

Irving Cummings, Jr. produced the Melville Shavelson script, and Irving Cummings directed. Latter worked hard to get a fair amount of life into the footage, and the players do what they can to pick it up. Nestor Paiva's bookie, in only briefly, accounts for one of the better sequences. Don McGuire is the casanova son of the banker, Howard Freeman, and Harry Hayden is a harried bank manager. Others are oke.

Added dialog to the Shavelson script was contributed by Harry Crane. The original story was done by Leo Rosten, based on a character created by Mannie Manheim. Photography, editing, art direction and music score are all capable. *Brog.*

Starlift
(MUSICAL)

Pleasant tuncfilm on entertainment at embarkation bases. All-star cast for okay b.o.

Hollywood, Nov. 1.

Warners release of Robert Arthur production. Stars Doris Day, Gordon MacRae, Virginia Mayo, Gene Nelson, Ruth Roman; features Janice Rule, Dick Wesson, Ron Hagerthy. Directed by Roy Del Ruth. Screenplay, John Klorer, Karl Kamb; from a story by Klorer; camera, Ted McCord; editor, William Ziegler; musical numbers staged by LeRoy Prinz; musical director, Ray Heindorf. Tradeshown Oct. 23, '51. Running time, 103 MINS.

Doris Day	Herself
Gordon MacRae	Himself
Virginia Mayo	Herself
Gene Nelson	Himself
Ruth Roman	Herself
Nell Wayne	Janice Rule
Sgt. Mike Nolan	Dick Wesson
Corp. Rick Williams	Ron Hagerthy
Col. Joe Callan	Richard Webb
The Chaplain	Hayden Rorke
Steve Rodgers	Howard St. John

Guest Stars: James Cagney, Gary Cooper, Virginia Gibson, Phil Harris, Frank Lovejoy, Lucille Norman, Louella Parsons, Randolph Scott, Jane Wyman, Patrice Wymore.

Star junkets to California's Travis Air Force Base, takeoff spot to Korea for the Armed Forces, provides the setting for this pleasantly entertaining musical. It has an all-star cast playing themselves, plus guest stars and a lineup of competent featured players for marquee flash. Returns should hit an average level in most playdates.

Film is a package of 10 songs, some production dance numbers and comedy routines woven around a light story line. It is all engagingly presented to keep audience amused and interested during the 103 minutes of unfoldment, without having any spectacular or outstanding values.

The John Klorer-Karl Kamb script, directed at a good pace by Roy Del Ruth, projects the song-dance-comedy aim against a plot that finds shy GI Ron Hagerthy pushed by his brash pal, Dick Wesson, into a position where he claims a romance with a budding film star, Janice Rule, from his hometown. Wesson promotes a San Francisco meeting between the two and from this acquaintance springs the "Starlift" idea of sending the boys off from Travis with a smile and welcoming the wounded as they return from the Korean battlefront. Naturally a romance that has its ups and downs develops between Miss Rule and Hagerthy, furnishing sufficient plot line on which to hang the song-and-dance numbers.

As stars playing themselves, Doris Day and Gordon MacRae stand up and deliver strongly on "You're Going to Lose Your Gal." Miss Day breezes through "S' Wonderful" and a medley of "You Oughta To Be In Pictures" and "You Do Something to Me." MacRae and Lucille Norman team on "What Is This Thing Called Love" while Gene Nelson and Miss Rule do the dancing. Nelson and Miss Rule also terp "It's Magic" with vocal background. MacRae and a male chorus sell "God's Green Acres of Home." Patrice Wymore both sings and dances "Liza," and Virginia Mayo does tropic stepping to "Noche Caribe."

Jane Wyman reminds she has a voice and can deliver a tune, presenting "I May Be Wrong" during a hospital p.a. In strictly for laughs is the comedy workout given "Look Out, Stranger, I'm a Texas Ranger," involving Gary Cooper, Phil Harris, Frank Lovejoy and Virginia Gibson. A hilarious drunken-chef skit is contributed by Marshall and Noonan, and Phil Harris rates chuckles with a gin rummy routine.

Dick Wesson gives the fun a major lift to bolster the conventional romance involvements of Miss Rule and Hagerthy. Abetting in these portions are Richard Webb, Hayden Rorke and Howard St. John. Wesson also has a chance to work in some of his impersonations, including James Cagney, a situation that allows for a logical intro of Cagney himself as a guest.

Robert Arthur's production supervision makes good use of Travis Air Force Base footage and gets over the idea that Hollywood players are trying to do their bit to cheer outgoing and incoming GI's. Some of the scenes with the wounded have plenty of heart, and Del Ruth's direction makes this count. On the technical side, picture rates good lensing by Ted McCord, as well as okay dance direction by LeRoy Prinz and musical direction by Ray Heindorf. *Brog.*

Elopement

Clifton Webb stands out in weak-storied comedy. Moderate b.o.

20th-Fox release of Fred Kohlmar production. Stars Clifton Webb, Anne Francis, Charles Bickford, William Lundigan; features Reginald Gardiner, Evelyn Varden, Margalo Gillmore, Tommy Rettig. Directed by Henry Koster. Written by Bess Taffel; camera, Joseph LaShelle; special photographic effects, Fred Sersen; editor, William B. Murphy; music, Cyril Mockridge; musical direction, Lionel Newman. Previewed at Roxy, N. Y., Nov. 2, '51. Running time, 82 MINS.

Howard Osborne	Clifton Webb
Jake Osborne	Anne Francis
Tom Reagan	Charles Bickford
Matt Reagan	William Lundigan
Roger Evans	Reginald Gardiner
Millie Reagan	Evelyn Varden
Claire Osborne	Margalo Gillmore
Daniel Reagan	Tommy Rettig
Mr. Simpson	J. Farrell MacDonald
Mrs. Simpson	Julia Dean
Pinky	Howard Price
Dr. Brenner	William Bouchey
Mrs. Brenner	Maude Wallace
Mr. Halsey	Selmer Jackson
Clerk	Norman Leavitt
Jimmie's Mother	Doris Kemper
Jimmie's Father	Frank Ferguson
Kid	Michael Ross
Charlie	Parley Baer
Bert	Robert Foulk

Twentieth-Fox has come up with a sometimes-amusing comedy in "Elopement," which has for its main asset the sharp comedy playing of Clifton Webb. Webb often manages to obscure the lightweight story with his performance, but it isn't enough to warrant more than moderate b.o. for the pic itself.

Webb plays a famed industrial designer whose most notable achievement is blond and streamlined—his daughter. She, too, wants to be an industrial designer, but there are complications when she and her young psychology prof fall for each other. The rest of the yarn deals with the families of the two romantics bent on balking them from an elopement, with the comedy inherent in this situation bearing a number of familiar twists.

Most of the yarn concerns itself with the chase by the two families, via automobile, to thwart the eloping pair. The two families start out disliking each other, but there is an eventual rapport, of course, as there is, also, between the two lovers after their own little discouragements' and tiffs before they ultimately cross the marital threshold.

Film newcomer Anne Francis plays the daughter and shows promise with occasional thesping ability, though she is not always photographed advantageously. Charles Bickford plays the girl's prospective father-in-law, and he gives one of his good, standard performances. William Lundigan, as the boy, is handicapped by the script. Reginald Gardiner contributes his typical droll comedy, a neat foil for Webb's brand of humor, while Evelyn Varden is somewhat miscast as Lundigan's mother, seeming somewhat too mature to be the mother of a brood of kids ranging all the way down to a short-pants moppet. Margalo Gillmore and young Tommy Rettig do well enough in lesser roles.

Henry Koster has gotten as much mileage as possible out of the story, while Fred Kohlmar's production exceeds the story values. *Kahn.*

The Big Night

Confused program melodrama with scant chances, even in the lesser dual-bill market.

Hollywood, Nov. 2.

United Artists release of Philip A. Waxman production. Stars John Barrymore, Jr.; features Preston Foster, Joan Lorring, Howard St. John. Directed by Joseph Losey. Screenplay, Stanley Ellin and Losey, based on novel, "Dreadful Summit," by Ellin; camera, Hal Mohr; editor, Edward Mann; music, Lyn Murray. Reviewed Nov. 1, '51. Running time, 70 MINS.

George La Main	John Barrymore, Jr.
Andy La Main	Preston Foster
Marion Rostina	Joan Lorring
Al Judge	Howard St. John
Julie Rostina	Dorothy Comingore
Dr. Lloyd Cooper	Philip Bourneuf
Flanagan	Howland Chamberlin
Peckinpaugh	Emil Meyer
Kennealy	Myron Healey
Terry Angelus	Mauri Lynn

This little program entry misses on practically all counts as acceptable entertainment, even as dual bill material in the lesser situations. The pace is slow to the extreme, and the plot development as cloudy and confused as the mixed-up youth around whom the story is built.

John Barrymore, Jr., whose career isn't being advanced by the series of downbeat melodramas in which he has been involved, is the star of the story, ineptly scripted by Stanley Ellin and Joseph Losey from Ellin's novel, "Dreadful Summit." Losey's direction pars the writing and the playing is in keeping.

Plot line that can be sorted out of the muddled script gets underway on Barrymore's 17th birthday. Just as he is ready to enjoy a birthday cake supplied by his father, Preston Foster, the latter is brutally caned, without resisting, by Howard St. John, a disliked sports columnist. Barrymore, disturbed by the incident, later that night takes a pistol from his father's bar and goes looking for St. John. Much footage, all lensed in such lowkey lighting as to be almost obscure, is involved with the people he encounters and side adventures during a night of wandering.

He finally catches up with St. John, there is a scuffle during which the columnist is wounded and Barrymore returns to his home. When police arrive, the father takes the blame but it is learned St. John was only slightly wounded and things will be made right. The script and Losey's direction both chose not to let an audience in on what is developing, to the point that any interest that could have been generated is completely lost.

Young Barrymore is called upon to suffer extensively during his mental travail. Joan Lorring, a girl he meets during the night; Foster, St. John, Dorothy Comingore, Philip Bourneuf and the others in the cast provide no lift or interest. Mauri Lynn is in for a song as a nitery chirp, and then story drags in by the heels an unnecessary racial twist that's left hanging.

Philip A. Waxman produced. Hal Mohr did the dark photography, Edward Mann the editing. *Brog.*

WB's 'Patton' Biog

Hollywood, Nov. 6.

Warners registered "The Life of General George Patton" at the MPAA title bureau and is awaiting permission of the late war hero's widow to film his biography.

Golden Girl
(MUSICAL—COLOR)

Light, tinted musical, conventionally presented for average results in general situation.

Hollywood, Nov. 1.

20th-Fox release of George Jessel production. Stars Mitzi Gaynor, Dale Robertson, Dennis Day, James Barton; features Una Merkel, Raymond Walburn, Gene Sheldon, Carmen D'Antonio. Directed by Lloyd Bacon. Screenplay, Walter Bullock, Charles O'Neal, Gladys Lehman, from story by Albert and Arthur Lewis, Edward Thompson; camera (Technicolor), Charles G. Clarke; editor, Louis Loeffler; dances, Seymour Felix; songs, Joe Cooper, George Jessel, Sam Lerner, Lionel Newman, Eliot Daniel, Ken Darby. Tradeshown Oct. 26, '51. Running time, 107 MINS.

Lotta Crabtree	Mitzi Gaynor
Tom Richmond	Dale Robertson
Mart	Dennis Day
Mr. Crabtree	James Barton
Mrs. Crabtree	Una Merkel
Cornelius	Raymond Walburn
Sam Jordan	Gene Sheldon
Lola Montez	Carmen D'Antonio
Bouncer	Michael Ross
Union Officer	Harry Carter
Mrs. Probe	Lovyss Bradley
McGuire	Emory Parnell
Man in Box	Luther Crockett
Stagehand	Harris Brown
Manager	Kermit Maynard
Stage Manager	Robert Nash
Wardrobe Woman	Jessie Arnold

A conventional musical mounting has been given this story of California's Golden Girl, Lotta Crabtree, who came to fame in the gold rush days of the 1800's. A great deal of hokum, a mixture of three new tunes and several oldies, plus dances and comedy make up the stock formula. These standard ingredients, along with the Technicolor coating, should give it okay chances in the average general-run situation, although there is nothing to distinguish it for the deluxe trade.

Youthfulness of the two principal leads, Mitzi Gaynor and Dale Robertson, give it appeal for the younger filmgoers, and there is enough snap in the presentation to attract this type of audience. While Miss Gaynor is a bit too much like the little girl next door, her dancing talent and pert personality are attributes that help carry a stock characterization. Robertson comes over with masculine force, even in a character that's routine.

George Jessel's production presentation is a good display of outdoor footage, colorful costumes and tunes. However, picture could stand a sizable cut in its present overlength running time of 107 minutes.

Score contains three songs cleffed for the picture, but none is particularly standout. Jessel and Sam Lerner did the lyrics, and Joe Cooper the music, for the reprised "California Moon." Lionel Newman and Eliot Daniel contributed "Never," while Ken Darby and Daniel cleffed "Sunday Mornin'." More and better use is made of such oldies as "Oh, Them Golden Slippers," both in vocal background and as a plot bridge.

Miss Gaynor's urge for a stage career is fired when she witnessed the famed Lola Montez (done by Carmen D'Antonio) dance in the little western town where she lives with her mother, a boardinghouse operator, and shiftless father. When the latter, niftily portrayed by James Barton, mortgages and then loses the homestead by gambling, Miss Gaynor and her mother, Una Merkel, take to the entertainment trail.

This climb up the ladder of fame becomes a series of repetitious mortgages and individual numbers that occupy much more footage than they should. Some of the single scenes come over very well, sparked by Miss Gaynor's enthusiastic push and the aid given by Dennis Day, member of the troupe.

Robertson runs through the footage as a mysterious gambler who is really a Confederate spy stealing Yankee gold shipments. Also, he's in love with Miss Gaynor and follows her from camp to camp to inspire her performances. Plot finally separates them, Miss Gaynor continuing her climb and Robertson falling prisoner to Union forces. Finale is a real cornball affair, finding Miss Gaynor in New York at war's end, heartbroken over Robertson's death, but he walks in at the curtain, miraculously recovered.

Truest emotion is caught in the presentation of "Dixie" as a tearjerker done by Miss Gaynor in the best "show-must-go-on" tradition at the finale, but this honesty is dissipated by Robertson's entrance. However, the finale is in keeping with the formula followed throughout by the scripting of Walter Bullock, Charles O'Neil and Gladys Lehman.

Lloyd Bacon's direction is knowledgable enough to make more of the material than the plot rates under critical examination. Assisting him in this realization are Barton, swell in a song-and-dance bit; Miss Merkel, Raymond Walburn and several others. Color photography by Charles G. Clarke is pretty and shows off costumes and settings well. *Brog.*

The Tanks Are Coming

Good, pulp-fiction war drama for regular runs and grosses.

Hollywood, Oct. 31.

Warners release of Bryan Foy production. Stars Steve Cochran, Philip Carey, Mari Aldon; features Paul Picerni, Harry Bellaver, James Dobson, George O'Hanlon, John McGuire. Directed by Lewis Seiler; screenplay, Robert Hardy Andrews; from story by Samuel Fuller; camera, Edwin DuPar; editor, James C. Moore; music, William Lava. Tradeshown Oct. 30, '51. Running time, 89 MINS.

Sully	Steve Cochran
Lt. Rawson	Philip Carey
Patricia Kane	Mari Aldon
Danny	Paul Picerni
Lemchek	Harry Bellaver
Ike	James Dobson
Tucker	George O'Hanlon
Col. Matthews	John McGuire
Heinie	Robert Boon
Sgt. Joe Davis	Michael Steele

Regular runs and the average audience will find "The Tanks Are Coming" a straightforward war drama that goes about its business of entertaining without dragging in battle neuroses or a documentary technique. It adds up as a good offering for general release with a chance at showing profitable returns for the medium investment.

A story-book hero, exciting studio-manufactured war footage mixed with the real thing and a plot that moves along satisfactorily are well-used in the Bryan Foy presentation. Lewis Seiler's direction makes the most of them, and the Robert Hardy Andrews script, from a story by Samuel Fuller, blends chuckles with the drama to keep it all palatable for the average filmgoer.

Steve Cochran is the hero of the piece as a tough, tank sergeant who brings his cocky personality to a platoon that has lost its master sergeant. He tolerates the lieutenant in command, but runs things pretty much his own way, keeps his men and tanks in line and pulls off his heroics with a nonchalance that's good pulp fiction.

Plot centers interest on the platoon's part in the big push by the 3rd Armored Division from St. Lo, France, back in 1944. It's all masculine except for a few brief appearances by Mari Aldon as a war correspondent and some behind-the-lines escapades of the tankmen with village femmes.

Individuals under Cochran's command are rounded up enough to keep the interest sustained as they go through their paces of being whipped into the kind of fighting man the sarge likes to have under him. All are good, with probably James Dobson, a green kid, and George O'Hanlon, Cochran's bottle-loving driver, rating the most attention. Dobson's trip through battle lines to see a general and plead for tanks that will knock out the Nazis' Tigers has good emotion and humor.

Other members of the group faring well include Philip Carey, the lieutenant; Paul Picerni, Harry Bellaver (swell as the mechanic), Robert Boon, John McGuire, Michael Steele, Eugene Baxter, Robert Horton and Roy Roberts.

Foy made good use of location filming at Fort Knox training center, and Edwin DuPar's camera supplied actionful movement. Real war footage cut in does a fair job of matching the studio lensing. Technical advice lends authenticity to the tank sequences. *Brog.*

The Barefoot Mailman
(COLOR)

Mild action-adventure feature for lesser situations.

Hollywood, Nov. 1.

Columbia release of Robert Cohn production. Stars Robert Cummings, Terry Moore, Jerome Courtland; features John Russell, Will Geer, Arthur Shields, Trevor Bardette, Arthur Space. Directed by Earl McEvoy. Screenplay, James Gunn, Francis Swann; based on novel by Theodore Pratt; camera (Supercinecolor), Ellis W. Carter; editor, Aaron Stell; music, George Duning. Previewed Oct. 19, '51. Running time, 81 MINS.

Sylvanus Hurley	Robert Cummings
Adie Titus	Terry Moore
Steven Pierton	Jerome Courtland
Theron	John Russell
Dan Pagett	Will Geer
Ben Titus	Arthur Shields
Oat McCarty	Trevor Bardette
Piggott	Arthur Space
Doc Bethune	Frank Ferguson
Dewey Durgan	Percy Helton
Miss Della	Ellen Corby
Miss Emily	Renie Riano
Farrell	Robert Lynn
Mrs. Thomas	Mary Field

A standard combination of pulp fiction adventuring, color and scenic locations shape "The Barefoot Mailman" as an adequate entry for run-of-the-mill bookings. Title is no help, although apt to story content.

Regular run of action-adventure buyers will find the manufactured thrills sufficiently diverting. Underwater and alligator shots done by Ross Allen at Silver Springs, Fla., 'gator-wrestling and clashes between the human members of the cast are among the standard gamut of thrills tossed into the footage. Supercinecolor hues, while inclined towards the blue and orange, furnish extra values

(Continued on page 18)

BRITISH FILMS IN U.S. ADVANCE

Homeoffice Pub-Ad Staffers Divided On Union, Precluding Talks This Year

With pub-ad staffers of the various homeoffices, displaying divided allegiance in selecting a union to bargain for them, it appears certain that no industry-wide negotiations will be held this year. Three labor groups are now in the field, with each trying to gain the upper hand in the confused bargaining picture among the publicists.

So far, District 65, Distributive, Processing and Office Workers of America, is in the lead, having the right to represent the publicity staffers of four major companies. District 65 officials doubt that there will be joint talks with the companies for whose members they speak. Moreover, they'd indicated they'd prefer solo discussions with each company.

The Warner Bros. unit is the latest to enter the District 65 fold, joining 20th-Fox, Universal and Columbia. The Warnerites decided to go along with DPOWA as their bargaining representative in balloting held Monday (5) under NLRB supervision. With no opposition on the ballot, District 65 romped to a 28-4 triumph in the domestic division and a 2-0 win in the company's international section. Only choice presented to pub-ad employees was District 65, their present affiliation, or to go completely independent. Meeting with management will be sought shortly to negotiate new contract replacing one which expired Oct. 2.

RKO Pictures is represented by the Independent Sign, Pictorial, & Display Union, Local 230, AFL, which on Monday (5) negotiated a new one-year pact for the unit. Paramount publicists have placed their affairs in the hands of H-63, the office workers' unit of IATSE. The RKO Theatres' unit soon will face a vote, and it is believed that Local 230 will run without opposition on the ballot.

Pub-ad staffers at Metro have shown no interest in affiliating with any of the unions presently in the field, none having been able

(Continued on page 53)

$10 Hike, 5-Day Week For RKO Pub-Ad Dept. In New Union Contract

RKO Pictures and Sign, Pictorial & Display Union, Local 230, AFL, representing pub-ad staffers at RKO homeoffice, reached a new one-year pact Monday (5). Main features of contract reportedly call for a $10 across-the-board increase and a five-day week. Some publicists were formerly subject to call on Saturdays, according to Joe Abels, biz rep of the union.

Contract will be retroactive to Oct. 22. Agreement was negotiated by John Scotti, business manager of Local 230, and Robert Goldfarb, personnel and labor relations head of RKO.

Although RKO officials said pact was not finalized, Abels asserted that he had the signed agreement, and final okay merely awaited return of contract to RKO with signatures of union heads.

43 WB SHORTS

A program of 43 shorts, same as last year, has been mapped out by Warner Bros. for 1952-53.

In addition to a series of color shorts to be filmed in different parts of the globe, the schedule calls for eight two-reel Technicolors, 10 Sports Parade shorts, seven novelty comedies, six two-reel black-and-whites, six band musicals and six Joe McDoakes comedies.

Landi Joins Meredith

Anthony Z. Landi, recently with J. G. Goldsmith's Gloria Productions, last week joined Meredith Productions as associate producer.

Landi will assist in launching Meredith's first film venture, a picturization of the Susan Yorke best-seller, "The Widow." Bette Davis will star.

Fired Labmen Lose Reinstatement Suit

Los Angeles, Nov. 6.

Fifteen discharged IATSE laboratory technicians lost their reinstatement suit in Superior Court and were ordered by Judge Wilbur Curtis to pay costs of the trial. Plaintiffs declared they were fired because of a conspiracy between IATSE and the film studios. Court ruled they were ousted legally, because they supported the strike of the Conference of Studio Unions in 1946.

Among the witnesses was Harry M. Warner, who testified that he feared for the safety of himself and family during the labor troubles.

Precedent Policy For 'Vadis' Seen In Metro Selling

Metro is coming up with a precedent-making sales policy for "Quo Vadis" under which the epic will be widely played at advanced admission prices. Sales topper William F. Rodgers has instructed all M-G-ites in the know to keep the plan secret until official announcement is made this month, but it's believed that terms of the company's licensing arrangements will be a departure from any system heretofore utilized.

Tilted ticket prices generally result when an exhib takes a film at maximum terms. This is the case with 20th-Fox's current selling of "David and Bathsheba," some exhibs reporting they're paying 70% and in turn they're receiving a guarantee of at least 10% of the gross.

The M-G plan for "Vadis" reportedly will break away from this scheme and obviously will be so designed as to avoid any violation of the court decrees which enjoin the film companies from making upped admissions a condition of a licensing deal.

Meanwhile, M-G toppers now are playing up the epic from the angle of its representing "an investment of $7,000,000." There had been "leaks" in past on the film's budg-

(Continued on page 53)

UPT Granted Right To Intervene in Suit By F&M Vs. Par Pix

United Paramount Theatres this week was granted the right to intervene in an antitrust suit brought in 1949 by Fanchon & Marco against Paramount Pictures in a case involving the Paramount Theatre, Hollywood. In winning an okay from Federal Judge Gregory Noonan, in N. Y. Federal Court, to step in, UPT also moved to dismiss the complaint and sought an injunction to restrain F. & M. from preventing the Paramount Hollywood Theatres Corp. board from "functioning properly."

Originally partnered with F. & M. in the Paramount Theatre's operation, Par turned over 400 shares of PHTC Class B stock to UPT under the consent decree. The 1949 suit's second cause of action asks that these securities be returned to F. & M. In intervening, UPT notes it doesn't want to be a party to the antitrust action, but claims its move stems from a desire to force F. & M. to provide financial reports and reasonable access to the theatre's books and records.

UPT, by virtue of its stock in PHTC, has the right to elect a veepee and secretary. F. & M. elects the president and treasurer.

MANY LESSER PIX GET STRONG PLAY

British pix, which scarcely made a dent in the American market during the heavy postwar campaign of J. Arthur Rank to secure a U. S. beachhead, are being seen by more Yanks now than ever before. They've made a quiet but very steady advance in patronage over the past few years.

There have been few spectacular grossers of the "Henry V" and "Red Shoes" variety, but a large number of lesser pix are getting a pretty good American playoff. What's more important from the British standpoint, they're earning more remittable U. S. dollars than ever before.

That's aside from income they're getting from television, which is considerable. TV would be providing much more, however, if Rank would free his product for the medium. He has sold only one package, consisting of about 35 pix, for video use. That went to Irvin Shapiro's Standard Television about 3½ years ago.

British product on TV otherwise has been pretty much of a small indie output. Sir Alexander Korda has added considerably to the market potential in recent months by a deal which gave 10 pix to the Snader outfit for both TV and theatrical release.

Rank has felt the market not quite ready yet for large-scale selling to tele. There's some slight possibility that this situation may change with the arrival of John Davis, the British film tycoon's chief lieutenant, in New York later this month. A great many attractive bids now on the desk of Robert S. Benjamin, prez of the Rank organization in the U. S., will be

(Continued on page 25)

British Pix Can Expect No Ease in Tax From Conservatives—Wilcox

While the entertainment tax is one of its major problems, the British film industry can expect no ease in the bite, according to Herbert Wilcox. Arriving in New York Monday (5) with his actress-wife, Anna Neagle, the British producer pointed out that the Conservatives are committed to a policy of "stringent economy" and thus are unlikely to be any more favorably inclined toward the film business than Labor.

In a several weeks' stay, Wilcox expects to conclude a U. S. distribution deal for his "Lady With a Lamp." Based on the life of Florence Nightingale, the picture stars Miss Neagle. Next on the Wilcox-Neagle film-making agenda is a Technicolor version of the John Gay classic, "The Beggar's Opera." Christopher Fry is screenplaying and Peter Brook will direct the venture, which is tentatively slated to roll around Feb. 1.

Cast will be headed by John Gielgud and a top American star as yet unselected. Gay's comic opera, originally presented in 1728, will be augmented by music and ballet.

NLRB Orders Count On Fairbanks Vote

Washington, Nov. 6.

National Labor Relations Board has ordered two more ballots counted in the tug-of-war between IATSE and Local 644 of the Painters Union for control of employees at the Jerry Fairbanks TV film studio in Hollywood.

Original count in the studio election gave five votes to the Painters, three to IA, with five others challenged. IA petitioned to have the challenged ballots opened and counted. NLRB ordered a special hearing on these. On the basis of findings, it threw out three of the five, but ordered the other two opened and counted. If these should go for IA there would be a tie, with a new election called for.

Goldman in New Suit Vs. Old Rival, WB, In Philly; 2 Paramount Groups Named

Philadelphia, Nov. 6.

Quiet for more than a year, Philadelphia's first-run film cauldron began bubbling again with litigation and threats of litigation, as William Goldman went into the U. S. District Court for the third time against his ancient enemy and rival, Warner Bros., and Harry Brandt of the Trans-Lux Corp., hurled a round-robin defi at Warners, Goldman and all and sundry.

The new Goldman suit promises a fresh marshaling of expensive legal talent with four Warner companies and two Paramount groups named as defendants. The indie first-run operator makes a general attack on the whole system of competitive bidding and has asked the court to restrain Warners from continuing to operate its six midtown deluxers—Mastbaum, Stanley, Boyd, Aldine, Stanton and Earle.

Brandt's general threat of a suit drew immediate response here. Two days after receipt of the Trans-Lux Circuit chief's letter on Vine St. it was announced that the chain's local outlet would get "Detective Story" from Paramount. "Detective Story" opens at the 500-seat Trans-Lux Nov. 15 for a run of at least 10 weeks. House had been limited largely to English and other foreign pics. With most distrihs allegedly splitting product between Goldman and Warners, the small Trans-Lux was left out of the bidding picture.

Bidding, apparently, has proved no solution for Goldman, at least in the case of Warners and Paramount product. Names in his suit are four Warner outfits—Warner Bros. Pictures, Stanley Co. of America, Warner Bros. Circuit Management and Warner Bros. Pictures Distributing Corp., as well as Paramount Pictures and Paramount Film Distributors.

Goldman's complaint charges in the competitive bidding setup, which had been in operation since 1946, he has "been getting a raw deal" from both WB and Par. Although he was one of the principal factors in bringing in competitive bidding (through his previous suits, Goldman's complaint assailed the system, alleging, "it has resulted

(Continued on page 22)

Reelect Roy Brewer AFL Film Council Head

Hollywood, Nov. 6.

Roy M. Brewer succeeded himself as president of the Hollywood AFL Film Council without opposition. Others reelected unanimously were Ralph Clare, veepee; John J. Lyons, recording secretary, and L. C. Helm, secretary-treasurer.

Board of trustees for the next year will consist of James Nobbitt, Edward Hill and Pat Somerset.

Prov. Theatre Sues Majors For $8,450,582

Inability to obtain first-run product on a fair and equitable basis from June 30, 1940, through July 31, 1951, is the basis of an $8,450,582 triple-damage antitrust suit brought in N. Y. Federal Court last week by the Metropolitan Theatre Co., operator of the Metropolitan Theatre, Providence. Papers filed by attorney William Gold name the eight major distributors, Monogram, Republic, several theatre corporations and a number of individuals as defendants.

Suit charges the distrib defendants with "conspiring and combining" to eliminate free competition in the licensing of first-run films in Providence and rags competitive bidding as a "pretense at fair trading; its true effect is to preserve the illegally established monopoly." Purported bidding for pictures, the complaint adds, "by its very nature is such that it discriminates against plaintiff and preserves the existing monopoly of first-run exhibition in Providence."

Metropolitan, by reason of the defendants' allegedly wrongful acts, seeks to recover asserted operation losses of $475,660 sustained in the 10-year stretch. It also claims estimated profits amounting to $1,716,200 have been lost as well as goodwill valued at $625,000. In addition, an injunction is asked to prevent each of the distrib defendants from licensing any first-run pix in Providence unless they're first offered to the Met upon "nondiscriminatory" terms.

Defendants are Warners, Universal, United Artists, 20th-Fox, Republic, Monogram, Columbia, Loew's, Paramount, RKO, National Realty Corp., Loew's Theatre & Realty Corp., C & F Theatre Co.; and Edward M. Fay, as well as Archibald Silverman and some 23 other individuals.

Theatre Owner Nixed By Supreme Court On WB N.Y. Intervention

Washington, Nov. 6.

The Supreme Court ruled yesterday (Mon.) that Sutphen Estates, Inc., may not intervene in the Warner antitrust decree. Sutphen, owner of the New York Warner Theatre property (formerly the Strand), asked to intervene on ground the guarantee of its lease is jeopardized by divorcement section of the decree.

High court, which heard the case recently, declared the new Warner Theatre Co. apparently would be sufficient guarantor of the 98-year lease executed in 1928. Hence it nixed Sutphen's request. Had the court agreed the Warner decree should be reopened, it might have started a wave of similar suits affecting the decrees of the defendant companies.

Circuit Court Sustains Verdict for Pa. Ozoner In Product Conspiracy

Philadelphia, Nov. 6.

By a vote of 2-1, the U. S. Circuit Court of Appeals sustained Judge William H. Kirkpatrick's decision in favor of David Milgram's Boulevard Drive-in Theatre, near Allentown, Pa., giving the ozoner the right to obtain first-run product on a competitive basis.

The Circuit Court in affirming the decree dismissed the appeals of the defendants, Loew's Inc. et al. and several Allentown theatres which intervened in the case. The decision also upheld the lower court's finding that the film companies had violated the anti-trust laws by refusing first-run product to the Boulevard.

Judge Austin Staley, who wrote the majority decision, upheld Kirkpatricks' view of a "nationwide conspiracy to relegate drive-ins to a secondary class," and sustained the order giving Milgram's Boulevard day-and-date clearance with all nearby first-runs.

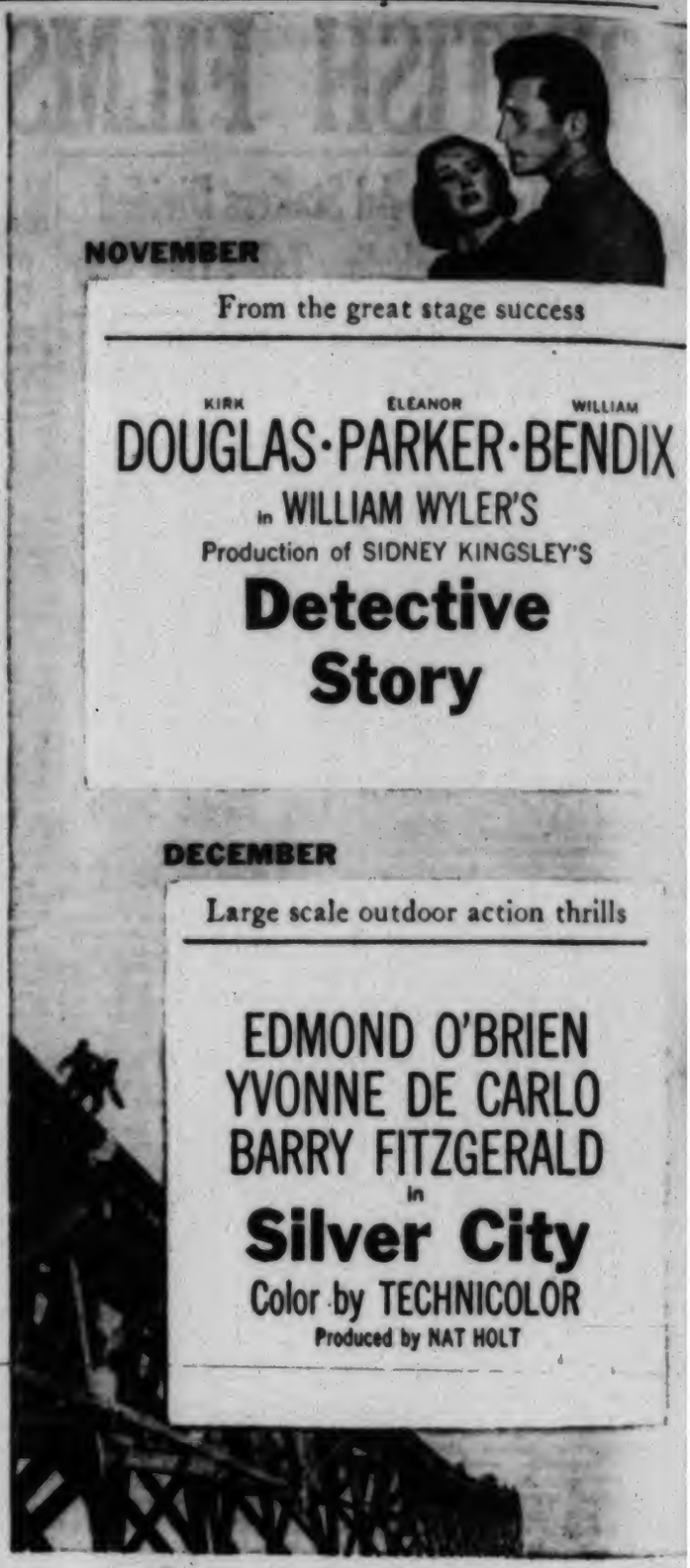
SCHAEFER ON COAST

George J. Schaefer is currently on the Coast from New York. He's huddling with Stanley Kramer, whom he represents on sales, and talking with other producers on prospective representation deals.

While in Los Angeles, he is also supervising preem there of United Artists' "The Big Night," produced by Philip A. Waxman, whom he reps. He'll be back in New York next Monday (12).

AN IMPORTANT EXHIBITOR ASKED

"Will Paramount continue to deliver the kind of big boxoffice attractions it has released in the past few months?"



OUR ANSWER IS:

An emphatic yes!

IT'S MOVIETIME, U.S.A.

OVEMBER

Spectacle never before filmed

When Worlds Collide

Color by TECHNICOLOR

Produced by GEORGE PAL

NOVEMBER

The U. S. Submarine "Tiger Shark" in action off Korea

Submarine Command

starring

WILLIAM HOLDEN · NANCY OLSON
WILLIAM BENDIX · DON TAYLOR

CHRISTMAS

You'll tingle when they tangle in Tangiers

BOB HOPE and HEDY LAMARR in

My Favorite Spy

AND EARLY IN '52, BIG ONES LIKE:

HAL WALLIS'
Sailor Beware
starring
DEAN MARTIN & JERRY LEWIS

LEO McCAREY'S
My Son John
starring
HELEN HAYES · ROBERT WALKER
VAN HEFLIN · DEAN JAGGER

PERLBERG-SEATON'S
Aaron Slick From Punkin Crick
Color by Technicolor • starring
ALAN YOUNG · DINAH SHORE · ROBERT MERRILL

WILLIAM WYLER'S
Carrie
starring
LAURENCE OLIVIER
JENNIFER JONES

HAL WALLIS'
Red Mountain
Color by Technicolor • starring
ALAN LADD · LISABETH SCOTT
ARTHUR KENNEDY · JOHN IRELAND

PERLBERG-SEATON'S
Anything Can Happan
starring
JOSE FERRER
KIM HUNTER

In the Paramount Building elevator the other day, an important circuit head met a Paramount sales executive and put just that question to him. The answer was an emphatic "YES!" Paramount's November and December releases alone justify that answer because they possess the grossing potential of pictures such as "A Place in the Sun," "That's My Boy" and "Here Comes the Groom."

Those highly successful attractions, all delivered within a 2-month period, were not a flash-in-the-pan. You can be assured that in almost every similar period between now and the end of 1952, Paramount product, so outstanding in the past few months, will be equaled in number and quality. You can expect increased boxoffice revenue because Paramount's consistently strong product is the result of long range planning and unlimited financial investment.

L.A. Still Sluggish But 'Wide Mo.' Smash $40,000; 'Heart' Slow at 21G, 'Face' Dull 12G; 'Story' Tall 12G, 2d

Los Angeles, Nov. 6.

First-run boxoffice currently is on light side with exception of "Across Wide Missouri" which is gunning for sock $40,000 in two theatres. Thin $19,000 shapes for "Let's Make It Legal" in four sites.

"Close to My Heart" looks slow $21,000 in three houses. Dull $12,000 is seen for "Magic Face" in two locations while "Hotel Sahara" will be small $7,500 in three situations. "Detective Story" is holding to excellent $12,000 or close in second week at Wilshire. "Streetcar" continues smart at $10,000 in seventh frame at Beverly Hills. "The Well" is building but still is slow.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Let's Make It Legal" (20th) and "Wooden Horse" (Indie). Thin $19,000. Last week, "Desert Fox" (20th) and "Havana Rose" (Rep) (2d wk-5 days), $10,500.

Hollywood, Downtown, Wilturn (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Close to Heart" (WB). Slow $21,000. Last week, "Come Fill Cup" (WB) (2d wk-6 days), $12,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Across Wide Missouri" (M-G) and "Yellow Fin" (Mono). Smash $40,000. Last week, "Mr. Imperium" (M-G) and "Man With Cloak" (M-G) (2d wk-4 days), $9,500.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"The Mob" (Col) and "Son Dr. Jekyll" (Col) (2d wk). Okay $18,000. Last week, sharp $30,300.

Los Angeles, Hollywood Paramounts (F&M) (3,598; 1,730; 60)—"Magic Face" (Col) and "Whistle Eaton Falls" (Col). Dull $12,000. Last week, "M" (Col) and "Purple Heart Diary" (Col), $11,400.

United Artists, Rita, Vogue (UA-FWC) (2,100; 1,350; 885; 70-$1.10)—"Hotel Sahara" (UA) and "Big Night" (UA). Small $7,500. Last week, "Unknown World" (Lip) and "Reunion in Reno" (U) (8 days), $8,900.

Four Star (UA) (900; 70-$1.10)—"Well" (UA) (2d wk). Up to $3,000. Last week lean $2,400.

Fine Arts (FWC) (672; $1.20-$2.40)—"River" (UA) (3d wk). Oke $4,500. Last week, $5,200.

Orpheum, Rawalt (Metropolitan-G&S) (2,215; 1,106; 60-90)—"Drums Deep South" (RKO) and "Loli Marlene" (RKO) (2d wk). Scant $4,000. Last week, $7,000.

Beverly Hills (WB) (1,612; 80-$1.50)—"Streetcar" (WB) (7th wk). Smart $10,000. Last week, $11,500.

Wilshire (FWC) (2,296; 80-$1.50)—"Detective Story" (Par) (2d wk). Great $12,000. Last week, $13,900.

Broadway Grosses

Estimated Total Gross
This Week $470,100
(*Based in 20 theatres*)
Last Year $497,000
(*Based on 17 theatres*)

'Streetcar' Boff $26,000, Cleve.

Cleveland, Nov. 6.

Outside of "Streetcar" at Allen, going socko, no bell-ringing is heard this week at first-runs. "Little Egypt" is shaking up just ordinary business for Hipp while "Behave Yourself" is little better at Palace. Lower Mall yanked "River," after three weeks, to bring in "Tales of Hoffmann" at tilted prices. It recently played four weeks at the legit Hanna. "American in Paris" on sixth lap at Stillman shapes fine.

Estimates for This Week

Allen (Warner) (3,000; 75-$1.20)—"Streetcar" (WB). Roaring along to great $26,000 or over. Last week, "The Mob" (Col), $14,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Little Egypt" (U). Light $11,000. Last week, "No Highway in Sky" (20th), $11,300.

Lower Mall (Community) (585; $1.20-$1.80)—"Tales of Hoffmann" (Indie). Hardly touched the surface here on recent Hanna run, and with lower scale, looks hearty $6,000 or near. Last week, "River" (UA) (3d wk) disappointing $3,000 because of high tariff.

Palace (RKO) (3,390; 55-80)—"Behave Yourself" (RKO). Mild $9,000 or less. Last week, "Desert Fox" (20th) (2d wk), nice $9,500.

State (Loew's) (3,450; 55-80)—"Man With Cloak" (M-G) plus stage unit with Debbie Reynolds and Champ Butler. Opened today (Tues.) following 5-day holdover of "Across Wide Missouri" (M-G) did so-so $6,500.

Stillman (Loew's) (3,700; 55-$1)—"American in Paris" (M-G) (6th wk). Sturdy $8,000 after $10,000 last round.

Tower (Scheftel-Burger) (500; 55-80)—"Johnny One Eye" (UA) and "Man With My Face" (UA). Good $3,000. Last week, "Katie Did It" (U) and "Cattle Drive" (U) (m.o.), $2,500.

'Streetcar' Record 25G, Denver; 'Earth' $19,000

Denver, Nov. 6.

"Streetcar Named Desire," giving the Orpheum a new record, is way out in front and staying another week. "Day Earth Stood Still" shapes very good in two houses. "Texas Carnival" is showing enough in its holdover round to get a third at the Broadway. Two snowstorms failed to affect grosses much.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Cave of Outlaws" (U) and "Mr. Duke's Duck" (UA), day-date with Tabor, Webber. Fair $6,000. Last

(Continued on page 24)

'Streetcar' Loud $30,000, Det.; 'Racket' Lush 17G, 'Horde' 11G, 'Veil' 7G

Detroit, Nov. 6.

"Streetcar Named Desire" is clanging loudly at the Madison despite the first cold breath of winter that put the freeze on other theatre turnstiles. Stageshow headed by Billy Daniels is not pushing "Highway in Sky" skyward at the Fox. "Racket" looks solid at the Palms. "Golden Horde" looks okay at the United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Highway in Sky" (20th) plus stageshow headed by Billy Daniels. Earthbound $32,000. Last week, "Desert Fox" (20th) and "Son Dr. Jekyll" (Col) (2d wk), $18,000.

Michigan (United Detroit) (4,000; 70-95)—"Family Secret" (Col) and "Five" (Col). Weak $10,000. Last week, "Come Fill Cup" (WB) and "Panelled Door" (Indie), $16,000.

Palms (UD) (2,900; 70-95)—"Racket" (RKO) and "Whistle Eaton Falls" (Col). Solid $17,000. Last week, "Crosswinds" (Par) and "G. I. Jane" (Mono), $9,000.

Madison (UD) (1,900; 90-$1.20)—"Streetcar Named Desire" (WB). Terrific $30,000. Last week, "David and Bathsheba" (20th) (6th wk), $7,500.

United Artists (UA) (1,900; 70-95)—"Golden Horde" (U) and "Reunion in Reno" (M-G). Okay $11,000. Last week, "Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G) (2d wk), $11,500.

Adams (Balaban) (1,700; 70-95)—"Blue Veil" (RKO). Disappointing $7,000. Last week, "Behave Yourself" (RKO), $6,000.

'FABIAN' OKE $6,500, PITT; 'PARIS' 19G, 2D

Pittsburgh, Nov. 6.

"American in Paris," in its second week at the Penn, is still tops of the town, with none of new pictures making much of a dent. "This Is Korea" seems to be helping "Captain Fabian" to fairish week at Fulton. "Little Egypt" at Harris and "Behave Yourself" at Stanley are both taking it on the chin.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Capt. Fabian" (Rep) and "This Is Korea" (Rep). Fairly nice $6,500 or over. Last week, "Never Can Tell" (U) and "Mark of Renegade" (U), $4,500 in 6 days.

Harris (Harris) (2,200; 50-85)—"Little Egypt" (U). Lean $5,000. Last week, "Saturday's Hero" (Col), $6,000 in 5 days.

Penn (Loew's) (3,300; 50-85)—"American in Paris" (M-G) (2d wk). Lush $19,000. That's enough to win another week. First stanza was $26,000, best here in long time.

Stanley (WB) (3,800; 50-85)—"Behave Yourself" (RKO). Drab $8,000. Last week, "Come Fill Cup" (WB), James Cagney starrer disappointing $9,500.

Warner (WB) (2,000; 50-85)—"Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO). Okay $6,000. Last week, "Streetcar Named Desire" (WB) (5th wk), $5,800, giving it nearly $65,000 on run.

D.C. Very Drab Albeit 'Mob' Brisk at $12,000; 'River' 9G, 'Sun' 10G, 4th

Washington, Nov. 6.

This is one of dullest sessions main stem has had in recent months. New product, on the whole, lacks luster. Holdovers generally are steady but are lowering the overall total. Sturdiest newcomer is "The Mob" at the Warner, which is brisk without being sock. "The River," at Lopert's Playhouse, launched by a dazzling preem, is okay but not impressive at top scale. "Place in the Sun" at Trans-Lux still is bright in its fourth week with no end in sight. "Mr. Imperium" at Loew's Capitol, backed by a vaude bill headlined by Fran Warren, shows little customer lure.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Mr. Imperium" (M-G) plus vaude. Very dull $17,000. Last week, "Across Wide Missouri" (M-G) plus vaude, not quite up to expectations but still big at $28,000.

Dupont (Lopert) (372; 50-85)—"Paris 1,900" (Indie) and "Ballerina" (Indie) (reissue) (2d wk). Okay $3,500 in final 5 days. Last week, pleasing $4,200.

Keith's (RKO) (1,939; 44-80)—"Behave Yourself" (RKO). Okay $9,000. Last week, "Drums of Deep South" (RKO), $8,000.

Metropolitan (Warner) (74-$1.20)—"Streetcar Named Desire" (WB) (5th wk). Steady $6,000 after lively $10,000 last week. May hold.

Palace (Loew's) (2,370; 44-74)—"Desert Fox" (20th) (2d wk). Satisfactory $12,000 after hefty $20,000 last week.

Playhouse (Lopert) (485; $1.20-$2.40)—"The River" (UA). Satisfactory $9,000, but not up to usual "class film" standard for this house. Last week, "No Highway in Sky" (20th) (5th wk), okay $4,000 in final 6 days at regular scale.

Warner (WB) (2,174; 44-74)—"The Mob" (Col). Brisk $12,000. Last week, "Come Fill Cup" (WB), $10,000.

Trans Lux (T-L) (654; 50-$1)—"Place in Sun" (Par) (4th wk). No signs of slipping, with husky $10,000 after $11,000 last week. Holds

'Veil' Sturdy $14,000, Cincy; 'Egypt' Lively 7G, 'Streetcar' Fast 12G, 2d

Cincinnati, Nov. 6.

"Blue Veil," in sturdy stride at the Albee, is topping the city this round. "Thunder On Hill" is fairish at Capitol while "Little Egypt" stacks up lively at Keith's. "Man With A Cloak" disappointed at the Palace in first half and was replaced by two reissues. A strong holdover, "Streetcar Named Desire," is keeping the Grand in clover.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Blue Veil" (RKO). Sturdy $14,000. Last week, "Across Wide Missouri" (M-G), $15,000.

Capitol (Mid-States) (2,000; 55-75)—"Thunder On Hill" (U). Fairish $8,000. Last week, "No Highway In Sky" (20th), $6,000.

Grand (RKO) (1,400; 55-75)—"Streetcar Named Desire" (WB) (2d wk). Solid $12,000 in wake of wow $18,500 getaway.

Keith's (Mid-States) (1,542; 55-75)—"Little Egypt" (U). Lively $7,000. Last week, "Desert Fox" (20th) (2d wk), $6,500.

Lyric (RKO) (1,500; 55-75)—Week of horror pix with daily change of dualers, all indie reissues. Satisfactory $5,000. Last week, "Come Fill Cup" (WB) (m.o.) split "Cover Girl" (Col) and "Never Lovelier" (Col) (reissues), $4,000.

Palace (RKO) (2,600; 55-75)—"Man Without Cloak" (M-G) replaced after fourth day by "Barkleys of Broadway" (M-G) and "Luxury Liner" (M-G) (reissues). Weak $6,500. Last week, "Close To Heart" (WB), $7,500.

K.C. Better; 'In Paris' Lofty $17,000, 'Man' Okay 14G, 'Streetcar' 9G, 2d

Kansas City, Nov. 6.

Town lists two sturdy films here currently with balance of list average. Topper is "American in Paris," big at the Midland, and second week set. "Streetcar Named Desire" is holding for a second stanza of five days in the Paramount for fine total. Four Fox Midwest houses shape okay with "Iron Man." Missouri is about holding its own with "On Loose." Weather is unseasonably cold.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Scott of Antarctic" (Indie). Moderate $1,800. Last week, "Tales of Hoffmann" (Indie) (6th wk), spurted to big $2,500.

Midland (Loew's) (3,500; 50-69)—"American in Paris" (M-G). Changes house to solo film policy. Looks big $17,000. Holding. Last week, "Texas Carnival" (M-G) and "The Strip" (M-G) (2d wk-4 days), passable $6,000.

Missouri (RKO) (2,650; 50-75)—"On Loose" (RKO) and "Slaughter Trail" (RKO). Fair $7,500. Last week, "Come Fill Cup" (WB) and "Let's Go Navy" (Mono), $10,000.

Paramount (Tri-States) (1,900; 75-$1)—"Streetcar Named Desire" (WB) (2d wk). Continues good in five-day week, with $9,000. Last week, solid $16,000.

Tower (Fox Midwest) (2,100; 50-75)—"Reunion in Reno" (U) with five-act vaude onstage. Light $6,500. Spells end of vaude here for this time. Last week, "Desert Fox" (20th) (m. o.) with vaude, $7,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—"Iron Man" (U) and "Lady From Texas" (U). Okay $14,000. Last week, "Thunder on Hill" (U) and "Mark of Renegade" (U), $13,000.

Key City Grosses

Estimated Total Gross
This Week $2,383,000
(*Based on 24 cities, 207 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,301,000
(*Based on 24 cities, and 199 theatres.*)

'Tanks' NSG 16G In Mildish Hub

Boston, Nov. 6.

With exception of "Streetcar" in second week at Astor and "American in Paris" ditto at State and Orpheum, biz at major houses is not much more than average this stanza. "Tanks Are Coming" at Paramount and Fenway looks fairish. "Lady Pays Off" at Memorial is not exciting. "Close to My Heart" at Met shapes only fair.

Estimates for This Week

Astor (B&Q) (1,200; 74-$1.20)—"Streetcar Named Desire" (WB) (2d wk). Solid $18,000 after boff $24,000 for first.

Beacon Hill (Beacon Hill, Inc.) (780; $1.20-$2.40)—"The River" (UA) (6th wk). Receding to about $5,500 after okay $7,000 for fifth.

Boston (RKO) (3,200; 40-85)—"Anne of Indies" (20th) and "Blackmailed" (Indie). Not so bad at $13,000. Last week, "The Well" (UA) and "Pardon My French" (UA), $11,500.

Fenway (NET) (1,373; 40-85)—"Tanks Are Coming" (WB) and "In Old Amarillo" (Rep). Fairish $4,500. Last week, "Desert Fox" (20th) and "Disc Jockey" (Mono), $6,000 for second round.

Memorial (RKO) (3,000; 40-85)—"Lady Pays Off" (U) and "Katie Did It" (U). Unexciting $13,500. Last week, "No Highway in Sky" (20th) and "Whip Hand" (RKO), $11,000.

Metropolitan (NET) (4,367; 40-85)—"Close To Heart" (WB) and "As You Were" (Lip). Fair $14,000. Last week, "Place in Sun" (Par) and "Triple Cross" (Mono), oke $12,500 for second week.

Orpheum (Loew) (3,500; 55-$1.10)—"American in Paris" (M-G) (2d wk). Holding up at big $21,000. Last week, $28,500.

Paramount (NET) (1,700; 40-85)—"Tanks Are Coming" (WB) and "In Old Amarillo" (Rep). Mild $11,500. Last week, "Desert Fox" (20th) and "Disc Jockey" (Mono) (2d wk), $13,000.

State (Loew) (3,500; 55-$1.10)—"American in Paris" (M-G) (2d wk). Nifty $15,000 after socko $20,000 for first.

OMAHA DOWN; 'LOVELY' NICE $7,000, 'WAY' 10G

Omaha, Nov. 6.

Sharp winter weather and opposition legit and vaude is placing skids under biz this round. Even the stage-film bill of Blackstone and "Disc Jockey" at the Omaha is not particularly big.

"Millionaire for Christy" and "Law and the Lady" loom good at State. "No Highway in Sky" is doing so-so at Paramount. "He Ran All Way" is little better at Orpheum. "Ice Follies" and "Guys and Dolls" are cutting in.

Estimates for This Week

Omaha (Tristates) (2,100; 25-90)—"Disc Jockey" (Mono) and Blackston Magico show onstage. Only light $10,000. Last week, "The Scarf" (UA) and "Circle of Danger" (UA), $7,000.

State (Goldberg) (865; 25-75)—"Millionaire for Christy" (20th) and "Law and Lady" (M-G). Good $5,000. Last week, "Force of Arms" (WB) (2d wk) and "Yes Sir, Mr Bones" (Lip), $4,500.

Brandeis (RKO) (1,500; 16-70)—"Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO). Nice $7,000. Last week, "Painting Clouds With Sunshine" (WB) (2d wk), $5,500.

Orpheum (Tristates) (3,000; 16-70)—"Ran All Way" (UA). Oke $10,000. Last week, "Mr. Imperium" (M-G) and Henry Busse band-revue onstage, disappointing $13,500.

Paramount (Tristates) (2,800; 16-70)—"No Highway in Sky" (20th). Fair $9,000. Last week, "People Vs. O'Hara" (M-G), $9,500.

Bliz Blitzes Mpls. B.O.; 'Well' Strong $8,000, 'Heart' Sluggish $6,500

Minneapolis, Nov. 6.

Marked by near blizzards, heavy snowfall and zero temperatures, winter's premature onslaught over the weekend dealt an already wobbly boxoffice a near knockout blow. It's the earliest ever for such severe frigid blasts. Only a few fresh entries, and they all are suffering. Although highly praised, "The Well" is only good. "Close to My Heart" also looks mild. "On the Loose" shapes light.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Red Shoes" (UA) (reissue). Good $5,000. Last week, "People Will Talk" (20th) (3d wk), $4,000.

Gopher (Berger) (1,000; 50-76)—"Desert Fox" (20th) (2d wk). Has done surprisingly well and still healthy at $5,000 after hefty $8,700 initial frame.

Lyric (Par) (1,000; 50-76)—"New Mexico" (UA). Fairish $4,500. Last week, "Iron Man" (U), $4,000.

Radio City (Par) (4,000; 50-76)—"Place in Sun" (Par) (2d wk). Sock $9,000 after big $14,500 first week.

RKO-Orpheum (RKO) (2,800; 40-76)—"Close To Heart" (WB). Slight $6,500. Last week, "Come Fill Cup" (WB), $7,000.

RKO-Pan (RKO) (1,600; 40-76)—"On the Loose" (RKO) and "First Romance" (Col). Lively $5,000. Last week, "Slaughter Trail" (RKO) and "Whip Hand" (RKO), $4,500.

State (Par) (2,300; 50-76)—"The Well" (UA). Highest of praises for this one but absence of marquee names is bringing in good $8,000. Last week, "Capt. Fabian" (Rep), $4,000.

World (Mann) (400; $1.20-$2.40)—"The River" (UA) (2d wk). Okay $4,000 after good $5,000 first stanza.

'Detective' Sharp 12G, Seattle; 'Odette' $9,000

Seattle, Nov. 6.

Personals by John Payne and Rhonda Fleming centered opening day attention on 'Crosswinds' at Coliseum, with solid week in sight. Paramount's "Detective Story" shapes fine.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Come Fill Cup" (WB) and "Tomorrow Another Day" (WB) (3d wk). Good $3,000. Last week, $4,200.

Coliseum (Evergreen) (1,829; 65-90)—"Crosswinds" (Par) and "As You Were" (Lip). Swell $11,000. Last week, "Pickup" (Col) and "Chain of Circumstances" (Col) (2d wk), $6,400.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Odette" (UA) and "Let's

(Continued on page 24)

Tax, Blizzard Slough Chi's B.O.; Josie Ups 'Christy' to Tall $45,000, 'Veil' Solid 17G, 'Racket'-Revue 40G

Chicago, Nov. 6.

Loop biz is way below last week, blizzard and chary public reaction to the tax increase being felt downtown as much as feared. Some film arrivals are bearing up well and holdovers continue staunch. Chicago entry of "Millionaire for Christy" and Josephine Baker onstage is loud $45,000 with benefit of hiked scale. "The Racket" and "Parisian Follies" revue onstage shapes bright $40,000 at Oriental.

Woods entry of "Blue Veil" is solid $17,000. "Across Wide Missouri" and "Red Badge of Courage" combo looks crisp $16,000 at State-Lake. Roosevelt bill of "Captain Fabian" and "Sea Hornet" looms nice $12,500.

Grand, with "Desert Fox" and "Triple Cross," continue great in second frame. "The River" roadshow at Selwyn is big in fourth week. United Artists combo of "Thunder on Hill" and "You Can Never Tell" looks average in second week.

Estimates for This Week

Chicago (B&K) (3,900; 96-$1.25)—"Millionaire Christy" (20th) with Josephine Baker topping stageshow. Lofty $45,000. Last week, "Place in Sun" (Par) and Patti Page heading (2d wk), $46,000.

Grand (RKO) (1,200; 98)—"Desert Fox" (20th) and "Triple Cross" (Col) (2d wk). Big $17,000. Last week, $25,000.

Oriental (Indie) (3,400; 98)—"The Racket" (RKO) and "Parisian Follies" revue onstage. Solid $40,000. Last week, "Behave Yourself" (RKO) and all-vaude show (2d wk), $22,000.

Roosevelt (B&K) (1,500; 55-98)—"Captain Fabian" (Rep) and "Sea Hornet" (Rep). Nice $12,500. Last week, "Crosswinds" (Par) and "New Mexico" (UA) (2d wk), $12,000.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"The River" (UA) (4th wk). Leveling off at firm $11,000. Last week, $12,000.

State-Lake (B&K) (2,700; 55-98)—"Across Wide Missouri" (M-G) and "Red Badge of Courage" (M-G). Bright $16,000. Last week, "Saturday's Hero" (Col) and "The Strip" (M-G) (2d wk), $13,500.

United Artists (B&K) (1,700; 55-98)—"Thunder on Hill" (U) and "Never Tell" (U) (2d wk). Okay $10,000. Last week, $15,000.

Woods (Essaness) (1,073; 98)—"Blue Veil" (RKO) (2d wk). Initial week ended yesterday (Mon.) was strong $17,000. Last week, "Bright Victory" (U) (3d wk), $10,000.

World (Indie) (587; 80)—"Baker's Wife" (Indie) (reissue) and "Well Digger's Daughter" (Indie) (reissue). Okay $3,800. Last week, "God Needs Men" (Indie) (2d wk), $1,000.

Ziegfeld (Loper) (434; 80)—"No Highway in Sky" (20th) (4th wk). Mild $3,000. Last week, $4,000.

Indpls. Booms; 'In Paris' Hot $18,000, 'Streetcar' Wow 15G, 'Earth' 12G

Indianapolis, Nov. 6.

Biz is booming at first-runs here this stanza despite all-time record early November cold wave. Strong list of entries spells the difference. "American In Paris" is smash at Loew's, while "Streetcar Named Desire" at Keith's and "Day Earth Stood Still" at Indiana also are in the sock class.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Come Fill Cup" (WB) and "Yellow Fin" (Mono). Mild $8,500. Last week, "Behave Yourself" (RKO) and "As You Were" (Indie), $10,500.

Indiana (C-D) (3,200; 50-70)—"Day Earth Stood Still" (20th) and "Elephant Stampede" (Mono). Stout $12,000. Last week, "Golden Horde" (U) and "Reunion in Reno" (U), $9,500.

Keith's (C-D) (1,300; 55-$1.20)—"Streetcar Named Desire" (WB). Great $15,000 with upped scale. Last week, "Place in Sun" (Par) (m.o.), $5,500 at 50-70 scale.

Loew's (Loew's) (2,427; 50-70)—"American in Paris" (M-G). Sizzling $18,000, and will hold. Last week, "Man With Cloak" (M-G) and "Red Badge of Courage" (M-G), modest $9,500.

Lyric (C-D) (1,800; 50-70)—"Lady From Texas" (U) and "This Is Korea" (Rep). Mild $4,500. Last week, "Cave of Outlaws" (U) and "Basketball Fix" (Indie), $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Well' Solid In Frisco, $10,000

San Francisco, Nov. 6.

Additional belated summer weather is working against any upbeat in picture grosses here, with current round one of slowest in some time. There are plenty of new pictures but they are generally proving lightweights at the boxoffice. "Red Badge of Courage" looms fair at Golden Gate. "Highway in Sky" is thin while "People Vs O'Hara" is just okay. "The Well" shapes nice at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Red Badge Courage" (M-G) and "Whip Hand" (RKO). Fair $13,000. Last week, "Drums Deep South" (RKO) and "The Longhorn" (Mon), $10,200.

Fox (FWC) (4,651; 60-95)—"No Highway In Sky" (20th) and "Millionaire Christy" (20th). Thin $14,000. Last week, "Come Fill Cup" (WB) and "Two Dollar Better" (Mono), $15,000.

Warfield (Loews) (2,656; 60-85)—"People Against O'Hara" (M-G). Okay $16,000. Last week, "American In Paris" (M-G) (5th wk), with $1.50 top, $16,000.

Paramount (Par) (2,646; 60-85)—"Close to Heart" (WB) and "Highly Dangerous" (Lip). Okay $13,000. Last week, "Submarine Command" (Par) and "Skipalong Rosenbloom" (Mono), $15,000.

St. Francis (Par) (1,400; $1.20-$1.50)—"Streetcar Named Desire" (WB) (5th wk). Nice $9,500. Last week, $10,500.

Orpheum (No. Coast) (2,448; 55-85)—"Raging Tide" (U) and "Reunion in Reno" (U). Tepid $11,000. Last week, "Mask of Avenger" (Col) and "Hurricane Island" (Col), $12,000.

United Artists (No. Coast) (1,207; 55-85)—"The Well" (UA). Nice $10,000. Last week, "Love Nest" (20th) and "Perfect Woman" (UA), $11,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"The River" (UA) (4th wk). Held at $7,500. Last week, solid $8,000.

Vogue (S. F. Theatres) (375; 85-$1)—"Seven Days to Noon" (Indie) (8th wk). Held at $3,500 or better. Last week, $4,000.

'Fox' Rousing $24,000, Mont'l; 'Thorpe' OK 11G

Montreal, Nov. 6.

New entries in all but one deluxer will help biz get back in stride. "Desert Fox" at Capitol looks smash and "Jim Thorpe" at the Princess, also okay, are best of newcomers.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"No Highway in Sky" (20th). Fair $13,000. Last week, "Rich, Young, Pretty" (M-G), same.

Capitol (C.T.) (2,412; 34-60)—"Desert Fox" (20th). Great $24,000. Last week, "Flying Leathernecks" (RKO) (2d wk), $11,000.

Princess (C.T.) (2,131; 34-60)—"Jim Thorpe" (WB). Okay $11,000. Last week, "Happy Go Lovely" (RKO), $10,000.

Loew's (C.T.) (2,855; 40-65)—"Meet After Show" (20th) (2d wk). Stout $17,000 after great $23,000 opener.

Imperial (C.T.) (1,839; 34-60)—"The Strip" (M-G) and "King of Wild Horses" (M-G). Average $8,000. Last week, "Passage West" (Par) and "Niagara Falls" (Par), ditto.

Orpheum (C.T.) (1,048; 34-60)—"St. Benny, the Dip" (UA) and "Roadblock" (UA). Lean $6,000. Last week, "Pickup" (Col) and "Chain of Circumstances" (Par), $8,000.

'EARTH' RICH $19,000, TORONTO; 'LEGAL' 12G

Toronto, Nov. 6.

Only newcomer to hit top returns here this week is "Day Earth Stood Still," smash at Imperial. Healthy coin is also being garnered by such holdovers as "Tales of Hoffmann," "Streetcar Named Desire" and "Desert Fox" in that order. "Let's Make It Legal" is weak in two houses.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863, 1,059, 955, 470, 698, 694, 35-60)—"Two of Kind" (Col) and "Criminal Lawyer" (Col). Nice $14,500. Last week, "The Strip" (M-G) and "Roadblock" (RKO), $16,500.

Eglinton, Shea's (FP) (1,080, 2,386, 40-80)—"Let's Make It Legal" (20th). Weak $12,000. Last week, "His Kind of Woman" (RKO), $13,500.

Imperial (FP) (3,373, 50-80)—"Day Earth Stood Still" (20th). Smash $19,000. Last week, "Place in Sun" (Par) (3d wk), $11,000.

Loew's (Loew) (2,743, 40-70)—"Texas Carnival" (M-G) (2d wk). Fair $8,500. Last week, $13,500.

Nortown, University (FP) (959, 1,558, 40-80)—"Love Nest" (20th). Poor $9,000. Last week, "Jim Thorpe" (WB) (2d wk), $9,500.

Odeon (Rank) (2,390, 50-90)—"Desert Fox" (20th) (4th wk). Neat $11,000. Last week, big $13,500.

Towne (Taylor) (693, 75-$1.75)—"Tales of Hoffmann" (Indie) (5th wk). Solid $18,000. Last week, $20,000.

Uptown (Loew) (2,743, 40-80)—"People Against O'Hara" (M-G). Sad $6,000. Last week, "Lady from Texas" (U), $5,500.

Victoria (FP) (1,140, 75-$1)—"Streetcar Named Desire" (WB) (3d wk). Holding at fine $12,000. Last week, $13,000.

'Veil' Sockeroo $22,000, Philly

Philadelphia, Nov. 6.

Brisk weather sparked weekend biz here, with some newcomers shaping fine. Well ballyhooed preem of "The River" is getting this pic off to a smash start with mighty total in prospect at the Aldine. Fine crix appraisal and word-of-mouth are boosting "Blue Veil" to solid session at Mastbaum. "Bright Victory" shapes great at the Midtown. "The Well" is nosediving in second Goldman round. "Desert Fox" continues very big in third frame at the Fox.

Estimates for This Week

Aldine (WB) (1,303; $1.20-$2.40)—"River" (UA). Mighty $16,000. Last week, "Red Shoes" (UA), $8,000.

Boyd (WB) (2,360; 85-$1.30)—"Streetcar Named Desire" (WB) (6th wk). Good $10,000. Last week, $13,000.

Earle (WB) (2,700; 50-99)—"Racket" (RKO) (2d wk). Nice $12,000. Last week, $18,000.

Fox (20th) (2,250; 50-99)—"Desert Fox" (20th) (3d wk). Fine $15,000. Last week, $17,000.

Goldman (Goldman) (1,200; 50-99)—"Well" (UA) (2d wk). Down to $9,000. Last week, smash $21,000.

Mastbaum (WB) (4,360; 50-99)—"Blue Veil" (RKO). Solid $22,000. Last week, "Saturday's Hero" (Col) (2d wk), $13,500.

Midtown (Goldman) (1,000; 50-99)—"Bright Victory" (U). Great $13,000. Last week, "Cave of Outlaws" (U), slow $5,500.

Randolph (Goldman) (2,500; 50-99)—"Mr. Imperium" (M-G) (2d wk). So-so $8,000. Last week, $12,000.

Stanley (WB) (2,900; 50-99)—"Come Fill Cup" (WB) (2d wk). Mild $11,000. Last week, $17,000.

Stanton (WB) (1,473; 50-99)—"St. Benny Dip" (UA). Modest $9,000 or less. Last week, "Drums Deep South" (RKO), $10,000.

Trans-Lux (T-L) (500; 50-99)—"Dulcimer Street" (UA). Yanked after 4 days, only $1,500. Last week, "Mr. Peek-A-Boo" (UA), fair $2,700.

'Streetcar' Great 14G, Port.; 'Iron Man' $12,000

Portland, Ore., Nov. 6.

Biz continues strong at all first-runs this week. "Streetcar Named Desire" at United Artists with upped prices looms sock. "Iron Man" is big at Broadway. "Day Earth Stood Still" is fine.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Iron Man" (U) and "Mark of Renegade" (U). Big $12,000. Last

(Continued on page 24)

B'way Continues to Show Strength; 'Browning' Fair 8G, 'Veil' $28,000, 2d, 'Streetcar' 27½G, Sets Run Record

Despite all-day rain last Saturday (3), the adverse effect of another tax boost and absence of many new pictures, Broadway first-runs are still showing stamina this session. While the downpour washed out Saturday's matinee trade to a big extent, trade rebounded that night and soared Sunday. Current stanza, too, is being reflected by usual holiday upbeat of yesterday (Tues.), Election Day, with most theatres doing nicely Monday (5) night.

There are two new entries in the arty houses. "Man in Dinghy" shapes up fairly well at Trans-Lux 60th Street on first week while "Browning Version" was disappointing in initial round ended Monday (5) night.

"Blue Veil" and "10 Tall Men" are the best second-week pictures. Former, at the Criterion, is heading for sock $28,000 on initial holdover stanza. "Tall Men," at Victoria, likewise is smash with $24,000. "Desert Fox" continues very big with $25,000 in third round at the Globe.

"American in Paris," with stageshow, still is money champ with big $136,000 for fifth week at the Music Hall. Third session of all-vaude at the Palace wound up with $50,000, which still is very close to capacity.

"The Mob," with Boyd Raeburn band, Jean Carroll and the addition of Billy Williams Quartet, is down to $52,000 in third round at the Paramount, reflecting the fact that both the Les Paul-Mary Ford team and Frankie Laine dropped out due to prior commitments after two weeks.

"Streetcar Named Desire" continues in great shape with $27,500 for seventh frame, going into eighth week today (Wed.), which equals long-run record at the Warner.

"Quo Vadis" opens simultaneously tomorrow (Thurs.) night at the Astor and Capitol, former being on reserved-seat, two-a-day policy.

Estimates for This Week

Astor (City Inv) (1,300; 55-$1.50)—"Here Comes Groom" (Par) (7th wk). Off to about $9,000 in final week after okay $13,000 last round. "Quo Vadis" (M-G) opens tomorrow (Thurs.) night on reserved seat, two-a-day policy.

Bijou (City Inv) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (32d wk). The 31st round ended last night (Tues.) continued very profitable at $10,000 after $10,500 in previous week.

Capitol (Loew's) (4,820; 70-$1.50)—"Angels in Outfield" (M-G) (3d wk). Third round ended last night (Tues.) [illegible] after fine $[illegible],000 in second week. House will be closed today (Wed.) to prepare for "Quo Vadis" (M-G) opening tomorrow (Thurs.) night. Picture starts continuous-run policy here Friday (9) morning.

Criterion (Moss) (1,700; 50-$1.80)—"Blue Veil" (RKO) (2d wk). Session ending Friday (9) held to socko $28,000 after giant $38,000 opening week. Looks in for run.

Globe (Brandt) (1,500; 50-$1.50)—"Desert Fox" (20th) (4th wk). Third stanza ended last night (Tues.) continued strongly with $25,000 after great $32,000 for second week.

Mayfair (Brandt) (1,736; 50-$1.50)—"Detective Story" (Par). Opened yesterday (Tues.). Last week, "Day Earth Stood Still" (20th) (7th wk), moderate $5,000 after $9,500 for sixth frame, but windingup highly successful run.

Palace (RKO) (1,700; $1.20-$2.40)—All-vaude on two-a-day policy topped by Judy Garland (4th wk). Third round ended Monday (5) held up in great style with $50,000 after sellout $51,000 for second week. Tuesday matinees being dropped after this week.

Fine Arts (Davis) (485; 90-$1.80)—"Lavender Hill Mob" (U) (4th wk). Third frame ended Monday (5) continued stoutly at $11,500 after smash $13,000 for second week.

Paramount (Par) (3,664; 70-$1.80)—"Behave Yourself" (RKO) with Myron Cohen, Rosemary Clooney, Stan Fisher, Bobby Byrne orch heading stageshow. Opens today (Wed.). Last week, "The Mob" (Col), with Boyd Raeburn orch, Jean Carroll, Billy Williams Quartet onstage (3d wk), finished around $52,000. Williams Quartet was added for final week since Frankie Laine, Les Paul & Mary Ford had to drop out after first two rounds because of prior commitments. Second wee, was sock $66,000.

Park Avenue (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) (15th wk). The 14th round ended Sunday (4) was $4,700 after good $5,600 for 13th week.

Paris (Indie) (588) ($1.20-$2.40)—"The River" (UA) (9th wk). Eighth round ended Sunday (4) continued very big at $11,900 after $12,100 for seventh week.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"American in Paris" (M-G) with stageshow (5th wk). Held very well with some help from Election Day yesterday (Tues.). Fine $136,000 likely for week ending today (Wed.). Fourth week solid $134,000. Stays on. "Pandora and Flying Dutchman" (M-G) due in next. It will be followed by "I'll See You in My Dreams" (WB), which will be the Hall's Christmas picture.

Rivoli (UAT-Par) (2,092; 90-$2)—"David and Bathsheba" (20th) (13th wk). The 12th stanza ended last night (Tues.) held okay with $17,000 after $18,500 in previous week.

Roxy (20th) (5,886; 80-$2.20)—"Let's Make It Legal" (20th) with Xavier Cugat orch and revue onstage. Opened yesterday (Tues.). In ahead, "Anne of Indies" (20th), with Riviera cafe revue topped by Jackie Miles (2d wk-6 days), slipped to thin $44,000 after light $55,000 opening week.

State (Loew's) (3,450; 55-$1.50)—"Across Wide Missouri" (M-G). Opened yesterday (Tues.). In ahead, "Texas Carnival" (M-G) (4th wk-4 days), only $5,000 after dull $10,000 for third week.

Warner (WB) (2,756; 85-$2)—"Streetcar Named Desire" (WB) (8th wk). Seventh stanza ended last night (Tues.) continued strongly at $27,500 after $31,000 for sixth week. By running eight weeks here, "Streetcar" will equal alltime record of house. Only other pic to run that long at theatre then the Strand, was "42d Street" (WB) more than 18 years ago.

Sutton (R&B) (561; 90-$1.50)—"Browning Version" (U) (2d wk). Initial week ended Monday (5) night hit disappointing $8,000. In ahead, "The Medium" (Indie) (8th wk-5 days), was $3,800 after fairly good run.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Man in Dinghy" (Indie) (2d wk). First session ended last night (Tues.) hit good $5,000. In ahead, "Thunder on Hill" (UA) (2d wk), $3,000.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Red Badge of Courage" (M-G) (2d wk). Holding today (Wed.) holding at $5,500 after fine $7,500 for second week.

Victoria (City Inv) (1,060; 55-$1.50)—"10 Tall Men" (Col) (2d wk). Initial holdover round ending tomorrow (Thurs.) looks to reach big $25,000 after smash $32,000 opening week. Stays on.

'Streetcar' Wow $20,000 in Prov.

Providence, Nov. 6.

With the scale upped to $1, the Majestic is heading for a smash week with "Streetcar Named Desire." Strand also hot with "Place In The Sun" and holding over. "Hotel Sahara" is so-so at Met.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Prince Who Was Thief" (U) and "You Never Can Tell" (U). Steady $8,000. Last week, "Let's Make It Legal" (20th) and "Gypsy Fury" (Mono), $8,500.

Majestic (Fay) (2,200; $1)—"Streetcar Named Desire" (WB). Wow $20,000. Last week, "Come Fill Cup" (WB) and As You Were" (Lip), $7,000.

Metropolitan (Snider) (3,100; 44-65)—"Hotel Sahara" (UA). So-so $6,000. Last week, "The Scarf" (UA) and "Three Steps North" (UA), same.

State (Loew) (3,200; 44-65)—"American In Paris" (M-G) (2d wk). Good $12,500 after hitting sock $20,000 in first round.

Strand (Silverman) (2,200; 44-65)—"Place In Sun" (Par) (2d wk). Opened Monday (5). First week was big $13,000.

'Mommy, is that Schmoe gonna be our Father?'
Their Romantic Weekend for two ...is a riot for Eight! Her kids ...his kids...an ex-flame—and a wildly bewildered hotel clerk!
UNIVERSAL INTERNATIONAL presents
VAN HEFLIN
PATRICIA NEAL
GIGI PERREAU
Week End with Father
The Week End that shook the World...with Laughter!
with VIRGINIA FIELD • RICHARD DENNING • JIMMY HUNT
Screenplay by JOSEPH HOFFMAN • Directed by DOUGLAS SIRK • Produced by TED RICHMOND

The BIG CHRISTMAS PACKAGE for the whole family is from U-I!
BOOK IT NOW... for the holidays!

West End Holds Up Well Despite Elections; 'Story' Hefty at $11,400, 'Treason' Tall 9G, 'Fox' Big 12½G, 2d

London, Oct. 30.

Despite the opposition of the General Election, West End picture theatres held their own during the past week. Grosses mainly seldom went above the average level. However, fear that attendances would drop either on Election Day itself or following day were unjustified.

"Rommel—Desert Fox" continues a major draw, finishing its second round at the Odeon, Leicester Square, with a powerful $12,500.

The British-made anti-red "High Treason" looks like strong $9,000 in its initial stanza at Gaumont.

Estimates for Last Week

Carlton (Par) (1,128; 70-$1.70)—"Lady Godiva Rides Again" (BL). Fair $2,500 in first three days, but opening day's take discounted by invitation audience. Expected to run for three weeks, with "My Favorite Spy" (Par) as next pic.

Empire (M-G) (3,089; 55-$1.70)—"People Against O'Hara" (M-G) and stageshow. Feeling pinch after lush season with "American in Paris" (M-G), but finishing first round with steady $16,500. Stays at least another fortnight, with "Texas Carnival" (M-G) to follow.

Gaumont (CMA) (1,500; 50-$1.70)—"High Treason" (GFD). Controversial press and biescale exploitation lifted this British-made anti-commie thriller to strong $9,000 in for three weeks.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Convict Lake" (20th) and "Guy Who Came Back" (20th) (2d wk). Dipped to fair $5,700, but staying third round. "David and Bathsheba" (20th) opened Nov. 1.

London Pavilion (UA) (1,217; 50-$1.70)—"Pickup" (Col) and "Son of Dr. Jekyll" (Col) (3d wk). Down to $4,500 this round after average $5,400 in second week. "First Legion" (UA) in on Nov. 2.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Rommel—Desert Fox" (20th). Sturdy $12,500 or near after socko $15,500 opening round. Limited to a third week with the Command Film, "Where No Vultures Fly" (GFD) following Nov. 5.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Lady Pays Off" (GFD) and "Mark of Renegado" (GFD) (3d wk). Behind average at moderate $3,600. "Blue Veil" (RKO) follows Nov. 1.

Plaza (Par) (1,002; 70-$1.70)—"Detective Story" (Par). Good critical approval helped this to handsome $11,400. Stays on.

Warner (WB) (1,735; 50-$1.70)—"Dallas" (WB) (2d wk). Not holding up despite strong opening reaction. Down to moderate $5,000. Continues another round with "Along Great Divide" (WB) in next.

Gen. Ridgway Kudos Work Of Mayer for MPEA In Japan; Returning to N. Y.

Tokyo, Oct. 30.

Charles Mayer, Motion Picture Export Assn. rep here for the last six years, departed from Japan last week with the praises of General Matthew B. Ridgway ringing in his ears. Supreme commander's kudos also were a pat on the back for Hollywood and the quality of the Yank product which Mayer has distributed. In a personal letter to the MPEA topper here, General Ridgway expressed the "thanks of myself and my command for the great contribution you have made personally to our purposes in Japan."

The Far East commander referred specifically to Mayer's efforts in building up nationwide distribution of United News, the weekly MPEA newsreel that outgrosses all others in Japan.

Mayer was succeeded as CMPE head in Tokyo by Harry Davis who has served since early this year as general sales manager. The MPEA outlet, which has functioned here since 1946, is skedded to fold on Dec. 31 this year when the MPEA pooled distrib operation in Japan comes to an end and U. S. majors begin biz on their own. He plans to go directly to N. Y. and will take a long-postponed vacation.

Al Burnett Gives Up London Stork Club

London, Oct. 30.

After two years, Al Burnett gave up the Stork Club which he leased from Louis Scott. Burnett has just acquired the Astor Club from Harry Morris and Eustace Hoey, who also control the Colony Restaurant.

Bernard Delfont is associated with Burnett in his new venture which he starts operating next January, with Delfont also being the sole booker.

Parnell 'Peep Show' Looks London Hit; New Othello, Pearl Primus Also Score

London, Nov. 6.

The new Val Parnell show, "Peep Show," which opened at the Palladium last Tuesday (30), looks set for a strong season until it is replaced by the annual Christmas pantomime. It's a big, slick production, lavishly mounted, with a strong cast headed by Vera Lynn, the Three Wiere Bros., Jack Jackson and the Edmondo Ros Rhumba outfit. Show is well up to the standard of its annual predecessors.

The Pearl Primus Dancers, who opened a short season at the Princess Wednesday (31) under Jack Hylton's management, received an encouraging ovation for a varied program of native dancing, chanting, plus a vivid display of hand-drumming. Production is simply staged and should appeal to the wide public who look for this type of entertainment.

Shortly after Orson Welles' dramatic success in the Laurence Olivier presentation of "Othello" at the St. James' Theatre, comes another outstanding personality breaking into top rank with the Old Vic's production of the play, Oct. 31. Douglas Campbell, a newcomer to the London stage, won universal acclaim for his vibrant portrayal of the Moor. Another surprise was the instantaneous hit of U. S. born Irene Worth as Desdemona. Supporting cast and direction by Michael Langham are on usual high level.

WB MAKES 4 CHANGES IN LATIN-AM. SETUP

Several staff changes in Warner Bros. international organization were disclosed in N. Y. last week by foreign chief Wolfe Cohen. Formerly manager in Puerto Rico, Berry Greenberg has been transferred to N. Y. as homeoffice sales rep, being replaced by John Jones who previously was Mexico manager.

Warner operations in Mexico are now being supervised by Armando Trucios, Pacific Division Manager. In another shift, Leo Green, manager in Trinidad, was promoted to the post of Panama manager, replacing Jack Scribner, resigned. Richard Spierman, who once worked for Warners in the Far East, rejoins the firm as Trinidad manager.

Dutch Import U. S. Plays

Amsterdam, Oct. 30.

In common with its practice in the past, the Dutch theatre this season has been importing a number of American plays. "Mister Roberts" was well received at the Comedie Theatre here, as was a Haagsche Comedie presentation of "Country Girl." Less successful was "The Male Animal," produced by the Comedia Co. at the Centraal Theatre.

Legit in the Netherlands, incidentally, is principally confined to some eight stock companies of which six are subsidized by the government. Amount of the subsidies are determined by the "artistic value" of the offerings produced. Unlike the custom in other countries where a play may continue indefinitely if a hit, all shows are handled in repertory fashion by the Dutch.

Hylton-'Life' Skedding Manchester for Holidays

London, Nov. 6.

The new Jack Hylton musical, "Bet Your Life," for which Julie Wilson is returning to London to play the femme lead, is scheduled to move to London after playing 10 days in Oxford, followed by an eight-week season over the Christmas and New Year holidays in Manchester. It's possible it will move into His Majesty's Theatre.

Production stars Arthur Askey, and in addition to Miss Wilson, cast includes Brian Reece and Sally Ann Howes.

Book and lyrics are by Alan Melville and music is by Kenneth Leslie-Smith and Charles Zwar.

Spectacles Boom French Film Biz

Paris, Oct. 30.

"Samson and Delila" (Par) which played to 100,000 in the four theatres here in one week, is well past $70,000 in total gross. Also in on this boxoffice upswing is French color costumer "Bluebeard" (Decharme) which grossed over $100,000 at three first-runs.

Upswing clearly indicates that the public is willing to shell out for big, color spectacles. "King Solomon's Mines" (M-G), which opened recently in three first-run houses, bids to cash in on this popularity of spectacle pix. With lack on serious TV competition and a slow starting theatre season, films are now doing the big show biz here. After the big receipts of the spectacles the next in order of big grossers are Jean Delannoy's "The Savage Boy" at two big first-runs and the comedy, "My Wife is Fabulous" (Hunebelle) day-date at four theatres and past the sixth week.

In Nancy, the top grosser is "Gone With the Wind" (M-G), which did $10,000 in its first week. Nice reports "Flame and the Arrow" (WB) as its top pic. Toulouse has "Sunset Boulevard" (Par) with a record weekly total.

TROUBLE OVER 'JEEP' AT ITS ISRAEL PREEM

Tel-Aviv, Oct. 26.

"Four in a Jeep," which had its Israel premiere last week, was the subject of an attack by the "league of friendship between Israel and Soviet Russia." It claimed the film should have been banned from public showings in Israel on the grounds that it shows unfriendliness towards the Russian soldiers.

The Russian soldier in the film is played by Joseph Yadin, a local actor currently appearing in the Chamber Theatre production "Of Mice and Men," by John Steinbeck. He is also the brother of Igal Yadin, commander of the Israel army. Immediately after the preem, the league protested in letters to the newspapers, accusing the Israel censorship board of having banned two Russian films which were viewed by the censor as unfriendly to America.

The film has done great biz here, and is being held over for a second week.

Renown Pix Maps 4 In England Next Year

Renown Pictures Corp., Ltd., of Britain has one film currently before the cameras in England and plans to roll four more there next year, the company's American rep, Richard Gordon, disclosed before planing to London Friday (2). Head of Renown Pictures of America, he'll huddle with production chief George Minter concerning the firm's 1952 schedule during a four-week stay abroad.

Now in work is a Bela Lugosi meller, "Vampire Over London." A film version of Charles Dickens' "Pickwick Papers," plus an Alastair Sim starrer, as well as two other ventures, untitled as yet, are projected for next year.

Gordon will confer in London with several other independent film-makers whose product he'll handle in the U. S. In addition he'll discuss a series of TV films to be made in England with American stars. Exec is due back the end of November to attend the world preem of Renown's "A Christmas Carol," which United Artists is distributing in the U. S.

Arg. Bank Okays Import Permits For U.S. Pix; H.O. Headaches Persist

Buenos Aires, Oct. 30.

The Argentine Central Bank finally came through last week, after the American film importers had passed a two-week period of acute anxiety and confirmed the import permits held by them under the terms of the Johnston-Cereijo pact. The confirmation became necessary about the middle of September when the bank amended the exchange regulations.

What with films already here and others now in customs, the Hollywood distributors have enough material to see them through for one to two years. At the present slow rate of releases, it seems doubtful whether they will be able to exhibit more than 26 films per year. This slow rate is mainly due to delaying tactics by the Entertainment Board and to the Protectionist Decree enforcement.

Apart from having to comply with the more favorable playing-time conditions secured by local films, the authorities insist on even more preferential holdover terms for them. For instance, 20th-Fox had to take "The Snake Pit" off the screen at the Ambassador Theatre after the sixth week to make way for "La Ultima Escuadrilla" (EFA Studios), a native production. "Pit" grossed $34,155 in the first three weeks at the Ambassador. Grosses naturally were affected by the regulations prohibiting teen-agers.

"Harvey" was released by Universal at the Opera Oct. 18 at the same time that "The Rope" (WB) was running day-date at the Suipacha and Premier. Both films have created a stir and received very favorable comment from the critics.

Paramount is getting ready to release "Sunset Boulevard" at the Ocean Theatre Nov. 1. Metro is about to swing a deal with the Central Cinematografica circuit (Gran Rex, Ambassador and many others) to preem 14 Metro pix over that circuit. This is apart from the contract Metro has with the rival Lococo Circuit. This would fill the gap left in Central's arrangements by the defection of RKO when the latter formed a third circuit of its own after falling out with the Central over rental terms.

$240,000 Govt. Subsidy Bolsters Unifrance Pix

Paris, Oct. 30.

Unifrance Film, the organization set up April 25, 1949, to hypo French films abroad, has a new lease on life with the recent $240,000 subsidy by the government. Robert Cravenne outlined the ensuing program for the exploitation of films in other countries. Delegates of Unifrance Film will be installed in the important foreign markets absorbing French pictures. Up until now the company had representatives only in Italy, Spain and Mexico.

Germany, one of the most important markets, will have a rep whose task will be to set up a much wanted Franco-German film pact. Sweden is to have a delegate who will also look after the other Scandinavian countries.

New UFA Berlin Setup May Get Started Jan. 1 If Combine Wins Bid

Berlin, Oct. 30.

New UFA setup which was revealed here in August looks like it may get started around the first of the year. The former UFA trust property is expected to go on the auction block within a few days. This property consists of the studios at Templehof and the AFIFA synchronization studio.

Eight German film execs, Friedrich Mainz, Heinrich Jonen, Richard Konig, Carl Froelich, Hans Curlis, Fritz Podehl, Dr. Riedel and Alfred Feldes are in on the proposed deal. It calls for a down payment of 2,000,000 marks ($480,000) with the balance of 6,000,000 marks to be paid off on a long term basis at 3%. No installments on the balance would be due prior the end of the second year. A film financing credit organization also would be established.

If the proposed deal goes through (i.e., if these execs win the bid), the new outfit will be known as "UFA-Nachfolge G.m.b.H." (UFA Succession Corp.). The proposed film credit bank will have an original capital subscription of 80,000 marks and deposits of 6,000,000 marks. The latter will consist of deposits made by the original purchasers (one-third), the Berlin Banking Assn. and an investment group backed by the Benelux nations.

Scripts have already been completed for the 12 pix which are slated for the 1952 production schedule. Independent producers also will be permitted to use the Templehof studios. No exclusive distribution agency is planned immediately but it is expected that the new UFA people won't be able to resist such a juicy plum long if their venture is successful.

Current London Shows

(Figures show weeks of run)
London, Nov. 6.

"And So to Bed," New (3).
"Biggest Thief," Duchess (12).
"Blue for Boy," Majesty's (49).
"Fancy Free," Pr. Wales (26).
"Figure of Fun," Aldwych (3).
"Folies Bergere," Hipp. (35).
"Gay's the Word," Saville (38).
"Hollow," Ambassadors (23).
"Intimate Relations," Str'nd (15).
"Kiss Me, Kate," Coliseum (35).
"Knight's Madn's," Vic. Pal. (86).
"Latin Quarter," Casino (35).
"Little Hut," Lyric (57).
"London Melody," Empress (23).
"Love 4 Colonels," W'ndh'm (25).
"Lyric Revue," Globe (6).
"Othello," St. James's (2).
"Othello," Old Vic (1).
"Penny Plain," St. Mart. (19).
"Priest in Family," W'tm'ns'r (5).
"Rainbow Square," Stoll (7).
"Reluctant Heroes," Wt'h (70).
"Seagulls Sorrento," Apollo (74).
"South Pacific," Drury (1).
"This Was Odd," Criterion (5).
"To Dorothy, a Son," Gar'l'k (50).
"Waggonload M'nk'ys," Sav. (4).
"Waters of Moon," H'ym'kt (49).
"White Sheep Family," Pic. (4).
"Wife's Lodger," Comedy (16).
"Winter's Tale," Phoenix (19).
"Zip Goes Million," Palace (3).

OPENING THIS WEEK

"Grand Guignol, Irving, Nov. 6.
"Magnolia St.," Embassy, Nov. 8.

Mex Film-Makers Cite Current Woes in Plea For Closing 2 Studios

Mexico City, Oct. 30.

Film production saturation too many pix and too few outlets at home and abroad were cited by the Mexican Film Producers Assn. in its plea to the government to immediately close two old frontline picture studios here, the Clasa and the Azteca. Producers see the two studios' shuttering as a big factor in reducing film production.

They want work concentrated on the modern Churubusco studios which RKO and Mexican interests opened six years ago. RKO later sold its stake in the plant. This plea revealed that times are so tough in the film trade that even the Churubusco plant has had to pare its personnel in a retrenchment move.

With the plea, the producers roundly protested against the Nacional Financiera, the government's fiscal agency, granting a $693,000 credit to revive the Coapa studios here, a white elephant that long has been nearly idle and in which the trade's own bank, the semi-official Banco Nacional Vinematografico, has sunk $115,000.

Reviving the Coapa, which Nacional owns, would thwart his program to advance the Mexican industry, the producers told President Miguel Aleman, because that studio would enable irresponsible producers to make films that would flood the market to a worse degree than now.

'Mr. 880' 5 Months in Milan

Milan, Oct. 30.

"Mr. 880" (20th) has just completed a sensational five-month run at the first-run Piccolo Eden here.

Even more unusual than the five-month tenure, rarely attained in Italian showcases, is the fact that the run bridged the summer months, lowest ebb for show biz.

THE CROWDS ARE BACK FOR "ANNE OF THE INDIES"*

Technicolor

*Loew's State Theatre, New Orleans, La.

Get Your Share of That Pirate Gold!

There's lots of loot, too, in "DAVID AND BATHSHEBA", "THE DESERT FOX" (Technicolor), "THE DAY THE EARTH STOOD STILL", "MEET ME AFTER THE SHOW" (Technicolor), "PEOPLE WILL TALK", "TAKE CARE OF MY LITTLE GIRL" (Technicolor), "I'LL NEVER FORGET YOU" (Technicolor).

There's No Business Like 20th Century-Fox Business!

U Toppers Talk Divvy Resumption, Net Seen Upped to $1½-2,000,000

Possibility of Universal resuming its dividend on the basis of earnings for the fiscal year which ended last Wednesday (Oct. 31) is seen by some members of its board. Company is expected to show a net of between $1,500,000 and $2,000,000 after taxes and other deductions.

What effect Decca's purchase of a controlling interest in U and the U-Decca merger that is planned will have on the earnings and dividend prospects isn't known yet. Decca deal has been discussed only once, and in general terms, by the U board.

Idea of resuming the dividend has never been officially talked by the directors, although it has come up in management discussions. However, with the earnings up and the company in an excellent cash position (it's also well ahead of schedule in paying off bank loans), some of the directors feel time is close for sharing earnings with the stockholders.

Last U dividend was in 1948, when it paid 75c. It had been paying $2 before that. This year's earnings will compare with $1,355,886 in 1950; a $1,125,000 loss in 1949; a $3,000,000 loss in 1948 and a $3,000,000 profit in 1947.

Awaiting the outcome of the Decca merger project may cause the U board to hold off on declaration of a divvy. Decca is in good financial shape, with adequate cash reserves and has been paying 70c. Its latest financial report, issued last week for the nine months ending Sept. 30, was not too encouraging.

Net was $401,793, as compared to the previous year's first nine months of $553,814. Earnings equalled 52c. for the period, which will be just short of the 70c needed to cover the dividend. Last year's nine-month earnings were equivalent to 71c.

D. of J. Due to OK End of UPT Setup On Voting Trust

End of United Paramount Theatres' voting trust setup with its common stock is expected to be approved by the Department of Justice shortly as a result of the continued conversions of certificates of interest to straight common stock.

UPT this week disclosed an additional 9,561 interest certificates—each representing a common share but voted by the Bank of N. Y. and Fifth Avenue Bank as trustee—have been converted to straight stock. This reduces the number of such certificates outstanding to 473,046, and ups the number of common shares outstanding to 2,790,230.

Voting trust was part of the Par consent decree and was designed to prevent any individual or group from having any substantial voice in the two new Par companies. Stockholders in the Par parent corporation were given straight stock in the picture company and the certificates in UPT.

This since was changed so that investors were permitted to own up to 500 shares of regular stock in each of the two companies but ownership of stock over that amount in UPT would have to be in the form of the interest certificates. These may be converted when the stockholder disposes of the Par Pictures shares.

Original agreement provided that the entire voting trust arrangement could be eliminated when 75% of the certificates were converted. This figure now has been substantially surpassed. In addition to the loss of voting privileges, owners of the certificates have been collecting only half of the declared dividends, the balance having remained in escrow and to be paid when the trust setup is dropped or as the certificates are converted.

Rossellini Mulls Pic To Be Made in India

Rome, Oct. 30.

Reports that Roberto Rossellini has been offered a deal by the cinema division of the Ministry of Information and Radio of India to make a film in that country have been met with a "no-comment" statement by the director. On the verge of launching an Italian picture here, he added that he will be in a position to disclose his decision when the venture is completed.

Indian proposition calls for Rossellini to receive a liberal allowance for the trip and living expenses plus a percentage of revenue received on foreign distribution. Offer also stipulates that the director's actress-wife, Ingrid Bergman, would star in the documentary-type film. Latter is said to be budgeted in rupees equivalent to $105,000 and has the approval of Prime Minister Pandit Nehru.

Biggest in Years For 3-Mo. Period

Boost in foreign income, success of the Robinson-Turpin fight pix and an improvement in business generally combined to give RKO Pictures its biggest profit for a three-month span in years. Outfit chalked up a net of $588,816 for the period ended last Sept. 29, the company's third fiscal quarter.

Firm had a net of $351,645 in the second quarter, attributable in part to a revision in its pic amortization table. First three-month period brought a loss of $1,086,365.

Gains in the third quarter brought the loss for the full nine months of this year down to $145,904, and indicated the company would wind up the full year in the black.

RKO began its operations independent of the theatre chain last Jan. 1, consequently no specific comparison figures on fiscal quarters in 1950 were available. However, figures on fiscal quarters in 1950 were available. However, pro forma statements issued earlier showed that production-distribution, apart from theatres, had a loss of $5,832,187 last year. The operation has been in the red the past four years.

Col Int'l Hikes Thorpe, Kusiel, Kastner to V.P. As Picker Leaves for UA

In the wake of Arnold Picker's exit from a vicepresidency in Columbia's foreign department, the company's board has elevated three execs to v.p. status of Col International and elected Bernard E. Zeeman to the post of treasurer of the department.

Action, in effect, eliminates the post of second in command, which Picker held, under Joseph A. McConville, department topper. New v.p.'s are Max Thorpe, managing director in Great Britain; Sig Kusiel, homeoffice exec and supervisor for Latin America, and Lacy W. Kastner, managing director for Europe and the Near East.

Picker, who is now head of United Artists' foreign department, currently is in England on an inspection tour of UA's operations. While abroad he's expected to decide on appointment of an exec assistant, the post for which Louis Lober, Continental chief, apparently is slated.

Just prior to Picker's switch to UA, Lober had been selected to head the department temporarily. Col's unanticipated release of Picker from his employment contract eliminated the need for filling the spot on that basis, however.

Before leaving for London, Picker arranged for re-establishment of UA's offices in Japan with the appointment of Robert M. Lury to head up operations in that country. All U. S. film outfits resume competitive operations in Japan on Jan. 1 when the Motion Picture Export Assn. bows out of that country.

3 Majors Sue on Okla %

Oklahoma City, Nov. 6.

William H. Stricker was named defendant in three percentage suits filed last week in Federal Court here. Separate actions were brought by Universal, Paramount and Loew's, all of which charged under-reporting of receipts on percentage pictures.

Houses involved in each complaint are the Harmony Theatre, Sand Springs, and the Ritz, Skiatook, both in Oklahoma. Local law firm of Keaton, Wells, Johnston & Lytle represents the distribs.

Cohn Sees TV As Pix Hypo; Col Net Off by $500,000

Despite the dropoff in income, Columbia prexy Harry Cohn takes a confident view of future operations in his annual report to stockholders. Col's net for the fiscal year ended last June 30 amounted to $1,497,814, compared with $1,981,488 for the previous year.

Television, the Col topper observed, represents a challenge "which can only result in a more dynamic film industry that should produce more than ever the kind of pictures that will enhance the movie-going habit."

Past year brought Col the second highest gross business in its history, listed at $55,368,284 (top was 1950, $57,230,787), and the prestige of an Academy Award for Judy Holliday, star of its "Born Yesterday" and for the "Gerald McBoing-Boing" short cartoon.

Situation in the foreign market is encouraging, Cohn also noted, with added revenues from abroad in prospect.

Consolidated balance sheet sent to stockholders showed Col cut its inventory of completed but unreleased pix to $5,323,847 at the end of the fiscal year. Backlog at the end of the previous year represented an investment of $8,249,679.

Col's total current and working assets were listed at $36,809,879, and total current liabilities were $4,590,041. Company's general, administrative and selling expenses went up to $16,238,709, compared with $15,104,959 in 1950.

J. L. Warner Retains 414,448 of WB Common

Washington, Nov. 6.

September report on "insider" stock transactions, announced last week by the Securities & Exchange Commission, disclosed that Jack L. Warner made a gift of 2,000 shares of WB common. However, he still owns 414,448 shares, plus an additional 21,500 in a trust account. Morris Wolf, member of the WB board and the firm's Pennsylvania attorney, belatedly notified SEC that in August he sold 1,600 shares of the common and made a gift of another 600. This left him only 700. Meantime, a Morris Wolf trust account unloaded 333 shares.

Preston Davie, a director of Universal Pictures, sold 100 shares of U common during September, which left him 1,309. Joseph H. Moscowitz, of 20th-Fox, reported that in August he had sold 800 shares of Fox common. He retained only 200 shares.

Albert W. Lind, member of the Republic Pix board, sold 100 shares of the studio's $1 par cumulative preferred, retaining 100. Sol A. Schwartz purchased 500 shares of RKO Pictures stock, upping his bundle to 1,000 shares. Edwin J. Smith, Jr., sold out his 100 shares.

Stanton Griffis notified SEC that the W. E. Griffis trust sold 500 shares of Paramount Pictures common. It retained another 500 shares. Griffis owns 2,000 shares in his own name, and Frances Griffis is trustee for an additional 1,000 shares.

W. Ray Johnston exercised his options to purchase 12,500 shares of Monogram Pictures common. He now has 12,817 shares of Monogram.

Amusement Stock Quotations

For the Week ending Monday (5).

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	48	11⅜	10⅞	11	— ⅛
CBS, "A"	28	28	27⅛	27⅛	
CBS, "B"	16	28	27	27¼	— ⅝
Col. Pic.	17	14	13½	13½	— ⅝
Decca	92	10¼	9¾	9¾	+ ⅛
Loew's	142	18¾	18⅛	18¼	
Paramount	49	28⅜	27¼	27⅜	— ⅛
RCA	530	21⅝	20⅜	21⅛	+ ⅝
RKO Pictures	163	4⅜	4⅛	4⅛	
RKO Theatres	211	4⅝	4⅜	4½	+ ⅛
Republic	47	4⅞	4⅝	4⅞	+ ¼
Rep., pfd	6	10⅝	10¼	10⅝	+ ⅜
20th-Fox	84	21¾	21⅛	21⅜	— ⅛
Un. Par. Th	123	21¾	20⅞	21⅜	+ ⅛
Univ.	40	12¾	11⅞	12¼	— ½
Univ., pfd	5	61¾	61½	61¾	+ ¾
Warner Bros	43	13⅞	13½	13½	— ¼
N. Y. Curb Exchange					
Monogram	77	4⅜	3⅞	3⅞	— ⅛
Technicolor	45	23½	22⅜	22⅜	— ⅝

Over-the-Counter Securities	Bid	Ask
Cinecolor	3⅛	3¼
Pathe	3⅜	3⅞
UA Theatres	6⅝	7⅝
Walt Disney	8½	9½

(Quotations furnished by Dreyfus & Co.)

TOA-Allied Unity Far Off

Continued from page 5

past few days have agreed with their opposite numbers in TOA that a single, strong, nationwide exhib organization would be desirable. But they're too suspicious of TOA to think of merger with it. They feel that the interests of the indie exhibs who make up the Allied membership are not identical with those of the big circuit ops in TOA.

Actually, there was considerably more sentiment among TOAites at their convention in New York recently for a closer working arrangement with Allied than among Allied men in N. Y. currently for a tie with TOA. That's understandable, since the major circuit operators in TOA obviously don't have the fear of being overshadowed by the indies that the Allied people have of being swamped by the big boys.

Likewise, there was a certain tenderness developed for Allied by the little fellows in TOA when they staged a minor revolt as a result of the feeling they weren't being allowed their full say at the convention. As a practical fact, however, the "revolters" were as unlikely as anyone else to jump over to Allied, since in most cases the reason they were in TOA is personality differences with regional or national Allied execs.

Hope of Unity

Hope of unity between the two organizations was sparked by several events during and following the TOA convention. One of these was the suggestion of common action on arbitration and another was the joint convention of local TOA and Allied groups in Memphis recently. Meeting together were Tri-States unit of TOA and Mid-South Allied.

As a first-time experiment this joint conclave worked out pretty well. Younger and less died-in-the-wool partisans in both organizations took to it okay, but, on the whole, putting members of the two groups in the same room appears to have cemented no friendships or lessened any gulfs.

Myers, in a speech to the joint body, didn't help matters, either. By words apparently carefully chosen for the purpose, he at one and the same time reinforced his own members' determination to avoid TOA like the plague and so burned up TOA that some of its execs never want to have another thing to do with Allied.

The words which put the knife in unity were: "I have been somewhat astonished by the expressed desire of certain film company executives for the merging of Allied and TOA. That pious hope was expressed to me by the general sales manager of one of the major film companies within the past two weeks.

"Others were present, so I suppressed the impulse to ask whether he hoped the amalgamated association would adopt the aggressive policies of Allied, or conform to the traditional—you will note I say traditional—policies of TOA and its predecessor, MPTOA. Nevertheless, I could not resist telling him that if such a merger should take place, and this brought about the condition that he doubtless had in mind, a new exhibitor organization would be formed overnight—and it would be a dandy."

Par Color TV

Continued from page 4

acquired factory in Stamford, Conn., working on the devices and expects to have the first ones out in a couple weeks.

Par intends to buy standard chassis and cabinets from other manufacturers and install its Chromatic tube plus the three or four other small tubes necessary for conversion. These will be put together at a minimum rate of 50,000 a year, the factory's capacity, and other manufacturers will be licensed to make the tube if they desire.

Since the Lawrence cathode receives black and white equally as well as color—and costs little more—Par thinks it can sell its sets to the virtual exclusion of all others on the market. Pitch will be: Why buy an old-fashioned, soon-to-be-outmoded black-and-white set when you can buy one that will get the b&w satisfactorily now and also receive color as soon as it is on the air?

Par feels it could spur the whole transition to color tremendously if it could get on the air in New York. That's the principal reason for its consideration now of the possibility of a channel. With the tight band situation in the metropolitan area, chance of an assignment is not thought too good unless the Commission can be convinced that it would contribute to the general advancement of video.

N.Y. Roundtable Sifts Education-Pix Ties

Means of improving current and future relations between the schools and motion pictures were sifted at a dinner and roundtable discussion at the Hotel Plaza, N. Y., last week between a group of educators and reps of The Organization of the Motion Picture Industry. During the meet plans were launched for a teachers' motion picture course in which Hollywood writers, directors, producers and stars would make guest lecture appearances.

Educators present set themselves up as a coordinating committee to work with the film industry. Members of the N. Y. City Board of Education attending the dinner as guests of the OMPI were Dr. Jacob Greenberg, associate superintendent; Miss Rita Hochheimer, assistant director of visual education; Dr. Frances Wilson, Dr. Franklin Keller, Dr. David Swartz, Vincent McGarrett, Thomas Nevins and Charles Beck, among others. Repping OMPI were Fred Schwartz, Edward Rugoff, Harry Goldberg and Lynn Farnol.

CLEAR THE WAY FOR THOSE IRON-NERVED YANKS IN TANKS WHO SAVED THE DAY!
"THE TANKS ARE COMING"
THIS WEEK FROM WARNER BROS.!!!
"THE TANKS ARE COMING"
Starring
STEVE COCHRAN
PHILIP CAREY
MARI ALDON
Screen Play by
ROBERT HARDY ANDREWS
Directed by
LEWIS SEILER
Produced by
BRYAN FOY
WB
IT'S 'MOVIETIME U.S.A.' — NOW AND EVERY DAY!

Film Reviews

Continued from page 6

The Barefoot Mailman

for the market in which this effort will hit its best level.

Robert Cummings, a dudish confidence man; Jerome Courtland, the barefoot mailman, and Terry Moore, a lass in difficulties, are the three principals involved in this film version of Theodore Pratt's novel. Setting is Florida of the 1800's, when Uncle Sam's mail was carried between remote settlements by men on foot, route in this instance being between Palm Beach and Miami. For menace, plot throws in a gang of beachcombers led by John Russell which makes life tough for the mailmen and other honest citizens.

Cummings, dodging the New York law, arrives at Palm Beach and decides to make the foot trek to Miami with Courtland. Miss Moore, disguised as a little girl so she won't be molested while travelling alone, is trying to get to Miami to join her father and tags along with Cummings and Courtland. Trio finally makes the journey but not before Miss Moore's disguise is penetrated, she is kidnapped by Russell and saved by Cummings.

Plot goes into another phase at Miami, where Cummings cooks up a scheme to take the settlers for their savings but reforms in time to save the town from Russell's cut-throats. For thanks, the citizens let him leave Miami for other parts instead of giving him the same treatment accorded the outlaws. Perils of near-jungle living background the pulp fiction feel of the story, and the cast goes through the roles with a minimum of effort.

Cummings' dude confidence man is played lightly for humor. Miss Moore and Courtland are an acceptable romantic team. Russell, Will Geer, Arthur Shields, Trevor Bardette, Arthur Space and the others do what is asked of them without strain under Earl McEvoy's direction. James Gunn and Francis Swann did the formula scripting, and Ellis W. Carter used his cameras properly for framing the outdoor values in the Robert Cohn production. *Brog.*

Purple Heart Diary
(SONGS)

Modest Frances Langford entry for bottom of dualers.

Columbia release of Sam Katzman production. Stars Frances Langford; features Judd Holdren, Ben Lessy, Tony Romano, Aline Towne, Brett King, Warren Mills, Larry Stewart. Directed by Richard Quine. Screenplay, William S[illegible]heim, based upon Miss Langford's Hea[illegible]-syndicated wartime column; camera, [illegible] Whitley; editor, Henry Batista; musical director, Ross Di Maggio. Tradeshown, N.Y., Nov. 1, '51. Running time, **73 MINS.**

Frances Langford	Frances Langford
Lt. Mike McCormick	Judd Holdren
Ben Lessy	Ben Lessy
Tony Romano	Tony Romano
Lt. Cathy Dietrich	Aline Towne
Lt. Rocky Castro	Brett King
[illegible] Slimmer	Warren Mills
Corporal Reeder	Larry Stewart
Kalick	Joel Marston
Bunch	Richard Grant
Captain Sprock	Rory Mallinson
Colonel Tappen	Selmer Jackson
Major Green	Lyle Talbot
Sergeant Innes	Douglas F. Bank
Lieutenant Hughes	William Klein
Lieutenant Roberts	Harry Guardino
Stack	Marshall Reed
Sergeant Morse	Steve Pendleton
Russ	George Offerman, Jr.

Lightweight, low-budget effort has modest chances as the bottom of doubles. Its claim of being based on Frances Langford's columns syndicated by the Hearst chain during the last war seems excessive, but reasonably good exploitation values are inherent in that fact. Some pleasant songs by the star, both solo and in pairings with guitarist-singer Tony Romano and comic chirper Ben Lessy, give the otherwise lacklustre entry its only lifts.

Story pattern is almost too thin to pass as a formal script. Every situation is cliche and has been pitched innumerable times. In "Purple Heart Diary" the setups are telegraphed. Miss Langford and her duo are USO troupers (the term "soldiers in greasepaint" is stressed) playing the Pacific circuit's outposts. Though not touched by any but veiled romance herself, she becomes wrapped up in a love interest that's dragged in by the heels in behalf of lieutenant nurse Aline Towne and Brett King, a crippled officer who had been a prewar football luminary. Miss Langford uses her influence with the top echelons to bring the duo together after a series of medicinal incidents that strain credibility. The blonde singer also goes along with a joke involving Warren Mills, a bashful GI who boasts that he knew her in civilian life. Miss Langford covers his lofty imagination with kisses and stuff to supply nice, routine humor. A plane crash, a sneak attack by Japs and their repulsement, and other Pacific goings-on are all standard, as are production, direction and photography. A few clips are introduced for atmosphere, and aside from these, the aura is one of strictly lot-lensing.

Miss Langford is still handy with her low-range and up-pitch song salesmanship, and she is okay also in the narrative sequences. Best of the numbers are "Hi-Fellow Tourists," by Johnny Bradford, Barbara Hayden and Romano, and a reprise of the Allan Roberts-Lester Lee "Bread and Butter Woman," given a neat ride by Lessy in Latino style. *Trau.*

Valley of Fire
(SONGS)

One of the better Gene Autry oatuners; good returns indicated.

Columbia release of Gene Autry (Armand Schaefer) production. Stars Autry; features Pat Buttram, Gail Davis, Russell Hayden, Christine Larson, Harry Lauter, Terry Frost. Directed by John English. Screenplay, Gerald Geraghty from story by Earle Snell; camera, William Bradford; editor, James Sweeney; music director, Mischa Bakaleinikoff. Tradeshown, N.Y., Nov. 2, '51. Running time, **70 MINS.**

Gene Autry	Gene Autry
Breezie Larrabee	Pat Buttram
Laurie	Gail Davis
Steve Guilford	Russell Hayden
Bee Laverne	Christine Larson
Tod Rawlings	Harry Lauter
Grady McKean	Terry Frost
Gail	Barbara Stanley
Virgil	Teddy Infuhr
Widow Blanche	Marjorie Liszt
Colorado	Riley Hill
Ching Moon	Victor Sen Yung
Blackie	Gregg Barton
Banjo	Sandy Sanders
Beardsley	Bud Osborne
"Panhandle" Jones	Fred Sherman
Bartender	James Magill
Piano	Duke York

"Valley of Fire," Gene Autry's latest starrer for Columbia release, shapes up as an entertaining hoss opera which should reap ample attention in its intended market. Story gets away from the formula plot of most westerns and is played competently by a cast that turns in creditable performances.

As a newly-elected mayor of a frontier town, Autry kicks out gambler Harry Lauter and his hostess Christine Larson. Moving on to the next settlement, Lauter sells a group of miners on the idea of hijacking a wagon train full of women which Autry arranged for to bring a domestic touch to the mesa country.

The Earle Snell story, screenplayed by Gerald Geraghty, appears to have jumped the gun on Metro's as-yet unreleased "Westward the Women" although in a minor league manner. For both films concern an attempt to bring gals from the east as wives for the western pioneers.

Autry vehicle winds up with an anticipated happy finale. For the men from the rival camp are driven off and true romance triumphs over a gambler's nefarious scheme. Adding a bit more story meat to the overall theme is the presence of confidence man Russell Hayden, a scoundrel and ladies' man to boot.

Autry scores handily in maintaining law and order via fisticuffs and six-guns. He also contribs a couple of tunes whose writers are unbilled. Pat Buttram, per usual, supplies okay comedy relief. Miss Larson and Gail Davis are pleasantly decorative, and Hayden and Lauter are satisfactory heavies.

John English's direction moves the tale on a smooth course while camerawork of William Bradford framed the action against some eye-filling mountain scenery. Armand Schaefer's production values reflect the modest budget. Mischa Bakaleinikoff's musical direction, editing of James Sweeney and other technical credits are good. *Gilb.*

Flight to Mars
(COLOR)

Pseudo-scientific thriller, exploitable for smaller situations, a supporter otherwise.

Hollywood, Oct. 31.

Monogram release of Walter Mirisch production. Stars Marguerite Chapman, Cameron Mitchell; features Arthur Franz, Virginia Huston, John Litel, Richard Gaines, Morris Ankrum. Directed by Lesley Selander. Screenplay, Arthur Strawn; camera (Cinecolor), Harry Neumann; special photographic effects, Jack Cosgrove; editor, Richard Heermance; music, Marlin Skiles. Previewed Oct. 30, '51. Running time, **71 MINS.**

Alita	Marguerite Chapman
Steve	Cameron Mitchell
Jim	Arthur Franz
Carol	Virginia Huston
Dr. Lane	John Litel
Professor Jackson	Richard Gaines
Ikron	Morris Ankrum
Terris	Lucille Barkley
Tillamar	Robert H. Barratt
Justin	Edward Earle
General Archer	William Forrest

Monogram makes an entry into the space-travel cycle with "Flight to Mars." It has the added advantage of being dressed in color, making it exploitable for some of the smaller ballyhoo situations. Otherwise, it will serve as an acceptable supporting feature in the general runs.

Presentation is on a standard level, with stock situations and excitement, but physically film looks better than the usual light-budgeted effort through a well-conceived production design that displays technical gadgets and settings nicely. Cinecolor hues also help values.

Lesley Selander's direction of the Arthur Strawn screenplay keeps it moving along at a fairly good pace, although surfeit of dialog occasionally slows it down. Action revolves around a group of four scientists and a newspaperman who take off on a flight to Mars. Trip through space is singularly unexciting. After a crash landing the party makes contact with the Martians, who appear in human form and live a luxurious existence underground because of the planet's bad atmosphere.

Suspense is concerned with plot of the Martians to let the earth people rebuild their wrecked space ship, then seize it and use it as a model to build an invasion fleet so they can take over the earth. Three friendly Martians help the visiting scientists, and two of them are able to make the flight back when the earth people manage to escape the dastardly scheme.

Romance angles are taken care of by newspaperman Cameron Mitchell, paired with Virginia Huston; Marguerite Chapman, Martian looker, and Arthur Franz. Love conflict is lightly touched, having Miss Huston, one of the scientists, spurned by Franz, another of the party, before she turns to Mitchell. John Litel, Richard Gaines, remainder of the party, and Morris Ankrum, Lucille Barkley, Robert H. Barratt and Edward Earle, other Martians, are among those who turn in adequate performances.

Walter Mirisch achieved good values for his production budget, and Edward S. Haworth rates mention for the production design. Lensing by Harry Neumann, the special effects by Jack Cosgrove, the Marlin Skiles music score and other technical assists are good. *Brog.*

Bride of the Gorilla

Formula thriller for the secondary market, although exploitable for some situations.

Hollywood, Nov. 2.

Realart release of Jack Broder production. Stars Barbara Payton, Lon Chaney, Raymond Burr, Tom Conway; features Paul Cavanagh, Giselle Werbisek, Carol Varga. Written and directed by Curt Siodmak; camera, Charles Van Enger; editor, Francis D. Lyon; music, Raoul Kraushaar. Previewed Oct. 31, '51. Running time, **65 MINS.**

Dina	Barbara Payton
Taro	Lon Chaney
Barney Chavez	Raymond Burr
Doctor Viet	Tom Conway
Klaas Van Gelder	Paul Cavanagh
Al Long	Giselle Werbisek
Larina	Carol Varga
Van Heussen	Paul Maxey
Policeman	Woody Strode
Native Man	Martin Garralaga
Mrs. Van Heussen	Moyna MacGill
Van Heussen's Daughter	Felippa Rock

Outside of the rather obvious exploitation advantages of title and the casting of Barbara Payton, "The Bride of the Gorilla" is dull entertainment, developed along formula lines for the secondary market or those houses that go in for fullblown ballyhoo of such subjects.

Curt Siodmak both wrote and directed for Jack Broder, who is distributing through Realart. Mantling is routine for budget, with a generous amount of jungle footage cut in to help string out the presentation. Siodmak's plot deals with a girl married to a rubber plantation owner much older than herself. Life in the steaming jungle makes her restless, so she goes for the plantation foreman.

The husband becomes jealous and when he fires the foreman, latter knocks him down and leaves him to be killed by a poisonous snake. A native hag concocts a spell on the foreman that begins to take affect just as he weds the beautiful widow. Spell gives him the urge to roam in the jungle in the guise of a gorilla, causing him to leave his bride alone each night. His killing rampages in the ape guise finally are his undoing as he is shot down after taking his bride with him one night.

Miss Payton plays the title role and is adequate to the stereotype demands it makes upon her. Raymond Burr, as the man who turns gorilla; Paul Cavanagh, the husband who is killed; Tom Conway, a doctor who also yens for Miss Payton, and Lon Chaney, native policeman, are the other principals involved with scant success. Giselle Werbisek is a grotesque native hag.

Edward Leven served as associate producer to Broder on the making, and Charles Van Enger did the acceptable lensing. Score by Raoul Kraushaar is in keeping with the formula lines of the film. *Brog.*

Eroica
(AUSTRIAN)

Foreign-made story of Beethoven's life, filled with composer's music. Okay for arty houses.

Academy Productions release of Wiener Kunstfilm production. Stars Ewald Balser. Directed by Walter Kolm-Veltee, Karl Hartl. Music played by Vienna Philharmonic, conducted by Hans Knappertsbusch; camera, Guenther Anders, Hannes Staudinger; English titles, Olin Downes. At 55th Street Playhouse, N.Y., starting Oct. 27, '51. Running time, **90 MINS.**

Beethoven	Ewald Balser
Theresey Brunswick	Marianne Schoenauer
Giulietta Guicciardi	Judith Holzmeister
Karl	Oskar Werner
Karl's Mother	Dagny Servaes
Prince Lichnowsky	Ivan Petrovich
Amenda	Hans Krassnitzer
Village Parson	Gustav Waldau

(In German; English Titles)

This latest in a long line of screen stories about great composers is a handsomely mounted postwar picture from Austria's studios. Made in Vienna, authentic locale of Beethoven's career, pic about the composer's career should please music lovers without causing undue excitement at American first-runs. Film should do okay at many arty theatres and small sureseaters, with its obvious appeal to devotees of better music.

Like so many vehicles about musicians and music, "Eroica" lacks movement. However, there is enough excellent music as well as good portrayals to compensate at least partly. About the first third of the production is employed to sketch the background of Beethoven and how he figured in the early phase of Napoleon's rise.

Tag of the picture stems from Beethoven's Third Symphony, the "Eroica," which he originally dedicated to Napoleon, only to rededicate it when he learned of Napoleon crowning himself emperor. Second phase of the composer's life is centered on his craving for romance, with not too happy results. Third phase is the catastrophe of his deafness, which occurred at the height of his career. Plot depicts how he mastered this handicap to keep writing until his death.

While the Beethoven as played by Ewald Balser, vet Austrian legit actor, is realistic, his portrayal is not as strong as that of Harry Baur, French screen star, who played the title role in another Beethoven picture some years ago. Marianne Schoenauer and Judith Holzmeister, the two romances in the composer's life, provide nice support. Oskar Werner, as the composer's nephew, contributes good performance. He indicates future possibilities. Other excellent characterizations are turned in by Dagny Servaes, as the nephew's mother, and Gustav Waldau, the village parson.

Production offers much of the better known music of Beethoven, including portions of the Third, Sixth, Seventh and Ninth Symphonies, the "Moonlight Sonata," and music from the opera, "Fidelio." As done by the Vienna Philharmonic, the Vienna State Symphony, Vienna Choir Boys and Vienna State Opera, it is played flawlessly.

The direction of Walter Kolm-Veltee and Karl Hartl ranges from intelligent to vague. Lensing work of Guenther Anders and Hannes Staudinger is firstrate. Hans Knappertsbusch, known in Austria for his direction of Wagner operas, is superb conducting the Vienna Philharmonic and Vienna Symphonic orchestras. No credit is given for scripting. Olin Downes, N. Y. music critic, did well with the English titles. *Wear.*

BOT PANEL REJECTS TWO BRITISH FILMS

London, Nov. 6.

Two British films have come under the hammer of the Board of Trade selection panel within the last few weeks and have been withdrawn without a circuit buyer. Latest victim is the Renown pic, "Three Men and a Girl," completed more than a year ago, which has been awaiting distribution ever since.

A fortnight back, the panel, which has the statutory power to recommend circuit release for a picture rejected by the major groups, thumbed down the Assn. of Cine Technicians' cooperative venture, "Green Grow the Rushes."

Now it has given an unfavorable verdict to "Three Men," the Teddington film starring Burgess Meredith and Jean Pierre Aumont.

Metro Mulling Arg. Production

Buenos Aires, Oct. 30.

That Metro is mulling the idea of producing a picture in Argentina was disclosed by Arthur M. Loew, head of Loew's International, during a party thrown in his honor by local company executives Stuart Dunlap and Maurice Silverstein. This might follow the steps of 20th-Fox, which has started shooting "Way of a Gaucho" on Argentine locations.

Other North American film companies may eventually follow suit, since it would be a means of recovering considerable frozen coin held down here. Some of the more politically influential local film actors are running around after the North American distribution executives, with the idea of getting them to follow some such course, and get themselves selected for the fattest parts.

Twentieth-Fox started shooting "Gaucho" about a week ago on location at Uspallata in Mendoza. Among delays that prevented earlier shooting was that Gene Tierney, femme star of pic, unaccustomed to the sudden extreme changes in Argentine weather conditions, succumbed to flu. Final shooting date likely will be Dec. 24 in the old city of Concordia in Entre Rios.

France Back to Pre-War Film Production Level; 107 Features in 1951

Washington, Nov. 6.

France has worked back to its pre-war film production level, reports Nathan D. Golden, director of the motion picture-photographic products division of National Production Authority. Last year, it turned out 107 feature pix and 317 shorts. Production this year will be about the same.

Equipment in several of the French studios is described as in poor condition and some of the studios may shutter in the near future, according to Golden. This is partly because of an excessive number of studios and partly because more and more pix are being shot on location.

During the past year, two more Paris film theatres installed full, year-around air-conditioning equipment, but this means there are only four such theatres in that city. At the start of this year, France had 5,213 theatres using 35m films and about 1,100 theatres and halls equipped for 16m.

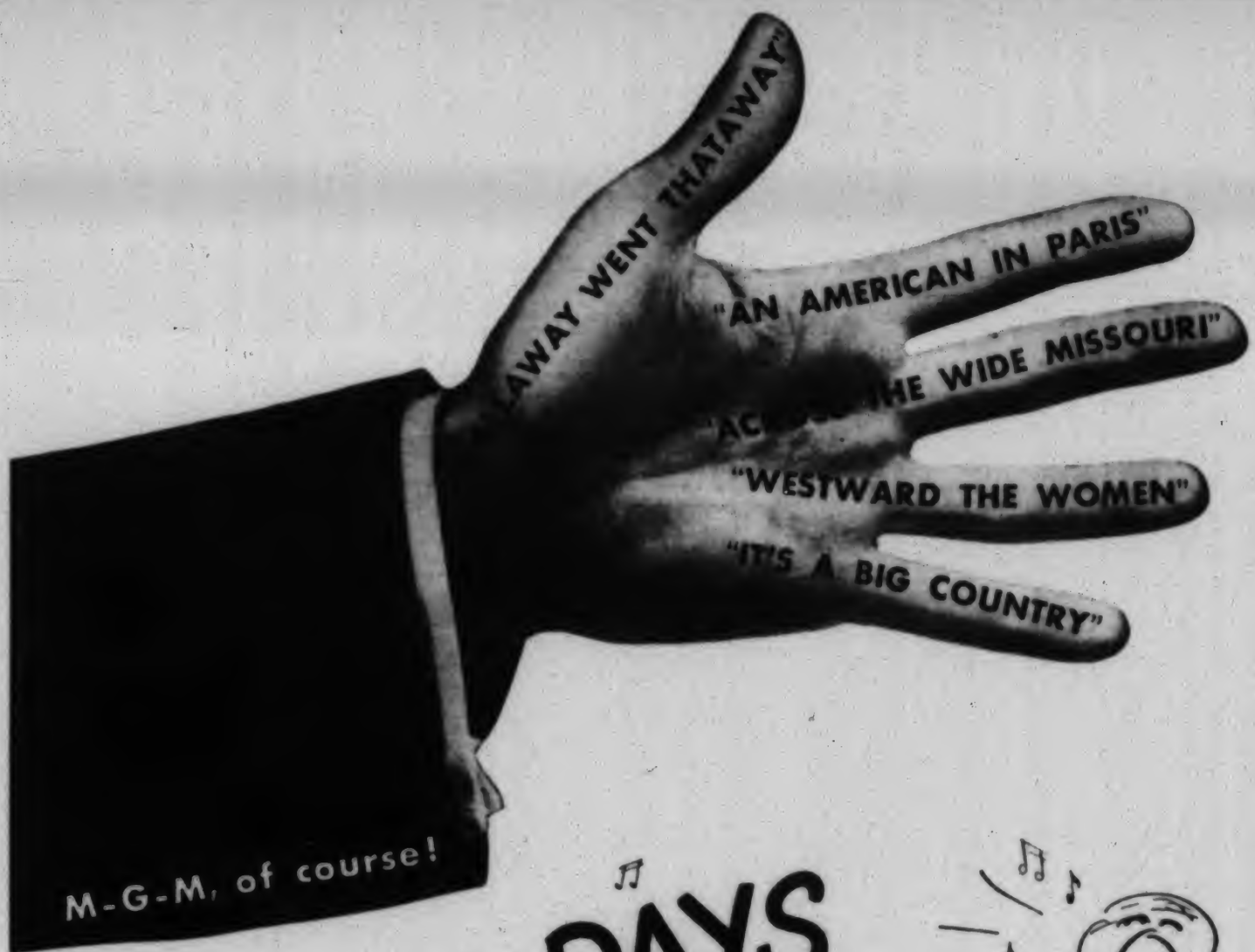
Developments in India also were reported on by Golden. A substantial decline in production of Indian pictures is likely because of the high cost of materials, increased taxes and the fixed rental fee system which operates there. There is widespread interest over the report that Hollywood may produce a feature based on the life of Mahatma Gandhi. Country now has 2,598 permanent 35m theatres and about 600 touring units.

Briefs From the Lots

Hollywood, Nov. 6.

Scott Brady to costar with **Shelley Winters** in "Untamed," to be filmed in Technicolor by UI, with **Hugo Fregonese** directing . . . UI's "Oh Money, Money" retitled "Has Anybody Seen My Gal?" . . . **Carli Elinor**, oldtime orch leader, will play a similar role in "Ma and Pa Kettle Go to Paris" at UI . . . Monogram switched from "Stage from Amarillo" to "Stage to Blue River." . . . **Katherine Locke** will play **Mona Freeman's** mother in "Hear No Evil" at UI . . . Paramount borrowed **Eddie Mayehoff** for a comedy role in "The Military Policemen," with **Bob Hope and Mickey Rooney** as male toppers.

Westminster Productions' "And Now Tomorrow," to be made for the Board of National Missions of the Presbyterian Church, gets under way Nov. 8 at KTTV studios with **William Watson** directing . . . **Leslie Caron will star** in "Mademoiselle," one of the episodes in Metro's "Three Love Stories," with **Vincente Minnelli** directing . . . **Walter Brennan, Jr.**, drew a role in "The I Don't Care Girl" at 20th-Fox . . . **Jesse White** joined the "Girl in White" cast at Metro . . . **Hazel Brooks** does a "Salome" dance in "The I Don't Care Girl."



"PALMY DAYS ARE HERE AGAIN"

"AN AMERICAN IN PARIS" *(Tech.)*—National average tops famed "Show Boat" by 15%. Sensational hold-over attraction: 5th week Frisco, Cleveland, New York. And it's just the beginning.

"ACROSS THE WIDE MISSOURI" *(Tech.)* — Outstanding business for a socko Clark Gable offering.

"CALLAWAY WENT THATAWAY"—New York audience preview confirms Coast sneak theatre screenings. Book it now for Christmas-New Years gala engagements. A roaring comedy destined to rock the nation. Something new, daring, different!

200 Women on a Great Adventure!
"WESTWARD THE WOMEN"
NOV. 15th

2
IMPORTANT M-G-M TRADE SHOWS!

A World of Entertainment!
"IT'S A BIG COUNTRY"
NOV. 16th (Except N. Y.-N. J. Nov. 14th)

Burnup of 3 Cos. Is Status Quo In Macy's 'Vadis' Pick

As anticipated, Macy's department store has chosen Metro's "Quo Vadis" as its picture-of-the-month in its tieup with the New York theatremen's advertising-publicity co-op. Although selection was a "natural" in the eyes of most of the pub-ad heads of major companies, it hasn't eased the tensions the promotion has caused in some quarters.

Three companies — Paramount, Warner Bros. and 20th-Fox—have refused to participate in the scheme under which they are asked to pay the cost of the ad space used by the store to plug the pic-of-the-month. 20th pulled out several weeks ago. It charged, in part, that there was no use submitting films for Macy's review, since it had already chosen "Vadis."

That was denied by the Lynn Farnol organization, which, as publicity reps for the Organization of the Motion Picture Industry of New York, has been acting as middlemen with Macy's. Store employees are said to have looked at a number of other pix before the choice was made.

"Vadis" was the second M-G pic selected in the two months that the plan has been operating. Last one was "American in Paris." New selection was announced this morning (Wed.) in full-page double-trucks in six New York newspapers. Promotions within the store will also be built around the film's theme.

Ads state: "Macy's chooses 'Quo Vadis' because, in many ways, this is probably the greatest picture ever made." Store also uses in the ads some general promotional copy of the type the Council of Motion Picture Organizations has been plugging for. It states:

"There's something else about movies we like. When you go to the movies it's 'going out'—whether it's downtown or to your neighborhood theatre. It's a pleasant change for any woman who has been working around the house all day. It's a 'holiday' a husband and wife enjoy together, without strain on the budget."

Sam Zimbalist

Continued from page 3

aren't enough good ones to go around at the present rate—and greater time for preparation of each film," said Zimbalist.

That various studios are considering revision of their skeds in view of the faltering b.o. of secondary films was reported in VARIETY last week.

Film-makers should swing into production of pix only when they're "ready," according to Zimbalist. There must be as much certainty as possible that the screenplay is in proper order and each cast member is properly suited for the role. This requires the all-important time and can hardly be achieved under the present Hollywood system, he believes.

Stresses 'Readiness'

"This could result in a return to unit production. Samuel Goldwyn, for example, maintains a skeleton crew at his studio until he's 'ready' to make a film. There's no rush," Zimbalist continued.

Such a setup might be copied by the majors with their contract producers, with production on the grind basis eliminated, the Metrolite suggested. Obviously, studio overhead would be an important factor in this regard but Zimbalist indicated the added cost per pic could pay off via stepped-up quality.

Zimbalist offers no surefire theory on the type of pix which the public will buy. While "spectacle" product has been successful of late, one of Metro's biggest this year was "Father of the Bride," which he described as "a comedy with mild, human characters."

The film-maker, here from the Coast for the opening tomorrow (8) of "Vadis" at the Capitol and Astor, revealed that his next will be an original screenplay by John Lee Mahin, who worked on the "Vadis" script. It's tentatively titled "Mogambo," will be shot in Africa, and Clark Gable or Stewart Granger will have the lead.

U-Decca

Continued from page 3

Decca has not even started its attorneys yet on working out the scheme.

Decca acquired more than 115,000 shares on the open market and from a few large stockholders to balance off the Rank stock when the British pic man refused to sell. This accounted for the unexpected quantity of shares Rackmil was able to announce he acquired last week.

Decca's block otherwise came from production execs Leo Spitz (50,000 shares) and William Goetz (85,000 shares), and from Blumberg's family (20,000 shares). These were acquired at $15.

In addition, 32,500 option warrants were acquired from Blumberg, reportedly at $5 each. They permit purchase of shares at $10 until 1956.

Total shares (not options) bought from Spitz, Goetz and Blumberg amount to 155,000. Rackmil announced acquisition of a total of 271,900. That means about 116,000 were obtained from other sources.

Decca has been buying heavily on the open market for almost three months, which is one of the reasons the stock was pushed from 8½ to 14½. In addition, three or four blocks of 10,000-15,000 shares were bought from one large private stockholder in Newark and from a number of brokers. Shares held by the latter, while in one name, may possibly have belonged to numerous clients.

Blumberg issued a statement Monday (5) that there would be no changes in executive personnel. Rackmil, on the Coast, said he would talk to Spitz and Goetz, but contemplated no changes and was out there mostly on Decca biz.

Steffes' Name

Continued from page 3

and they were promised they could keep it, he claimed.

"The Lebedoffs in vain demanded a run ahead of or at least equal to that of the Paradise," Loevenger declared in his opening statement to the court. "No other independent theatre in the city, other than Steffes', was given such treatment prior to September, 1948, when the Homewood and Lebedoffs brought the present suit alleging the defendants have been and now are engaged in a conspiracy to fix and maintain the runs, clearance and other terms upon which motion pictures shall be licensed in Minneapolis and to fix and maintain admission prices."

Then, after the suit was brought, Loevenger told the court, M-G-M started drafting a new 28-day run and making other changes in the "system." A number of changes in the previously prevailing run-clearance-availability schedules were put into effect, and "remarkably enough all distributors agreed to put precisely the same changes into effect at precisely the same time," he said. The MAC not only agreed to the reduction of the clearance periods enjoyed by its theatres, but even anticipated it by printing schedules showing the new clearances and runs before the contracts were signed by the independent exhibitors, according to Loevenger.

A parade of witnesses called by Loevenger has included local film company branch managers and other employees and MAC executives. Among those who already have been on the stand are Lee Doty, Universal office manager; Harry B. French and John Branton, MAC president and buyer-booker, respectively; W. H. Workman, M-G-M branch manager, and Martin Lebedoff.

Foreman-Cooper

Continued from page 4

Committee. At that time he testified that he is not now a Communist but declined, on the grounds of the Fifth Amendment, to answer any questions about previous membership.

Regarding the withdrawal, Foreman said: "Gary Cooper is the finest kind of an American and one of the most decent men I have ever met. I regret to lose him as a business associate, but I hope to keep him always as a friend."

Eastern Pa. Group Balked On Allied Reinstatement By Samuelson Conflict

While differences on unit membership dues was officially given as the reason why Allied of Eastern Pennsylvania has yet to be reinstated into the national Allied organization, some insiders indicated that the hubs of the row were personality conflicts and policy disputes with Sidney Samuelson, head of the Pennsylvania unit.

It was privately stated that the Allied board members largely have had a surfeit of wrangling with Samuelson on various matters in recent years, particularly Allied's participation in the Council of Motion Picture Organizations. These were said to have had a disturbing effect upon relations within the Allied family of directors.

In any event, Samuelson's bid to return his outfit to the national fold was nixed by the board, which offered counter proposals. These will be taken up by Samuelson with the board of his own local outfit.

WB, Par Absence

Continued from page 3

"David and Bathsheba." They said the rental was so high that they were forced into boosting admission scales. Gehring's comments that theatremen tilted ticket prices "of their own accord" and that the upped prices were not a part of licensing deals clearly failed to satisfy his audience.

On the whole, the distribs' performance was rated a bust by the Allied members. Allied official Col. H. A. Cole stated that the film company reps, in their explanation of their policies, were "about 87½% unsatisfactory."

Cole, enlarging on this, joined with an apparent majority of the members in applauding only Metro's William F. Rodgers, the only distrib topper who appeared at the convention last Thursday (1) in addition to attending on the preceding day.

Rodgers declared that M-G in no instance wants to enter a licensing deal which will mean a loss for any exhib. He further said M-G will make every effort to assist any theatremen in difficulty due to business setbacks.

Rodgers also won a hand with his statement that the M-G doors are always open to exhibs who feel they have a valid complaint, promising any inequities will be corrected.

Mono Mulls

Continued from page 3

ternational prez Norton V. Ritchey disclosed in New York Monday (5). Group, in which Mono has a financial interest has a production program of eight films.

Ritchey, who returned on the Queen Mary from a three-week trip abroad, attended a Filmverleih board meet in Hamburg and also visited Paris, where he set a number of release deals. His itinerary, in addition, included a stop in Britain, where Mono has a joint production program underway with Associated British. He trains to the Coast the end of the week to sit in on the company board conclave slated for next Wednesday (14).

'That's My Boy'

Continued from page 3

used it since 1943 (with Garry Moore on his radio show). Moreover, he contends, he himself sang the song in the Universal-International picture, "The Milkman."

Hazen pointed out that a similar suit brought against Wallis and Par in Brooklyn Supreme Court was dismissed several weeks ago when the court ruled that the expression, "That's My Boy," was "common property." In fighting the Durante action, the exec said, the line will be taken that the phrase is in the public domain.

More than 22 uses of "That's My Boy," declared Hazen, have been made in short stories, musicals and plays. In addition, the "colloquial phrase" has been employed as titles in two previous pictures. One of these was a Columbia release as far back as 1932. The expression, he emphasized, is as "common as 23 skidoo."

Inside Stuff—Pictures

Council of Motion Picture Organizations has sent a broadside to newspaper publishers throughout the country encouraging them to use display ads in their papers to promote theatregoing. Two-sheet-sized handout is labeled "The Career of an Idea That Multiplied Itself." Title grows out of the fact, explained in the brochure, that "An unusual aspect of this particular idea is that it seemed to develop spontaneously and concurrently in several cities through the country." It goes on to say that "various and ingenious applications" of the idea were adopted independently by different newspapers and "This brochure has been prepared to apprise other publishers of an activity which has proved mutually beneficial to newspapers and their advertisers."

Contained in it are ads run by the Chicago Herald-American, New York Journal-American, New York Post, San Francisco Chronicle, San Francisco Examiner, San Francisco Call-Bulletin, and by the Los Angeles Examiner and L. A. Herald-Express. There were also examples of small, text boxes used by the New York Mirror plugging filmgoing and some promotional items used by the Long Island Daily Press and Hartford Times.

Lure to the publishers is that by use of such promotional displays they may be able to increase their amusement advertising lineage.

Extensive turnover of contract players during the last two years is illustrated by comparing the current Metro payroll with that of November, 1949. Gone from the lot are such names as Judy Garland, Ethel Barrymore, Frank Sinatra, Ann Sothern, Audrey Totter, Lena Horne, Jimmy Durante, Arlene Dahl, Betty Garrett, Angela Lansbury, Van Heflin, Mary Astor, Spring Byington, Leon Ames, Edward Arnold, Edmund Gwenn, Teresa Celli, Phyllis Kirk, Don Taylor, Mel Torme, Marshall Thompson, Dean Stockwell and Claude Jarman, Jr. Meanwhile, the Metro contract list is still the highest in Hollywood, numbering around 80. Among them are Clark Gable, Lana Turner, Elizabeth Taylor, Greer Garson, Esther Williams, Kathryn Grayson, June Allyson, Ava Gardner, Jane Powell, Fred Astaire, Van Johnson, Gene Kelly, William Powell, Robert Taylor, Spencer Tracy and Walter Pidgeon.

Crediting oater star Gene Autry with "bringing rural audiences back to the theatres," Richard Griffith, curator of New York's Museum of Modern Art, has termed Autry a notable factor in renewed popularity of westerns. Creation of the singing cowboy with Autry's first starrer, "Tumblin Tumbleweeds," in 1935, Griffith said, was beginning of the back-to-theatre movement by ruralites after so-called sophisticated talkers of early '30s caused a significant drop in out-of-town film going. Not only has Autry revived the western trend, Griffith declared, but he has assumed "a significant place in contemporary mythology."

Observations were made when museum accepted for its film library a print of Autry's 1950 Columbia release, "Mule Train." Cowboy star made presentation in person at private reception at the museum on Monday (5).

More widespread use of publicity stills is reportedly resulting from RKO Pictures' experiment of sending out prints in one, two or three-column widths to newspapers using Fairchild Scan-a-graver system of photo reproduction. Fairchild device, said to be used by some 1,500 small newspapers, reproduces photos in exact size of print.

RKO says it has been sending out reduced photos since June. It finds the editors more inclined to use the reduced stills, with the normally distributed 8 by 10 photos being discarded by the publications involved unless they planned to use them in five-column width. Fairchild is said to be promoting the idea with other publicity units, using the various RKO issues as exhibits.

The "out" that Jerry Wald and Norman Krasna sought on their RKO (Howard Hughes) contract, as disclosed last week, is the result chiefly of delayed action and decision. Hughes' preoccupation with so many other interests makes it difficult for his studio alter ego at RKO, C. J. Tevlin, to expedite the fast-action decisions that the Wald-Krasna Productions indie unit desired. One such matter was the Eddie Cantor biopic. There are continuing daily operational problems which, by limitation of budget ceilings, preclude W-K from the autonomy necessary in such an operation. They feel they'd like to do more and get action faster, or else.

Aspen's "The Tightrope," on location in Reno, is a tale of gambling in an unidentified town where games of chance are illegal and under cover. In one important sequence the film showed a neon sign in the background inviting the public into Harold's gambling casino, well known to all Reno visitors. This shot, if shown to the public, would inform the world that the picture was made in Reno, where gambling is legally proper, thereby ruining the plot. So the entire sequence had to be refilmed.

Show business tradition that "the show must go on" was carried out by Florence Bates, who reported for work in Fidelity's "The San Francisco Story" at 7:30 a.m., only two hours after the death of her husband, Will Jacoby.

Her presence on the lot enabled the company to shoot scenes for which 60 extras had been called. Her absence would have caused much added expense.

Captured films, shot by the Reds on the other side of the battle lines in Korea, may be used by Edmund Grainger in his current production, "The Korean Story," for RKO release. Department of Defense has given the producer access to the footage, recently shipped from the war front. Meanwhile Robert Belsher, representing Grainger, has been in Washington inspecting footage shot by UN forces for use in the picture.

Busiest producer on the Universal-International lot is Leonard Goldstein, who has completed 13 pictures since the first of the year and has two more before the cameras—a total of 15 starters in 10 months. This is more than half the studio's total output during that time. All the studio's other producers combined have turned out a total of only 14 films. Aaron Rosenberg has produced six, Ted Richmond five, Howard Christy two, and Albert J. Cohen one.

Story problem in "My Son," caused by the sudden death of Robert Walker, has been solved by an auto smashup. Script had called for a street killing but Leo McCarey decided that a spectacular motor crash would be more effective. Scene was shot in Washington with Johnny Dundee, stuntman, driving a taxicab down the steps of the Lincoln Memorial.

Hassle between the Screen Writers Guild and Warners was settled by arbitration, with the scribes on the winning end. Studio placed an ad in the papers giving Ivan Goff and Ben Roberts proper advertising credits for the screenplay of "Come Fill the Cup." Y. Frank Freeman, chief of the Producers Association, volunteered his services as an arbitrator.

Robert Lord is mulling an offer from the State Department to serve for two years as Motion Picture Administrator for Germany. He will make his decision on or before Nov. 15. Lord is still associated with Humphrey Bogart in Santana Productions, which is inactive in production at present but has not been dissolved.

BE THERE WHEN THESE THREE TALK *

Because the sensational exposés of organized crime in America which electrified the nation were only a rehearsal for the shocking revelations you'll see in *the picture that begins where the Senate Crime Committee left off...*

starring **ROBERT MITCHUM · LIZABETH SCOTT · ROBERT RYAN**

Screen play by WILLIAM WISTER HAINES and W. R. BURNETT

Directed by JOHN CROMWELL

an EDMUND GRAINGER production

RKO RADIO PICTURES

BIG, WIDE, DEEP NAT'L AD. ACTION!

Full pages in the big Detective, Westerns, Sports Magazines; in Sat. Eve. Post, Collier's, Look, Esquire, fan magazines . . . Big space in American Weekly, Parade and other Sunday Magazines . . . to a TOTAL CIRCULATION OF 36,479,512.

* **When you see "THE RACKET" you'll know what their *real names are!***

Boothman's Right to Trial on Suit Vs. Union Upheld by Ohio Supreme Ct.

Toledo, Nov. 6.

By refusing to review an appeal of Local 228, Toledo Motion Picture Machine Operators Union, from a lower court decision, the Ohio Supreme Court last week gave Sam Seligman, Toledo projectionist, the right to trial of his $45,460 damage suit against the union for allegedly interfering with his right to work. This marks Seligman's second victory in Ohio courts against the union.

Seligman had charged that the union had him fired from a job as an operator in the Dixie Theatre, Toledo, on Oct. 22, 1942, and said the union had prevented him from getting a job in the Toledo area since then. He sued for an injunction against the union and also asked damages for the time he was out of work. He charged the union refused to admit him to membership.

The Sixth District Court of Appeals earlier had held the actions of the union were illegal, and granted an injunction. This was affirmed by the Ohio Supreme Court in 1948. At that time, the court said it was not hearing the case as to the question of money damages. Then Moe L. Okun, counsel for Seligman, filed a separate suit in Lucas County Common Pleas Court, Toledo, seeking the $45,460 damages. The union replied that Seligman had no right to file such a case because his right to money damages was exerted in the original case. The lower court agreed with the union, but the Court of Appeals reversed this decision and said Seligman had a right to have a jury trial on the question of money damages.

In this ruling, Judge Amos Conn of the Court of Appeals said that the union may be liable for punitive damages on top of actual loss of earnings, since the union was charged with acting illegally. The case is expected to create a precedent for hundreds of operators not permitted to work by the union because they are not union members.

Goldman Suit

Continued from page 7

in enlarged and swollen profits through the unreasonably high and exorbitant rentals."

In his case against WB and Par, Goldman's complaint declared the bidding system resulted in The Warner circuit getting "the breaks." These companies are the sole judges that decide on the merit of his bids, and the complaint declares there have been cases in which Goldman's bid "although intrinsically better and superior," was rejected and the film was given to Warners.

Goldman charges this conspiracy between the companies has been on since Dec. 19, 1946, right after the decision in his favor in the first Crescent Theatre suit. The second stronger suit, started 11 days later, was settled in May, 1950. Both these actions were against all the major film producers and distribs. Six of the defendants quit the practices after May 20, 1950, the complaint avers.

Goldman, WB Splitting

Goldman and Warners have been splitting product from M-G-M, Universal, Columbia and RKO, for division in their nine first-run houses. It was this fact that stirred Brandt into a threat of suit to prevent his local Trans-Lux from continuing to be frozen out.

The suit, filed on behalf of Goldman's Randolph, Goldman and Midtown theatres, claims that as a result these houses are now able to get films. But the six companies named as defendants "are still at it."

Goldman charged because of their superior financial resources that WB and Par are able to make inflated bids which he cannot meet, and called it a deliberate attempt to force him out of business.

The complaint asked the court to throw out the bidding system now in use. The Goldman suit also asked an unspecified amount of treble damages, for which figures will be submitted at a later date.

Joe E. Brown's 'Dualer'

Joe E. Brown gets citation as "personality of the year" by Washington, D. C., Variety Club, at annual dinner-dance in Statler Hotel Nov. 17.

Comic will warm up for that gala the day before (16) as guest of honor of N. Y. Newspaperwomen's Club "Front Page" shindig to be held at Starlight Roof of Waldorf-Astoria.

Oct. Grossers

Continued from page 4

"Day Earth Stood Still" (20th) was sixth on the October list while "Texas Carnival" (M-G) wound up seventh. Latter was inclined to be uneven but showed enough substantial playdates to finish sixth two different weeks.

'Mob' and 'Rhubarb'

"The Mob" (Col), a slow starter, got rolling near the close of October, to wind up eighth. "Golden Horde" (U) copped ninth money, with "Saturday's Hero" (Col) ending 10th. "People Will Talk" (20th), fourth in September, was 11th, while "Flying Leathernecks" (RKO), second in September, was 12th.

"Rhubarb" (Par), "Painting Clover With Sunshine" (WB), "Here Comes Groom" (Par), third in September, "His Kind of Woman" (RKO), fifth in preceding month, and "Tales of Hoffmann" (Indie) were runnerup pictures in that order.

Several strong newcomers, launched late in October, promise to be heard from additionally this month. "Behave Yourself" (RKO), "The River" (UA), "Blue Veil" (RKO), "Detective Story" (Par) and "10 Tall Men" (Col) are in this category. "Veil" teed off in smash fashion in N. Y. while "Tall Men" also was socko on its preem week in N. Y.

"River," playing in smaller houses for the most part, was almost uniformly big to socko and grabbed enough tall coin to finish among the top 10 pix two weeks in October. "Behave" also caught on in several key spots, winding up eighth one week.

"Across Wide Missouri" (M-G) proved a stronger Clark Gable starrer than some of his recent ones, but was just getting under way as the month ended. It finished eighth one week. "Come Fill Cup" (WB), latest for James Cagney, was seventh one week but is inclined to be spotty thus far. "Angels in Outfield" (M-G) failed to measure up to its original promise in the month, although coming in ninth one stanza. "No Highway in Sky" (20th) was even more disappointing, failing to even reach runnerup category during October.

"Millionaire for Christy" (20th), placing fifth one session, failed to hold up in other weeks. However, it managed some good totals generally. "Thunder on Hill" (U) was a runnerup film one week.

"Capt. Fabian" (Rep) finished strongly on two runnerup lists during the month. "Jim Thorpe" (WB), 10th in September, was not prominent on first-run key city dates last month. "Sunny Side of Street" (Col) collected some solid coin two weeks during October.

"Oliver Twist" (UA) caught on stoutly in several key cities after it scored such a hit in N. Y. "Iron Man" (U) added some additional coin to its substantial total of the previous month. Same was true of "Bright Victory" (U) but on a much larger scale. "Pickup" (Col) scored nicely on some scattered key engagements. "Drums in Deep South" (RKO) did not start out so auspiciously.

"Love Nest" (20th) failed to show much on its initial dates near the end of the month. "Crosswinds" (Par) was inclined to be uneven but managed to rack up around $125,000 gross over the country.

"Imperium" (M-G) continued as probably the most disappointing major picture in many months. "Lost Continent" (Lip) hung up some solid totals in scattered key cities. "Whistle at Eaton Falls" (Col) did little during the month.

'Pix Safe'

Continued from page 1

of 16 inches and over, it may take five years for them to outnumber the smaller-sized sets.

"Actually, the two media are growing closer together. There is no reason why both can't flourish, singly or collaboratively. They will probably wind up two giant entertainment media which, as occasion warrants, will come together for common benefit. That embraces cooperation economically (talent, residual rights, etc.) and exploitationally (meaning mutual ballyhoo, tie-ins, trailers over TV for the film b.o. and the like)."

Schary appraises TV versus Hollywood simply on the economic basis. A TV feature may gross $100,000 right now, "but forgetting those $5,500,000 blockbusters, or even the $3,000,000 and $4,000,000 top grossers we've been turning out, it's obvious that the spread between $100,000 and the millions in potentials from orthodox theatre boxoffice exhibition makes TV a peanuts operation for the majors anyway. Sure the lesser studios can make these vidpix, as VARIETY calls 'em, at a price; and sure there is a vast television potential for celluloid now, and certainly in the future, but Hollywood has a great big job yet to do for many years—I'd say for always—in mass-producing quality film entertainment for the cinemas throughout the world.

"That's why Metro is maintaining its 40-picture schedule. We're upping the ratio of the so-called 'blockbusters' to 20, that is in color and more costly, and naturally hope the other 20, despite the more modest budgets, will likewise measure up.

"Certainly it is Nick Schenck's intention and all our intentions at Metro to service the rank-and-file theatre as we do Radio City Music Hall, let us say, with the triple-threat, top-drawer product. Eventually every exhibitor, every theatre and every audience must benefit from and be exposed to these top films.

"TV is just another modern convenience for the American way of good, modern living—a convenience to have and enjoy, just like the refrigerator and the telephone, but you don't see people making ice cubes or phoning all the time. Just as they don't go every spare hour to the films. Each has a solid position in the community. People go out or stay home and relax as occasion warrants. Certainly we know this—TV is not keeping them home as much as it used to, or was feared that it would."

'1 Big Grosser'

Continued from page 5

their tenure—was the deficits they faced when they took over. These have been pretty much overcome, and the company has shown an operating profit for many weeks.

Despite a slash in expenses to rockbottom, UA may have some difficulty during the remainder of the year in maintaining a level of profit high enough to surmount the early deficits. Release slate is slim for November-December.

On the schedule are two British pix, "Tom Brown's Schooldays" and "A Christmas Carol"; Philip A. Waxman's "The Big Night" with John Barrymore, Jr., and Preston Foster; Frank Melford's "Fort Defiance" with Dane Clark, and Frank Ross's "The Lady Says No" with David Niven-Joan Caulfield.

Offsetting the slowup in releases, UA toppers had hoped perhaps to find a windfall of coin, such as the more than $300,000 due it as a proprietor of the Towne Theatre, Milwaukee, via a damage decision against the majors. It has also been trying to liquidate other assets, such as TV rights in a group of films it owns, but it appears unlikely now that it will fall heir to any such bloc of coin before the year's end.

Several additional product deals for next year have been made by Krim in the past couple weeks. One is for Alexander Paal's European-made "Tale of Five Cities." Another is for a film to be made by Anthony Veiller. Third is for "Coach of Gold," to be made in Italy in Technicolor, with Anna Magnani starred and Jean Renoir directing. Robert Dorfmann and Panaria Films are co-producing.

SAG-Lippert Truce Defers Indie Film Sales to Television

Hollywood, Nov. 6.

Ninety-day truce, beginning today (Tues.) was declared by the Screen Actors Guild in the cancellation of its basic contract with Robert L. Lippert. During that time Lippert will have access to members of SAG, provided neither he nor any other member of the Independent Motion Picture Producers Assn. sells a theatrical picture, produced prior to Aug. 1, 1948, to television. Guild statement was:

"In approving the postponement, SAG is not deviating from its firm policy of cancelling its contract with any producer who releases to television any theatrical pictures made after Aug. 1, 1948, without first negotiating an arrangement with the Guild for additional payment to the actors for such dual use. The Guild has this legal right of contract cancellation under its basic agreement with all the motion picture producers. Effect of such contract cancellation would be that no actor would work for such a producer."

Murray Lerner, production chief for Lippert, disclosed that the company has no plans to make pictures during the 90-day period. That amount of time, he said, is not sufficient to line up scripts and casts for new production. He added that Lippert was taking over pictures made by indie producers for release through his exchanges.

Raftery-Emanuel

Continued from page 3

3,914,913 common shares outstanding.

Other four nominees are A. Louis Oresman, member of the public accountant firm of Aronson & Oresman; Jay Emanuel, Philadelphia circuit operator and publisher of The Exhibitor; Daniel O. Morton, vice-president of Albert Greenfield & Co., Philadelphia real estate outfit, and Robert Parkes Baruch, partner in H. Hentz & Co., members of the N. Y. Stock Exhange.

In its pitch to other stockholders for support, Greene's alliance plays up the angle that RKO chain's present five directors own a total of only 1,100 shares, valued at less than $5,000. Also underlined is the claim that the certificate of incorporation permits the board to issue stock options possibly for as many as 4,000,000 shares to any persons, including board members themselves, without restrictions on price and with stockholder approval unnecessary.

The group in the past had centered its attack on Howard Hughes' holdings in the company with which, it was claimed, he exercised management control. Hughes and his 929,020 shares, which are voted by the Irving Trust Co., as trustee, are not mentioned in the separate proxy solicitation.

Tells of Turndown

Greene's committee states that it had asked the management for one or two reps on the board but this was turned down. Sources on the management side earlier had indicated election by Greene of one director would be permitted. Dissatisfied investors also claim that following their bid for representation a "token dividend" of 10c per share was declared (last September) in order to "influence" the majority stock vote.

Greene unit is sending proxies to 13,000 stockholders at a claimed cost of about $30,000. It reported a professional proxy solicitation outfit was hired for the job after it was learned that the RKO management earlier had hired professionals to gain votes for the incumbents.

Present RKO board comprises J. P. Dreibelbis, vicepresident of Bankers Trust Co.; Leland Hayward, legit producer; Ben-Fleming Sessel, v.p. of Irving Trust Co.; William J. Wardall, director of various corporations, and RKO Theatres proxy Sol A. Schwartz.

Raftery is a member of O'Brien, Driscoll & Raftery, N. Y. firm recently appointed the circuit's special counsel.

Rep Into Tele

Continued from page 4

Judge Hall's granting to Roy Rogers of an injunction preventing the studio from selling his pix to TV. Republic is appealing that decision, and Yates said, "we're going to fight to the last ditch. We'll go to the Supreme Court if necessary."

Reverting to the Autry case, Yates said "I don't know why he's trying to sue us. We didn't take over the Mascot Pictures assets." In his complaint Autry said Republic had taken over pix he made for Mascot in 1936.

"We never even offered the Autry pictures for sale," Yates continued. "We simply told agencies that we had them. Autry had an understanding that we would notify his attorney, Martin Gang, 10 days before any of his pictures would be sold."

Yates flatly ruled out any possibility of out-of-court settlements with either Rogers or Autry, declaring that "if we paid them off, we'd have to pay others probably, and where would it stop? If that happened, we'd have to go out of business."

Small Theatres

Continued from page 5

were fair enough, the increased rate of operating costs has eliminated profits.

Distribs pretty much view the exhib tears with fish-eyed stares. They say it's a case of "crying wolf," that a theatreman will never admit biz is anything but awful because he fears that to do otherwise would bring increased film rentals.

In line with this, Kirsch advanced the proposal that since exhibs went along with upped rentals when the distribs were suffering setbacks, such as the loss of much foreign coin, now is the time for the companies to reciprocate. He commented that the film outfits have scored big gains both domestically and abroad, consequently they should feel the moral obligation to help out the smaller accounts via lowered film costs.

Col. H. A. Cole, veteran Allied leader from Dallas, offered to substantiate his claims of smaller exhib adversities with an auditing of their books. He proposed that the distribs send auditors to 20 representative lesser houses, and he would do the same with 20 other similar theatres. He predicted that the results would show conclusively that the theatremen are in plenty serious difficulty, that their business demise is clearly in prospect unless the distribs help lighten their burden.

Cole privately told VARIETY that in the event the distribs nix his proposal, he will follow up with his own auditing check of 20 houses and will forward the statements to the film companies in an effort to impress upon them the seriousness of the situation.

Stockholder Obligations

Distrib attitude, as expressed by Columbia's Abe Montague and Metro's William F. Rodgers was that they have money-making obligations to their stockholders, consequently can't afford to take a loss on pic sales to the theatremen. Asked to comment on this, Cole stated the distribs could hardly be contributing to their own welfare if many of their customers go out of business.

Other Allied-ites, in exploring the reasons for the downbeat, stated the smaller theatres always are on the tail end of the industry's business trends. The lesser operations, they said, had been faring adequately over the past few years when the trade generally was experiencing a recession.

At present, however, the larger chains, first runs and the film distribs are climbing upward again, the subsequent runs are on the downside. Yamins' in-the-red report reflected this, as did privately-made comments on sluggish revenue by the other indie ops.

Small circuit operators in the west and midwest area, playing pix on second and third neighborhood availabilities, claimed even top product such as "The Great Caruso" and "Show Boat" are losing out at the b.o. Films of this calibre, they said, are smash at the showcase and early nabe runs, but by the time they reach the late availability spots their b.o. power has faded.

Bright in the corner

● The finger of light that suddenly shows the phantom figure in brief, bright prominence is a tribute to imagination—to the inspired use of techniques, equipment, and materials—often a result of close collaboration between industry technicians.

To help, the Eastman Kodak Company provides a highly specialized staff of motion picture engineers and technicians to advise in selecting film, help solve processing problems, make sure prints and theater equipment are right for efficient projection.

In order to maintain this service, the Eastman Kodak Company operates branches at strategic centers, invites inquiry from all members of the industry. Address:
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Midwest Division,
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West Coast Division,
6706 Santa Monica Blvd.,
Hollywood 38, California

Clips From Film Row

NEW YORK

Harris Dudelson, Lippert Pictures' midwest division manager, headed for his home territory after confabs here this week with sales chief Arthur Greenblatt and eastern division manager Max Cohen.

Louis J. Ehret, Jr., joined foreign distributing firm of Arthur Davis Associates in an executive capacity.

Ralph E. Peckham, former branch manager for Film Classics in Indianapolis, Atlanta and Dallas, named southern division rep for Snader Productions. He will handle nine Korda imports.

Toddy Pictures closed deal for exclusive distribution in all southern states of 10 Pine-Thomas films formerly released through Paramount. Transaction was set by Ted Toddy with Jules Weill who repped Specialty Pictures. Latter is handling national release of the P-T pix.

PHILADELPHIA

Barbara Payton did 15 press and radio interviews and made seven stage appearances at the Stanton during her visit here for opening of "Drums in Deep South."

Kenneth McEldowney, producer, and actress Adrienne Corri were in town for press-radio sessions prior to opening of "The River" at the Aldine, Nov. 1, under Theatre Guild sponsorship.

New directors elected by the Variety Club are Ben Amsterdam, Jack Beresin, Ben Biben, Victor H Blanc, William Clark, Harold Cohen, Jack Greenberg, Leo Posel, Ralph Pries, Norman Silverman, with a tie between Oscar Neufeld and Harry Romain for 11th spot.

The Princess, former Warner foreign film house, leased to Spencer Shoe Corp. for a midtown shoe store. The Parker, WB house in Darby, Pa., converted into a skating rink. The Villa, North Philly nabe, will be remodeled into a church.

CALGARY, ALTA.

Sale of the Capitol and Crescent theatres in Red Deer, Alta., recently marked retirement from theatre biz there after 25 years for R. M. and W. E. Beatty. Houses were bought for a reported $200,000 by Purnell and Sons, who operate houses in Blairmore, Bellevue and Lacombe, Alta. Famous Players continue to be partners in the Capitol and Crescent.

Theatre at Eckville, Alta., sold by Ernest Jackson to George Radowits, of Thorsby, Alta.

William Risk sold his 300-seat Paradise Valley Theatre, at Paradise Valley, Sask., to Jack Hawks, former Lloydminster, Sask., exhibitor.

PITTSBURGH

Four film companies entered fraud actions last week in local federal district court against Tom Capuzzi, operator of the Princess in Republic, Pa. Paramount, 20th-Fox, WB and RKO charge the boxoffice reports he furnished were "intentionally false."

Harry Elwell, assistant manager at the Ritz, promoted to same post at Loew's No. 1 house here, the Penn. Bill Perlinger is replacing him at the Ritz.

In addition to managing Station WPGH Al Brevak, until recently Ken Hoel's assistant in Harris circuit's publicity department, also will handle the press work on West View Park.

Originally slated for next month, then postponed until Dec. 16, Variety Club changed the date of its annual banquet to Jan. 20.

Thomas J. Hickes, Jr., son of the Saxton, Pa., exhib, appointed to borough council there to fill the unexpired term of D. W. Frye, who moved away.

Rivoli in Beaverdale, operated under lease by Max Bloomberg of Johnstown, sold by its owner, Ray Allison, of Allison circuit, to Beaverdale school district. It will be converted into a recreation project for students. Palace in Beaverdale continues operation under estate of late Mike Single with George Single as manager.

Howard Crombie, former Monogram salesman, to Tri-State Automatic Candy Corp., which services theatres in this territory.

Durward Coe sold the Rialto in Daisytown to George Milan of California, Pa.

With Harris circuit switching its Newsreel to a first-run, renamed the Palace, Bob Taylor stays on as manager.

B. P. (Perry) Drey, vet exhib in West Virginia, retired from the business, having sold his Regent in West Union to J. W. Vogeding. Latter is also owner-operator of a house in Elizabeth, W. Va.

Pittsburgh will have a new 250-seater at Greater Pittsburgh Airport, when it opens early in 1952. House is intended to be available chiefly to passengers passing time between planes.

LOS ANGELES

Francis A. Bateman, western division sales manager for Republic, to San Francisco for a week of huddles with circuit film buyers.

Republic is reissuing three 1944-46 pictures under new titles: "Brazil" as "Stars and Guitars"; "That Brennan Girl" as "Tough Girl," and "Rendezvous with Annie" as "Corporal Dolan Goes AWOL."

Lou Silverstein replaced George Caine as manager of the Fox Wilshire, while Joe Platt was transferred from Studio City to take over Silverstein's old job at the Fox Uptown.

Harold Wirthwein, western sales chief for Monogram and Allied Artists, planed to Denver and Salt Lake City to huddle with exchange managers about promotion for "Flight to Mars."

Nelson Towler, branch manager for Lippert Pictures in Atlanta, upped to Southern Division manager with supervision over branches in Atlanta, Memphis, Charlotte and New Orleans.

CHICAGO

Pink-ticket on "Place in Sun" during its recent stand at the Chicago Theatre lifted for current nabe showings.

Bartlestein Circuit's Ridge Theatre, one of first nabe houses here to trim prices, shuttered last week.

Dick Copeland retired as manager of special service department for National Screen Service last week.

Ex-Warner Theatres zone manager James Costan will install theatre TV at three of his theatres, the Lido, Maywood; Jeffrey, Chi, and Riverside, a vaudfilmer in Milwaukee.

Ailing Balaban & Katz attorney Morris Leonard returned to Presbyterian Hospital here.

James Costan will appear this week before Judge Michael Igoe in Chi Federal Court to seek equal bidding rights with the Jackson Park Theatre for his competitive Jeffrey Theatre.

ST. LOUIS

Policy of cuffo admissions for juveniles when accompanied by their parents, inaugurated by Fanchon & Marco to hypo attendance at its 30 houses here and in St. Louis county, adopted by two other local circuits and indies in St. Louis territory. Fred Wehrenberg Circuit and Kaimann Theatres have adopted plan while Dave Nelson's McNair, the U City, the Beverly, Cleveland and Midwest Drive-In Theatres are following suit.

The Illinois, a Fox Midwest house in Belleville, Ill., relighted after facelifting.

The tag of the Licking, Licking, Mo., changed to The Royal.

Students of Washington University borrowed tame lion from Ronnie's St. Louis County ozoner for its homecoming parade.

The Palm, a north St. Louis indie nabe, shuttered for indefinite period.

J. R. Hill relighted his Gold, Golden, Ill. He also operates the Chan, Chandlerville, Ill.

Ozoners in St. Louis County and nearby Illinois areas last week began shuttering for the season.

MINNEAPOLIS

Adolphe Menjou in from Hollywood for last week to attend and address Republican state convention here.

Winter's extra early arrival, marked by near blizzards, snow and near zero temperatures, raising boxoffice havoc over territory.

Film companies having failed to take advantage of "last chance" offered to avert $1,878,000 damage suit by meeting a deadline set by Ben and Is. Friedman, circuit owners, to grant 28-day clearance for their suburban Edina Theatre, they went ahead and filed federal court action. They allege usual charges about clearance.

Circuit owner Clem Jaunich and film attorney S. P. Halpern badly shaken up when Jaunich skidded into truck near Fairbault, Minn., partially demolishing his new Cadillac.

Under Paramount consent decree, Minnesota Amus. Co. offering one of its two LaCrosse, Wis., theatres, the 500-seat 5th Avenue, for sale. Deal to sell its local neighborhood Nokomis for commercial purposes failed to jell.

Longtime salesman Earl Perkins, who left Warners about a year ago to engage in own business, returned to company as office manager, replacing Bob Long, acting in that capacity for last four months. Latter returns to homeoffice.

In this supposedly single feature territory, St. Paul independent Oxford, nabe house, last week twin-billed "Show Boat" and "Alice in Wonderland."

Salesman Don Fuller transferred from RKO branch here to San Francisco with Don Halloran, formerly with Warners, set to replace him.

Jack Kelvie, formerly with Warners new Republic office manager and booker, succeeding Gene Spatz who resigned to go to the Coast.

ALBANY

Warners will launch a new film policy here with the day-date showing of "Streetcar Named Desire" at Strand and Ritz starting Oct. 31 with $1.20 top. It is first time locally that a picture has played two first-runs at the same time.

Perlmutter Theatre Booking Service, Inc., chartered to conduct business here. Julius Perlmutter, who operates five theatres in Watervliet and Lake George, heads new corporation. It is also buying and booking for 12 Conery theatres and Harvey English Theatres.

Eugene Vogel resigned Friday (2) as Universal-International branch manager to become upstate representative for a New York company manufacturing and selling sports clothes.

SALT LAKE CITY

Herbert W. Schoenhardt upped to manager of the Captol, Intermountain Theatres affiliate. Schoenhardt, formerly assistant manager at Centre Theatre, replaces Howard Sorensen, transferred to Ogden, where he takes over the Paramount. Schoenhardt succeeded at Centre by Tom D. McEldowney of Boise, Idaho.

Sale of two theatres in Cedar City, Utah, was reported here. The Parks, owned by the John S. Woodbury estate, and Cedar Theatre, owned by Melvin R. Thorley, were taken over by Eldon Yergensen, Nyssa, Ore., and Glen Yergensen, of Monroe, Utah.

SEATTLE

Donna Irmus is new ad assistant to Clinton McFarland for the Sterling Theatre chain, succeeding Lot Jamieson, who has gone to San Francisco.

Harry Breden here looking over Northwest prospects for bringing in unit show.

Hugh Becket, manager of Metropolitan Theatre here, named chairman of March of Dimes drive.

James Hendel, assistant to the head of Sterling Theatres here, resigning Nov. 17. After a Florida vacation, he expects to join a distributing company in the east.

ABC's Editor

Continued from page 4

been removed. Or a property which needs "a new line" because the other ones have been discarded. I should say that in the final analysis the use of the writer as a commodity rather than as the talent which produces creatively from itself is the prime reason for the dearth of good material.

Books, plays, magazines, etc., have after all been written by human beings called writers. Why not invest in the talent instead of in story properties? Why not make deals with writers in terms of their future output in any medium of writing, rather than on specific properties, and when anything which is deemed suitable for TV or films is selected, why not give the screenwriting or TV assignment to that writer? I'll bet you'll get something fresh. And it might not be bad. Conversely, why not make deals with certain "scenario" writers for anything they might write in the future outside of screenplays? These boys would benefit by being thrown on their own again, but with the incentive of a future deal for all the books, plays, and stories they have been yearning to write since the first one that brought them to Hollywood.

Why not, indeed? (Don't tell me; I know.)

Peter Martin,
Script Editor, American Broadcasting Co.

Picture Grosses

SEATTLE

(Continued from page 10)

Make It Legal" (20th). Fair $9,000 in 9 days. Last week, "Millionaire Christy" (20th) and "Yellowfin" (Mono), $6,200 in 6 days.

Liberty (Hamrick) (1,600; 65-90) —"Across Wide Missouri" (M-G) and "Bannerline" (M-G) (2d wk). Good $9,500. Last week, great $14,300.

Music Box (Hamrick) (850; 65-90)—"Man With Cloak" (M-G). Fair $4,000. Last week, "Angelo" (Indie), slow $1,300 in 5 days, split with "Facts of Love" (Indie), 6 days, $2,200.

Orpheum (Hamrick) (2,599; 65-90)—"Strange Door" (U) and "Green Finger" (Indie). Okay $8,000. Last week, "Cave of Outlaws" (U) and "Reunion in Reno" (U), $4,500 in 6 days.

Paramount (Evergreen) (3,049; 65-90)—"Detective Story" (Par) and "Darling How Could You" (Par). Fine $12,000 or over. Last week, "Desert Fox" (20th) and "3 Steps North" (UA) (2d wk), $7,300.

'In Paris' Giant $25,000, St. Loo; 'Fill Cup' 11G

St. Louis, Nov. 6.

Despite the upped scale, which is not liked especially here, "American in Paris" is grabbing smash coin at Loew's State for the best gross in recent weeks at this downtown deluxer. "Closer to My Heart" shapes mild at the Missouri. "Come Fill Cup" was moderate at the huge Fox last week. Sub-freezing temperatures over the weekend helped biz considerably.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Come Fill Cup" (WB) and "Sea Hornet" (Rep) (m.o.s). Good $11,000. Last week, "Desert Fox" (20th) and "Fabiola" (UA) (2d wk), $10,000.

Fox (F&M) (5,000; 60-74)—"The Racket" (RKO) and "Lady From Texas" (U). Opened today (Tues.). Last week, "Come Fill Cup" (WB) and "Sea Hornet" (Rep), mild $11,000.

Loew's (Loew) (3,172; 65-90)—"American in Paris" (M-G). Sock $25,000. Last week, "Texas Carnival" (M-G) and "Red Badge Courage" (M-G), $20,000.

Missouri (F&M) (3,500; 60-75)—"Close to My Heart" (WB) and "Reunion in Reno" (U). Fine $13,000. Last week, "Thunder on Hill" (U) and "Mark of Renegade" (U), $9,500.

Pageant (St. L. Amus.) (1,000; 90-$1.20)—"Tales of Hoffmann" (Indie). Good $6,000. Last week, "Streetcar Named Desire" (WB), $5,000.

St. Louis (F&M) (4,000; 75-90)—"The Well" (UA). Mild $8,000. Last week, "Oliver Twist" (UA) and "Mudlark" (UA), $5,000.

Shubert (Indie) (1,500; 60)—"Five" (Col) and "M" (Col). Nice $4,000. Last week, "Basketball Fix" (Indie) and "On the Loose" (RKO), $3,500.

DENVER

(Continued from page 10)

week, "Love Nest" (20th) and "Friend Flicka" (20th), $6,500.

Broadway (Wolfberg) (1,500; 40-80) — "Texas Carnival" (M-G) (2d wk). Fine $11,000. Stays again. Last week, $16,000.

Denham (Cockrill) (1,750; 40-80) — "Submarine Command" (Par). Fair $9,500. Last week, "Darling, How Could You" (Par), $8,600.

Denver (Fox) (2,525; 40-80) — "Day Earth Stood Still" (20th) and "Two-Dollar Bettor" (Indie), day-date with Esquire. Nice $16,000. Last week, "Saturday's Hero" (Col) and "As You Were" (Lip), $18,000.

Esquire (Fox) (742; 40-80)—"Day Earth Stood Still" (20th) and "Two-Dollar Bettor" (Indie), also Denver. Good $3,000. Last week, "Saturday's Hero" (Col) and "As You Were" (Lip), $4,000.

Orpheum (RKO) (2,600; 74-$1.20) —"Streetcar Named Desire" (WB). Record $25,000. Last week, "Man With Cloak" (M-G) and Blackstone onstage, $18,500.

Paramount (Fox) (2,200; 40-80)—"Sunny Side Street" (Col) and "Criminal Lawyer" (Col). Nice $11,000. Last week, "Lost Continent" (Lip) and "Highly Dangerous" (Lip), $12,000.

Tabor (Fox) (1,967; 40-80) — "Cave of Outlaws" (U) and "Mr. Drake's Duck" (UA), also Aladdin, Webber. Fair $6,000. Last week, "Love Nest" (20th) and "Friend Flicka" (20th), $6,500.

Webber (Fox) (750; 40-80) — "Cave of Outlaws" (U) and "Mr. Drake's Duck" (UA), also Aladdin, Tabor. Fair $2,500. Last week, "Love Nest" (20th) and "Friend Flicka" (20th), $3,500.

'In Paris' Tops L'ville, Fancy $14,000; 'Rhubarb' Bright 12G, 'Lovely' 6G

Louisville, Nov. 6.

Loew's State is shaping to land top biz this week with "American in Paris" at regular prices. "Rhubarb" at Rialto was given strong exploitation sendoff, and looks bright. "Happy Go Lovely" at the Strand is pulling at a brisk rate. Holdover of "Streetcar" at Mary Anderson is up to expectations on second stanza. Winter temperatures and real snowfall hit town suddenly Friday (2), and hurt outdoor attractions like football games and the Churchill Downs races. First-runs benefited, current week shaping strong.

Estimates for This Week

Kentucky (Switow) (1,100; 45-65) —"Prowler" (UA) and "Hoodlum" (UA). First-run policy at this house has yet to hit stride. Fair $3,500. Last week, "Desert Fox" (20th), nice $4,500.

Mary Anderson (People's) (1,200; 75-99)—"Streetcar Named Desire" (WB) (2d wk). Slackening to okay $8,000. Last week, same film at upped scale opened big, but tapered to solid $14,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Rhubarb" (Par) and "Mr. Drake's Duck" (UA). Brisk $12,000. Last week, "Day Earth Stood Still" (20th) and "Yellowfin" (Mono), $9,000.

State (Loew's) (3,000; 45-65)—"American in Paris" (M-G). Regular prices for this helping to fine $14,000. Last week, "The Mob" (Col) and "Never Trust Gambler" (Col), $11,000.

Strand (FA) (1,200; 45-65)—"Happy Go Lovely" (RKO) and "As You Were" (Lip). Fine $6,000. Last week, "Iron Man" (U) and "Hot Lead" (RKO), $5,000.

'Streetcar' Wham 17G, Buff.; 'Paris' Hot 18G

Buffalo, Nov. 6.

Biggest money here this week is going to "American in Paris" which is landing robust session at the Buffalo. "Streetcar Named Desire," playing at slightly lower scale, is comparatively bigger.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-90)—"American in Paris" (M-G). Robust $18,000. Last week, "Texas Carnival" (M-G) and "Four in a Jeep" (Indie), $14,000.

Paramount (Par) (3,000; 40-70)—"Darling How Could You" (Par) and "Warpath" (Par). Good $10,000. Last week, "Man With My Face" (UA) and Andrews Sisters topping stageshow (4 days), $13,000.

Center (Par) (2,100; 40-70) — "Streetcar Named Desire" (WB). Smash $17,000 or over. Last week, "Desert Fox" (20th) (2d wk), big $7,000.

Lafayette (Basil) (3,000; 40-70)—"Reunion in Reno" (U) and "Lady from Texas" (U). Sad $5,000. Last week, "Harlem Globe Trotters" (Col) and "Son of Dr. Jekyll" (Col), $8,000.

Century (20th Cent.) (3,000; 40-70)—"Let's Make It Legal" (20th) and "Road Block" (Indie). Dull $7,000. Last week, "Captain Fabian" (Rep) and "Sea Hornet" (Rep), $10,000.

PORTLAND, ORE.

(Continued from page 11)

week, "Painting Clouds Sunshine" (WB) and "Scarf" (UA), $11,000.

Guild (Parker) (400; $1.20-$2.40) —"Tales of Hoffmann" (Indie) (4th wk). Fast $5,000. Last week, $6,500.

Mayfair (Parker) (1,500; 65-90) —"Desert Fox" (20th) and "Three Steps North" (UA) (m.o.). Solid $5,500. Last week, "People Will Talk" (20th) and "Guy Who Came Back" (20th) (m.o.), $4,900.

Oriental (Evergreen) (2,000; 65-90)—"Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono), day-date with Paramount. Fine $6,000. Last week, "Desert Fox" (20th) and "3 Steps North" (UA), $6,500.

Orpheum (Evergreen) (1,750; 65-90)—"Pickup" (Col) and "Chain of Circumstances" (Col). Okay $8,000. Last week, "Place in Sun" (Par) and "Varieties Parade" (Indie) (2d wk), $6,000.

Paramount (Evergreen) (3,400; 65-90)—"Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono), also Oriental. Fine $10,000. Last week, "Desert Fox" (20th) and "3 Steps North" (UA), $11,500.

United Artists (Parker) (890; 80-$1.20)—"Streetcar Named Desire" (WB). Sock $14,000. Last week, "Texas Carnival" (M-G) (2d wk), $6,500.

Rogers San Tied In With Xmas Salute In Educ'l Program

Educational campaign to familiarize all of show business with the availability of the Variety Clubs-Will Rogers Memorial Hospital will be tied in this year with the annual "Christmas Salute" to the institution. The "Salute," running through November and December, consists of signing a greetings scroll to the patients at the tuberculosis hospital and making a donation.

Even more important than coin at the moment, however, industry execs interested in the institution told the press last Friday (2), is getting everyone in showbiz to know that they themselves and their families are eligible for free treatment at the Saranac hospital.

About $300,000 a year is required to maintain the institution, according to Charles Feldman, Universal sales exec, and Sam Switow Indiana exhib, who head the distribution and theatre committees, respectively. In addition to money raised through the salute, Variety Clubs, major companies and a sales managers' committee of the distribs have been supporting the hospital.

Beds are now available, Charles E. Lewis, of the Variety Clubs' committee, told newsmen. Among the advantages of the hospital, he pointed out, is the fact that every patient—despite their for-free status—has a private room, and each two patients have a private bath and porch.

Hospital is also engaged in a large-scale research project on tuberculosis and is constantly making its findings available to other institutions and doctors, according to Paul N. Lazarus, of Columbia, and Maurice Bergman, of Universal, co-chairmen of the publicity committee. They pointed out that virtually every patient who comes to the hospital is either completely cured or at least returned home able to do limited work.

Cost, Lewis said, of curing a patient from the time the hospital is first notified of his or her case until discharge averages $30,000.

Sullivan-Allied

Continued from page 5

"Movietime U. S. A." campaign, stated Leon Bamberger, sales promotion manager for RKO Pictures. However, he warned that the competition for the amusement dollar will intensify as TV sports and other forms of amusement and recreation will strive to improve in order to keep pace with the appeal of the better films coming out of Hollywood. This dollar, Bamberger stated, has been sharply deflated by the sharp tax hike and the higher cost of living, hence the public hasn't as much to spend for amusements as in the days of peace.

Wolfson's Address

TOA was played up as a "grass-roots organization" by its prexy, Mitchell Wolfson, in an address today (Tues.) before the convention. He said TOA's claim during his administration will be to render assists to theatremen on the local level, through the regional advisory councils which the outfit is setting up in addition to the state units.

Wolfson declared TOA will attempt to solve many of the distrib-exhib problems through arbitration, rather than through the courts, but for the most part the national TOA organization will engage in no function which can be handled by local or regional affiliates. TOA itself will deal in national matters, such as taxation, censorship and overall sales policies of the distribs, said Wolfson.

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Production Lilt at Rep With 4 Tunepix Set

Hollywood, Nov. 6.

Musicals have been scarce on the Republic lot in the past, but not now. Studio has four tunefilms lined up, including "Bal Tabarin," which has had four weeks of shooting in Paris and is back on the home lot for interiors, with Herman Millakowsky producing and Phil Ford directing.

Next to start will be "Gobs and Gals," starring the Bernard Brothers, followed by "Song of Youth," the story of Stephen Foster, and "The Fabulous Senorita," with Estelita starred.

'Flaminia' Into Prod. By Litvak in France; Cites Europe Upbeat

Anatole Litvak, who recently acquired film rights to Alfred Hayes' novel, "The Girl on the Via Flaminia," will roll the picture as an independent venture in France next spring in association with Robert Dorfmann's Silver Films. Feature will be made in both English and French versions with Litvak and Dorfmann financing. No distrib or leads have been set as yet.

In from Germany, where he completed "Decision Before Dawn" for 20th-Fox, Litvak planed to the Coast for a two-week stay. He returns to New York for a 10-day stopover, then heads for Paris for pre-production huddles on "Flaminia." Irwin Shaw will screenplay. The outside venture is permitted under Litvak's producer-director pact with 20th, which calls for him to deliver four pictures over a seven-year period.

European boxoffice has taken a substantial upswing, declared Litvak, who pointed out that a good picture can gross over $1,000,000 in western Germany alone. But the public, he added, refuses to see "just another film," and there's resentment against run-of-the-mill product. However, if the feature is a spectacle or offers something unusual, the customers abroad will turn out, just as in the U. S.

While Germany's industrial and physical recovery has been rapid, Litvak noted, the country's film industry has failed to advance at the same pace. Quality of postwar film production has been backward despite excellent actors and good technicians. Contributing factors to the decline, Litvak believes, is a "complete lack of writers and directors."

K.C. 1st-Run Switch

Kansas City, Nov. 6.

Tower Theatre here, dropping vaude starting tomorrow (Wed.), will no longer be associated as a day-and-date first-run situation with three other Fox Midwest houses — Uptown, Fairway and Granada.

The Esquire, another house in the circuit, has replaced the Tower in the first-run coupling.

Pitt Tent Elects Finkel

Pittsburgh.

Bill Finkel, Southside theatreowner, has been elected Chief Barker of Variety Club Tent No. 1 at the annual elections. Finkel has been serving for the past year as house chairman. Carl Dozer, sales manager of WCAE, was named first assistant; Norman Mervis, who runs an indie circuit with his brothers, second assistant; Sammy Speranza, WB theatre booker, treasurer, and Al Weiblinger, accountant for a local utilities firm, secretary.

Kalmus Suit

Continued from page 2

was in the form of an appeal from the Cal. Supreme Court's nix.

Techni topper's defense is that a divorce was obtained in Massachusetts on Dec. 22, 1921, and he settled any property claims which his ex-wife might have had via an agreement reached in 1945.

Further charging cruelty, desertion and adultery, Mrs. Kalmus asked the court here, in addition to being declared a Techni pard, for an order directing the defendant to pay her $200,000 for attorney fees, court costs of $40,000 and temporary alimony of $3,000 per month. So far as Techni is concerned, she wants a receiver appointed to handle the tinted-film outfit's assets.

British Films

Continued from page 7

presented to Davis for consideration.

More important than video at the moment is the theatrical end. Not only are there more British pix in release in the U. S. now than ever before, but virtually every one of them represents advance money that has been paid a British producer for rights.

Thus, the British for the first time are really coining profits out of the American market. Four or five years ago, when Rank was making his big push, he was spending a tremendous amount of money for advertising, selling and maintenance of an organization in the U. S. Now he has nothing but a skeleton staff, and every pic in distribution represents a profit of some sort to the producer.

Front Money

Benjamin, who handles the deals here, insists on front money for films going to anyone but a national distrib. In the latter category handling Rank product are Universal, Columbia and United Artists. In addition, there are numerous indies.

One of the angles of the British playoff is the vast difference in grosses from picture to picture. It varies from practically nothing for a film that opens in New York and flops and then can get virtually no other playdates to the over $400,000 that "Kind Hearts and Coronets" will earn.

There's a similar spread in the number of houses that play the films. Some get a few art house bookings, while others will record 500 or more engagements in all kinds of art and semi-art houses, plus a few standard theatres.

That applies, of course, to the normal and strictly British product. Much better results are achieved with a spec like the current "Tales of Hoffmann" or British pix with American stars. Latter includes UA's current "Hotel Sahara," made by indie Stephen Pallos with Yvonne De Carlo starred.

"Hoffmann" will play almost wholly art houses, but long runs and heavy advances give it much more than average British grosses. On the other hand, "Sahara," by virtue of a name for U. S. marquees, can be played off pretty much as a Hollywood pic and will get volume bookings in this country.

Although most of the real "British" British pix still don't have much market outside of New York and a few big cities, a good future is seen for them. One of the reasons is that so many people are getting their intro to them via TV now.

That's why some of the British distribs in the U. S. are hoping that Rank will open the tele market for his better product. They think it will help create interest that will send to theatres televiewers who had previously cold-shouldered British pix if they had to pay to see them.

Simmons' RKO Pact

Hollywood, Nov. 6.

Jean Simmons and RKO are ready to sign a new exclusive contract, to become effective when her present pact expires next June. RKO borrowed actress from J. Arthur Rank for the starring role in "Androcles and the Lion" and later bought the balance of her ticket.

Studio aims to star Miss Simmons in "Pilate's Wife," to be filmed next summer.

Rosenfield Opening Office

Jonas Rosenfield, who resigned recently as advertising manager of 20th-Fox, is planning to open his own advertising office in New York shortly. It won't be an agency in the sense of placing ads in media, but will do campaigns for various film companies on a freelance basis.

Some of Rosenfield's former associates at 20th may tie up with him in the venture.

Sullivan 20th-Fox' Jap Boss

William W. Sullivan, formerly managing director in Argentina, has been named to a similar post in Japan, 20th-Fox foreign chief Murray Silverstone revealed in N. Y. this week.

Cesar M. Codebo, previously sales manager in Argentina, moves up to Sullivan's old berth.

RKO Stresses Changing B'way Pattern, Building Criterion as Prestige House

Changing pattern of showcase booking in N. Y. was further emphasized last week with disclosure that RKO, while currently giving the Paramount Theatre on Broadway a heavy play with its product, also is lending support in further building the across-the-street Criterion as a top-quality house.

Film company licensed Walt Disney's "Alice in Wonderland" to the Criterion last summer when it failed to reach agreement on terms with Harry Brandt for his Mayfair. "Alice" held over for nine weeks with plenty satisfactory b.o.

As a consequence, RKO sales toppers followed up the "Alice" booking with "The Blue Veil," now current, and set a deal for "I Want You," which the Samuel Goldwyn office approved. "Want You" will be the theatre's Christmas pic.

In the effort to further develop the Criterion as a prestige house, preem of "Veil" recently was staged as a benefit for the United Hospital Fund, with ticket prices upped to $2.

Goldwyn pix generally in the past have played City Investing Co.'s Astor or Victoria. However, the enhanced stature of the Criterion reportedly led to slating "Want You" for that house. Radio City Music Hall offered to play the film on a three-week locked booking, to fill the gap between the current "An American in Paris," which figures to run close to December, and the Hall's Christmas program, which will be brought in about the middle of the month. Goldwyn-RKO nixed the deal.

Hall now is set to take Metro's "Pandora and the Flying Dutchman" for the pre-holiday period, with "Singing in the Rain," also M-G, slated as the holiday film.

RKO romance with the Par house, which long had been the chief outlet of Paramount Pictures, was underlined with the booking of the fourth consecutive RKO pic, "Double Dynamite," which will play over the holidays. Other of that company's pix set for the theatre are "Behave Yourself," "Two Tickets to Broadway" and "The Racket."

Goldwyn Tests Boys

Samuel Goldwyn, in his quest for a "new face" in the role of a 14-year-old in his forthcoming "Hans Christian Andersen," made sound tests of five boys in New York 10 days ago. Tests were directed by Charles Vidor, who will direct the pic. They were made at the Pathe Studios.

Footage went to the Coast at the end of last week for Goldwyn's scrutiny. He has also had some tests made in Hollywood and is expected to announce his selection within a few days.

Richardson, Gabin Star in Sequences For Fidelity Trilogy

Group of top American and European stars, directors and writers will combine to make a trilogy feature for Fidelity Pictures, the producing company headed by Howard Welsch, A. Pam Blumenthal and Joseph H. Seidelman. Welsch and Alexander Paal will co-produce the venture, which gets underway immediately.

Project is tagged "Three Cases of Murder," and each of its three parts will be lensed in a different country. W. Somerset Maugham's "Lord Montdrago" will be the first episode. Ralph Richardson is slated as one of its stars, and shooting will be done in England with a British director.

Honore de Balzac's "The Mysterious Mansion," will comprise the second portion. Filming will be in Paris, with Jean Gabin as the lead. Third and final episode will be based upon William Faulkner's short story, "A Rose for Emily." This will roll in Hollywood, and Joan Crawford reportedly has expressed an interest in appearing in it.

Maugham and de Balzac stories are scheduled to go before the cameras first. Although Fidelity is pacted to deliver six pictures to Warners, "Three Cases" isn't included in the package. No release deal has been set as yet.

Paal arrived in N. Y. Monday (5) from the Coast enroute to Europe to co-produce "Three Cases." Last year he completed a five-parter, "A Tale of Five Cities," in Europe. It's been set for U. S. distribution through United Artists.

Before leaving Hollywood he also sold a script to Metro star Mario Lanza. Entitled "Mario the Great," yarn is set in Napoleonic period with Italian and French locale. George Tabori collaborated in the writing.

Most Maritimers Nix Probe of Monopolies

Amherst, N. S., Nov. 6.

Decision by the majority at the 1951 annual convention of the Maritime Motion Picture Exhibitors Assn. here was that the association would not be committed in favor of an investigation of alleged monopolies in theatre operating. It was decided to await a report from a special commission named to investigate monopolies generally, which commission was appointed by the Canadian government over a year ago and has not yet submitted a report.

Seeking action by the association against the alleged combines was Franklin & Herschorn, operating a chain of theatres in the maritime provinces.

8 to Roll at 20th

Hollywood, Nov. 6.

20th-Fox is reaching peak activity for 1951 between Nov. 12 and Dec. 10, when eight films roll.

Together with five pix now lensing, this gives studio 13 for balance of the year. Five are in technicolor.

Settle 'Women' Suit

Los Angeles, Nov. 6.

Suit filed by Sam X. Abarbanel and Gregg Tallas against Albert J. Cohen, producer of "Prehistoric Women," was settled out of court.

Pair had demanded an adjustment of percentages for their interests in the picture, which Abarbanel scripted and Tallas directed.

BERLIN SENATE BANS VEIT HARLAN'S 'LOVER'

Berlin, Oct. 30.

The Berlin Senate officially prohibited the release of "Undying Lover" in this quartered city on the grounds that it might lead to "disturbance of public order and security." "Lover" is the first postwar film in Veit Harlan, Nazi Germany's No. 1 film director. The senate announcement also stated that "the person of Harlan is rejected by wide circles of the public because of his close connections to the Nazi system and its inhumanities."

Pic was previously banned in Frankfurt, Munich, Wiesbaden, Brunswick, Kiel, Ahrensburg and Dortmund as well as in Graz, Austria. The anti-Harlan feeling is because of his direction of the anti-Semitic film, "The Jew Suess" during the Nazi times. For this he was twice tried by denazification courts, charged with having committed crimes against humanity, but was acquitted on both occasions. Then the public boycott started.

Meanwhile, Harlan is shooting his second film, "Case of Hanna Amon," in Goettingen.

New York Theatres

FARLEY GRANGER
SHELLEY WINTERS
BEHAVE YOURSELF!
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
"AN AMERICAN IN PARIS"
To the Music of GEORGE GERSHWIN
starring GENE KELLY • and introducing LESLIE CARON
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

'Bill Paley, Won't You Please Come Home' Thematic Refrain at CBS

From all indications, it appears that CBS board chairman and No. 1 Boss Man William S. Paley is about set to return home from the "defense wars" as a prelude to digging into the multiple activities at 485 Madison ave., N. Y., headquarters.

Reports have it that in two or three weeks hence, Paley will lay aside his D. C. chores as one of Charles Wilson's defense mobilization aides, and return to full-time duty at the network. For the past six months, during which time he moved to Washington, his participation in CBS affairs has been on a more or less hit-and-miss basis, with the board chairman spending one and sometimes two days a week in N. Y.

What's transpired in the past six months, it's understood, hasn't exactly given Paley cause for jubilation. The CBS color retreat, in the face of the recent D. C. edict, is of course, No. 1 on the CBS Crisis Agenda, particularly since something like $8,000,000 in CBS coin is said to have gone into the tint splurge.

Programming Problem

Programming is another item which is said to be cuing some of the alarm stemming from the Paley front, and it's anticipated that he'll project himself prominently into this phase of the network operation. Just as, after World War II, Paley returned from the European wars to mastermind the CBS program operation, and brought off the coup of the decade with his fabulous "capital gains" overtures in winning over the top radio comics, so, too, many expect Paley will not give undivided attention to the network's TV program schedule.

It's reported that Paley is still distressed over the manner in which his network lost Red Skelton to NBC (a situation hardly minimized by the fact that Skelton has turned into the comedy smash of the season). Similarly the loss of Dennis Day to the NBC RCA hierarchy within the past week, just when it looked as though Columbia had the singer signed-sealed-and-delivered, is said to have aggravated the situation.

Weaver, Wile On 'Operations Coast'

"Coast Project Part Two" was designated as the mission which sent NBC's tele chief, Sylvester L. (Pat) Weaver, and his chief aide, Fred Wile, Jr., to the Coast last weekend for a week's stay. This involves wrapping up the loose ends in solidifying the west-to-east microwave TV pickups, which appear to be moving at an even more accelerated pace than NBC anticipated.

Major items over which Weaver and Wile are concerned include the first Hollywood-to-New York "All Star Revue" pickup on Saturday (10); the setting of shows for the 10 a. m. to [illegible] p. m. TV strip, the bulk of which will comprise situation comedies; resolving Dennis Day's status as an NBC-TV personality under RCA sponsorship; "previewing" Dinah Shore's TV show via a kine audition on Friday (9) (program tees off Nov. 27); plus last Sunday's "Martin & Lewis origination from the Coast on "Colgate Comedy Hour."

GENERAL TIRE INKED TO DIZZY DEAN GAB SHOWS

NBC-TV this week wrapped up what's probably the most advanced sale in video's history, when General Tire & Rubber signed for a 15-minute interview series starring Dizzy Dean, preceding the 1952 and '53 World Series.

Bankroller had the same show prior to the Series this year and reportedly found a tremendous payoff in increased product sales attributable directly to the program. NBC has the Series on an exclusive network deal for several more years, with Gillette Safety Razor sponsoring.

ABE BURROWS SET ON ABC-TV PANEL SHOW

"The Name's the Same," a new panel show packaged by the Mark Goodson-Bill Todman combo, was sold this week to Bendix Home Appliances and Swanson Meat. Show preems on the ABC-TV net Dec. 5, where it will hold down the Wednesday night 7:30 to 8 slot. Two sponsors will alternate weekly in the bankroller's seat. Bendix has cancelled out of "Chance of a Lifetime" but in view of latter show's modest $4,000 budget and rating payoff is expected to snare a sponsor.

Show, incidentally, marks the return to video of Abe Burrows, who's been tied up recently with his legit activities. Burrows, Joan Alexander and Meredith Willson will comprise the panel on the program, whose job it will be to determine the name of each contestant, who will be selected because his name is the same as that of some famous personality, living or dead. Emcee has not been set, since Bill Goodwin, originally tagged for the job, is sponsored daytime on NBC by General Electric, a competitor of Bendix.

"Name" also marks the first Goodson-Todman panel show to be aired over a network other than CBS.

Not Even Ch'field Puffed Up Over Sun. 'Sound Off'

Whether or not the Chesterfield-sponsored "Sound Off" show on NBC-TV will continue as a Sunday at 7 attraction after the initial 13-week ride, go off completely, or shift to another night, appears a moot point at the moment. The star-rotating half-hour program (Bob Hope, Jerry Lester, Fred Allen) drew negative critical reaction after the first few weeks, which not only bothers the sponsor but the network as well.

Chesterfield has an option on the 30-minute Thursday night NBC-TV segment when, as now looks probable, Ford cuts the James Melton show from its present 60 to 30 minutes. Chesterfield may put an entirely new show into the Thursday time. If "Sound Off" perks, the ciggie company may decide to keep both. The next few weeks will tell the tale.

If "Sound Off" fades off the TV airlanes, it will be the network's major casualty in its star-rotating sponsorship formula.

TED MACK UNEARTHS 1,000 K.C. AMATEURS

Kansas City, Nov. 6.

Wealth of amateur entertainers is being turned up in this area in numbers exceeding all expectations for the "Original Amateur Hour" which puts on a show Nov. 23 for the benefit of the Baptist Memorial Hospital in the Municipal Auditorium. KCMO, ABC affiliate, is handling auditions here, and has had to make arrangements to hear and see nearly 1,000 applicants, covering the entire trade territory.

A committee of Sid Tremble, program director; Mike Strawn, promotion director, and Ken Heady, producer and chief announcer, have been interviewing applicants for five hours daily, five days per week, for three weeks. They already have looked at more than 700 entertainers and expect the number to hit 1,000 before completed.

Chi's 1,000,000 TV Sets

Chicago, Nov. 6.

Television sets in the Windy City area have reached the 1,000,000 mark. Latest Electric Assn. tally showed 995,630 sets as of Sept. 30 and with sales showing a marked fall unbeat the 1,000,000 circle was reached early last month.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Pinza, Dennis Day As RCA Alternates

The new Dennis Day TV show which RCA has pacted for NBC will be an alternate-week attraction, going into the Friday night at 8 period being vacated by "Quiz Kids."

Day will split the half-hour period with Ezio Pinza's "RCA Victor Revue." Latter program is scheduled to premiere Nov. 23 and will continue in the time on a weekly basis until the first of the year when Day will make his initial TV bow. Day will originate from the Coast on alternate Fridays; Pinza from New York.

Originally the Pinza stanza was slated as a J. Walter Thompson-produced show (JWT has the RCA accounts), but NBC-TV has moved into the picture and taken over the production reins, a situation which, it's understood, has cued some network-agency-client sensitivities.

Pete Barnum has been set as producer. He did Pinza's previous two TV shows.

New CBS-TV Sales Pitch On Sinatra Show; It Outrates 64 Other Network Airers

CBS-TV salesmen this week are springing a new pitch to advertisers on the web's "Frank Sinatra Show," proving to them that the program now outrates at least 64 other sponsored network shows seen in N. Y. — each of which apparently is satisfying its sponsor.

According to CBS, because Sinatra's show competes directly with Milton Berle's "Texaco Star Theatre" on the rival NBC video web, the natural tendency is to compare his ratings solely with Berle's. But that comparison, the web claims, "simply disguises the more full and logical analysis." CBS sales department asserts that the program's "real worth and value" is revealed when it's compared to the other programs on TV.

Utilizing the N. Y. Pulse figures for Sinatra's second show (Oct. 16), the Voice came up with an average 15.6 for the hour. And that, CBS points out, is higher than the N. Y. Pulse rating for such apparently commercially successful programs as "Original Amateur Hour," "Break the Bank," "Groucho Marx," "Stop the Music," "Martin Kane" and "Big Story."

CBS to date has sold only the first 15-minute segment of the Sinatra show, to Ekco Products. Program is up for sale at $41,500 for the full hour, or $11,000 per quarter-hour.

YKFDPKFAM-SBFBL

Eagerness of sponsors to get their brand name included in a show title for anticipated free plugs in the newspaper listings has led to some lengthy program tags, but the new Betty Furness show Sunday nights on ABC-TV must be the clincher.

Official title, as divulged this week by the ABC publicity department, is: "Your Kaiser-Frazer Dealer Presents Kaiser-Frazer Adventures in Mystery, Starring Betty Furness in By-Line."

Monopoly Threat in ABC-UPT Merger Claimed by WSAY; Appeals to FCC

Washington, Nov. 6.

Charging that monopolistic practices by ABC have cost him several million dollars, Gordon Brown, owner of WSAY in Rochester, N. Y., yesterday (5) petitioned the FCC to intervene in hearings on the proposed merger of the network with United Paramount Theatres. Approval of the merger, said Brown, "would seriously affect the ability of WSAY and hundreds of other stations to compete with such a combination in the field of television, much less the field of radio broadcasting."

Brown said he has documentary evidence "based on actual business practices" of ABC to prove that he is being restrained by the web from selling time to national advertisers. He declared he can be of "invaluable assistance" to the Commission on issues to be determined at hearings, scheduled to begin Jan. 15.

Brown, who has appeared before Congressional committees frequently in behalf of legislation to regulate networks, filed an anti-trust suit against ABC some years ago with the Southern District Court of New York, but the case is still to be argued. His efforts to obtain an injunction against both ABC and Mutual to restrain them from cutting him off their networks have been turned down by two lower courts and the Supreme Court.

Brown's station had dual affiliation with ABC and Mutual until new outlets in the area, WARC and WVET, obtained the affiliations, forcing him to become an independent.

CBS-AM'S 3-YEAR SENIOR BOWL DEAL

CBS this week signed for exclusive radio and television rights for three years to the annual Senior Bowl football game in Mobile, Ala., which is to be staged this year on Jan. 5. Game was carried in preceding years by the Mutual and Liberty networks.

Game, which is held annually the first Saturday after New Year's, pits top college senior stars of the north and south against each other, teamed up as the "Rebels" against the "Yankees." Players are paid for the game, which takes them off the amateur roles, meaning that the athletes who play basketball, baseball, etc., after the football season are not eligible. Two top pro grid coaches supervise each team.

CBS plans to air the game starting at 2:30 p.m. No sponsor has been signed yet. TV web will probably film the contest for transmission the following day.

'Kukla' Axings By Clients May Cue Switch to Co-op

Chicago, Nov. 7.

NBC is considering plans to offer two nightly segments of its "Kukla, Fran and Ollie" video spread to stations for co-op sale. Unless new bankrollers come forward in the meantime KFO will have two sustaining nights when Life magazine drops its Thursday night ride next month. Procter & Gamble are bowing out of the Tuesday night and Friday night portions of the half-hour cross-the-board program Nov. 23. An undisclosed sponsor is buying the Friday night show.

The co-op idea was suggested by KFO creator Burr Tillstrom as an inducement to stations to carry the show. Since its beamed in station time, 6 to 6:30 (CST) p. m., KFO is unusuually dependent upon the good will of the individual outlets. By making it possible for the stations to pick up some additional revenue by selling the show one or both nights to local clients, it's figured it'll take some of the pressure off the outlets who've had to nix hometown bankrollers to keep the time open for the net show. Stations will only be cut in on the co-op deal, however, if they carry KFO on its nationally sponsored nights.

Despite the fact that Chi-based offering is programmed in a station hour highly saleable locally, there have been no wholesale defections this season. The Monday show, bankrolled by RCA, is carried on 50 stations while some 40 outlets carry it Thursday nights, which is the weakest night as far as station clearance is concerned.

One of the reason's for the "altruism" of some of the operators who schedule KFO at the expense of local coin, is that the strip has such a loyal following that they know they'd be inviting a host of viewer ire if they dropped it.

Show will continue to be sponsored by National Biscuit Co. on Wednesday nights.

LEVER TAKES PART OF NBC-TV 'LYONS' SHOW

NBC-TV is past the halfway mark in its push to sell out its new "Ruth Lyons' Club 50," only network show now originating from Cincinnati. Lever Bros. this week bought two 15-minute segments of the show, aired cross-the-board from noon to 12:30 p.m., which gives NBC five-and-a-half segments sold out of the 10 available. (One bankroller has a single segment on an alternate week basis, accounting for the "half.")

Lever Bros. this week also added NBC's KNBH, Hollywood, to the list of stations on which it sponsors the web's "Hawkins Falls," aired in the late afternoons.

'Firsts' Spark Wynn Teleshow

Hollywood, Nov. 6.

Ed Wynn's telecast from the Coast Saturday (10) will be studded with many firsts. Aside from leading off "All Star Revue" from this terminal of the relay, other inaugurals comprise:

Dorothy Lamour's TV debut; Leo Solomon's introduction as director; Hal Kemp's bow as producer; first use of Stanley Theatre as a TV rehearsal hall. Another first would have been Carmen Dragon as music director, but dental surgery forced him to relinquish the baton to Lou Bring.

Kemp is the talent liaison between the William Morris agency and "All Star," and Solomon also continues as a writer. Sharing the guest corner with Wynn will be Bob Hope and Buster Keaton, the latter having appeared on a vaude bill with Wynn in 1907. Wynn starts his second half century in show business next August.

'ELLERY QUEEN' EXITS DU MONT FOR ABC

"Adventures of Ellery Queen," aired for the last two seasons on DuMont Thursday nights, switches to the ABC-TV web starting Dec. 9, where it will hold down the Sunday night 7:30 to 8 o'clock slot. Kaiser-Frazer will continue as bankrollers of the show, a Norman and Irving Pincus package, through the Weintraub agency.

K-F reportedly decided to move the show to ABC because it wanted a Detroit outlet which ABC could provide via its WXYZ-TV, and o.&o. station. Bankroller took over the Sunday night spot on ABC this week (4), sponsoring "By-Line," starring Betty Furness. Latter program remains in the period through Dec. 2, with "Queen" moving in the following week.

Sat. Matinee 'Quiz Kids'

"Quiz Kids," Louis G. Cowan package to which CBS-TV recently acquired five-year exclusive rights, will probably preem on that web in early December in the Saturday 1 to 1:30 p.m. period. CBS has not lined up a sponsor to date.

"Kids" was formerly aired Friday nights on NBC-TV, under Miles Labs' sponsorship.

CAN WEBS TELL OFF CLIENTS?

Those Madison Ave. Jitters

Last week's annual eastern conference of the American Assn. of Advertising Agencies in New York was significant from one particular angle—the mounting fears and apprehensions among the Madison Ave. TV hucksters over the manner in which the networks are moving in on control of video shows.

It was not a topic that was highlighted on the 4A's rostrum agenda, but nontheless permeated the meet in unmistakable terms in off-the-record discussion among top agency brass.

It's no longer merely a case of pride as far as the agencies are concerned. In this competitive era for the advertising dollar they'll gladly exchange pride for the 15% commission. But with the networks moving more and more into a sphere of program-production domination, with the agencies yielding control, anxieties of the ad agency execs stem from fears that the client will ask: "What are you doing to earn your 15%?"

In view of the continually spiraling costs involved in getting a TV show on the air, the agencies would prefer to go outside for their packages, even buying network-controlled properties, thus insuring them a hefty chunk of net income on the 15% commission. But those agencies involved in house-produced TV shows are bemoaning the fact that such net profits are frequently trimmed to 1% because of the expansions required.

Cy Howard Threatens to Exit CBS In Hassle Over 'Irma' TV Credits

Hollywood, Nov. 6.

Cy Howard and CBS may end their seven-year association if the network sells the televersion of "My Friend Irma" to R. J. Reynolds (Cavalier cigarets) without including him as producer. Deal was near closing over the weekend, the only hitch being clearance of time acceptable to the pill roller.

Understood that Howard will meet with Sylvester L. (Pat) Weaver, NBC tele chief, during his stay here. Howard has a year and a half to go on his CBS radio contract, but the web has no commitment for video.

CBS is determined to engage a producer-director for "Irma" in event of a sale, which it is reported Howard will resist at the risk of breaking off all relations with the network for which he created and produced two sponsored shows, "Irma" and "Life With Luigi."

Howard's deal with CBS makes him a partner in any sale. He has a royalty and share of profits arrangement with the chain whether or not he's actively identified with the show. Understood Esty agency, repping the client, is willing to pay around $25,000 weekly for "Irma" should the time be to its liking. Howard produced the pilot film of "Irma" and rates that credit on the film along with a "created by" line.

Understood CBS is casting about for another producer-director because of Howard's unfamiliarity with the television technique. Harry Ackerman, CBS program head here, is now screening candidates. Mark Daniels was imported from N. Y. by CBS to direct the "Irma" audition, but whether he gets the nod is indefinite. The network contention that Howard

(Continued on page 39)

Levenson's Burn

For some time now, an impasse has existed between Sam Levenson and CBS over failure of the network to find a half-hour spot and sponsor for the TV comic. (Fact that he was acclaimed as one of the major TV finds of last season, hasn't particularly helped to assuage Levenson's feelings.)

In the meantime Levenson has been given "nighttime exposure" as a panelite on the Sunday "This Is Show Business," though still lacking his own showcase.

Levenson's burn at the web has reached a point where, it's reported, Music Corp. of America, which represents the comic, has asked CBS for a release on his contract, which would permit the comedy monologist to negotiate elsewhere.

Faye's 39-Week Pact Snags CBS

Faye Emerson's 39-week firm contract on her CBS-TV "Wonderful Town" show, sponsored by Pepsi-Cola, is said to be a stumbling block in the web's aspirations for a major Saturday night showcase as competition for the NBC Sid Caesar-Imogene Coca display.

There's no secret about the fact that CBS is unhappy with the program and its time slot. (Latest ARB rating gives "Wonderful Town" 11.7, as against 53.0 for Caesar-Coca in the opposition 9 to 9:30 period.) In preparation for its projected Saturday night project, CBS is yanking the Robert Q. Lewis "Show Goes On" from the 9:30 to 10 slot, but under circumstances which drew a blast at the network from the sponsor, American Safety Razor.

In view of her firm contract, Miss Emerson refuses to budge or change formats. As for moving the show to another time slot, CBS points to its SRO status.

'Goldbergs' 350G Snag Seen Cuing Kate Smith Insert

Problem of how to resolve the Gertrude Berg-"The Goldbergs" situation is still acute at NBC. There's a strong possibility now that "Goldbergs" may wind up as a weekly vignette on the Kate Smith Wednesday night TV show.

This in turn, however, will depend on the ultimate fate of the "Ethel and Albert" situation comedy insert, which went into the Wednesday show last week, and which gave initial evidence of clicking. ("Ethel and Albert" was a regular feature on the Kate Smith afternoon TV program last season.) In any event, there will be no final decision on the "Goldbergs" for another four or six weeks.

NBC pacted Miss Berg and her package at a reported price of $350,000 but attempts of the web thus far to sell it as a half-hour package have been fruitless. A variety of snags have cropped up, including inability to clear stations for a 7 p. m. Saturday spread; rabbinical protests over the initial plan to slot it on Friday night (the Jewish Sabbath eve), and the resolving of actor Phil Loeb's future participation in the package in the role of Mollie Goldberg's husband. (Loeb is still under contract to Miss Berg as an integral part of the package and NBC is of the opinion that his listing in Red Channels has been one of the factors in the failure to sell the show.) Loeb maintains he's not off the show and doesn't expect to be.

INDUSTRY EYEING GF-NETS HASSLE

By GEORGE ROSEN

The question of whether the television networks that are currently flushed with sponsorship riches are justified in dictating program policy to clients—a situation practically unheard of in radio—looks headed for a showdown in the near future.

The two major TV webs, namely, NBC and CBS, are presently involved in a delicate hassle, peculiarly enough with the same client, General Foods, that may have widespread repercussions in setting future policy and determining just how far the networks can go in resolving what programs should occupy choice time periods.

The double-pronged maneuver, which finds Young & Rubicam agency in the middle of an awkward situation, has to do with the General Foods (Jello) sponsorship of "Young Mr. Bobbin" in the Sunday evening 7:30 to 8 period on NBC-TV, and the same sponsor's (on behalf of Sanka) bankrolling of the Monday night 9:30 "It's News to Me" show on CBS-TV. Neither network feels the respective shows are strong enough to withstand the heavy competition, and would prefer that GF yank them. Thus far General Foods has refused, with "Bobbin" getting a 13-week extension from NBC and "News" being extended by CBS until December.

Unless the two shows show an appreciable gain in the ratings, the networks say they'll exercise their right, as contractually stipulated, in ordering them off the air, with the client facing loss of choice time franchises unless he replaces them with shows that hew closer to the pattern of the respective webs.

In retaliation, Y&R, agency on the two GF accounts, points to the fact that the most recent Nielsens project "Bobbin" with a 27.6 rating, in contrast with the rival CBS web's 25.8, and which, Y&R argues, adds up to a click, considering the newness of the show and the third season around for the rival network's entry. NBC's chief bone of contention, however, is that the situation comedy formula of "Bobbin," sandwiched in between Chesterfield's "Sound Off Time" and "Colgate Comedy Hour," represents an intrusion on the basic big-production pattern of major comics evolved for Sunday night.

Similarly, CBS, anxious to bolster its Monday night TV lineup, considers "It's News to Me" as too weak an entry when stacked up against the web's other Monday attractions, including Arthur Godfrey's "Talent Scouts," the Lucille Ball "I Love Lucy" and "Studio One."

Young & Rubicam finds itself in somewhat of an embarrassing position, since both shows are the outgrowth of a succession of crises involving the agency and GF, for years one of its most lucrative

(Continued on page 37)

WOOLWORTH'S TV BOW VIA ROSE BOWL PARADE

NBC-TV tied up a nickel-and-dime sponsor this week for a show expected to cost a couple hundred thousand dollars, when the F. W. Woolworth chain signed to pick up the tab on the Tournament of Roses parade, preceding NBC's coverage New Year's Day of the Rose Bowl football game.

While definite plans have not been set, the parade is expected to last an hour. Deal marks the first time that Woolworth's has participated in either radio or TV advertising and, according to NBC-TV execs, points up the way a comparatively small advertiser, who might not want to enter TV on a costly week-to-week basis, can buy in for a one-shot splurge.

Parade, like the game itself, will originate from Pasadena, Calif., and be carried live over the full NBC web. Gillette Safety Razor had previously signed to bankroll the game.

Norman Cash Resignation, 'Defensive' Attitude of NBC Vs. Affiliates Snag Projected Radio Reorganization

NBC's projected far-reaching radio reorganization, with its sweeping reappraisal of all its affiliates and rate structure overhaul, has hit a snag. The timetable on surveying the entire affiliate field, as a prelude to instigating the new rate structures, has been put back, possibly several months.

Resignation of Norman Cash as head of radio station relations, effective Nov. 15, to join the Crosley Broadcasting Corp., is one of the factors that has stymied the most immediate and serious problem at NBC. The network recognizes that first it must revamp and expand its station relations operation, to give it the required stature in the eyes of the affiliates, before embarking on its cross-country mission of reappraising the stations and sitting down with them individually to talk new contracts.

When, four weeks ago, NBC proclaimed to the broadcasting world in general that it was revamping its network-affiliate relationship, it was planned to initiate individual negotiations at once so that by "Boca Raton Time" on Nov. 27 (NBC convention date), the network would have a fairly comprehensive idea on how the affiliates would embrace the new pattern, and thus allow for a convention showdown on the issues at stake.

However, NBC's station relations veepee Carleton Smith has been forced to put his plans in abeyance. Come Boca Raton, and NBC will be obliged to do a whole new selling job on the affiliates.

On Defensive

Somewhere along the line, in the opinion of some station managers sympathetic to the NBC cause, the network, though armed with a constructive modus operandi and concrete facts and figures, permitted itself to be put on the defensive. It was particularly in evidence, they say, at the recent Chicago meeting of the NBC affiliates when, instead of being the aggressor, the network representation approached the meet with a timidity that permitted the affiliate delegates to take the initiative, even though NBC had only an "outside" status at the meet.

First off, NBC now recognizes it has its own job to do before talking turkey with the affiliates. That Cash will be missed in the station relation department, talking things over with the affiliates, is an accepted premise. The network finds it must bring its station relations operation up to muster and endow it with statue; that it must have a working understanding of the affiliates' own problems on sales, promotion, programming, etc., and know the score on these affiliates, before it can take up its position as the aggressor.

'All-Star,' Colgate Paydirt

NBC-TV's costly weekend shows hit rating paydirt this week, with both Jimmy Durante's stint on the Saturday night "All Star Revue" and the Dean Martin-Jerry Lewis stanza of "Colgate Comedy Hour" Sunday night smothering the CBS-TV opposition.

Ratings, taken for NBC by Trendex in 10 multiple-station markets where the two nets buck each other directly, show Durante with a 39, as compared with Ken Murray's 11.9 on CBS. Martin & Lewis hit a 42.9, as against Ed Sullivan's 16.2 for his "Toast of the Town" via CBS. It was the highest Colgate marker of the season.

Congoleum Exits Kate Smith, But Client Walks In

Just when it looked last week like NBC-TV and its Wednesday night Kate Smith show would take the rap for the first major video cancellation of the season, another client was knocking at the door to ask for an in. Checking off the singer's one-hour Wednesday display was Congoleum-Nairn, which served notice on the web that it was bowing off. C-N has been picking up the tab on an alternate week basis and checks off after the initial 13 weeks.

Grabbing up the segment was Reynolds Metals, which already is pacted for an alternate week sponsorship. Thus Reynolds will be on the show on a week-to-week basis.

Cancellation is attributed to failure of the show to hit the bigtime rating payoff as was anticipated by the client, even though it's stacked up against the longtime habit-forming Arthur Godfrey stanza on CBS-TV.

However, NBC is also mindful that relations of the network with Concoleum-Nairn have been somewhat strained, ever since the client lost out on the Sunday night at 10 period following its cancellation of last season's Dave Garroway show. NBC turned the time over to Procter & Gamble for the Red Skelton show, which, subsequently, has parlayed itself into what is conceded to be the unqualified comedy smash of this season.

QUAKER SIPHONING TV COIN BACK TO RADIO

Chicago, Nov. 7.

Another example that in certain situations radio can do a more effective job than television has been provided by Quaker Oats, which is planning a shift of part of its TV budget to AM.

Cereal company is dropping the Sunday afternoon NBC-TV "Gabby Hayes Show," probably Dec. 23, to expand into radio.

Weaver on NBC Board

Sylvester L. (Pat) Weaver, NBC veepee in charge of television, was elected to the network's board of directors last Friday (2).

Weaver's ascendancy to the board is seen as a vote of confidence on the part of the NBC echelon in his masterminding of the TV operation, in the face of conflicting viewpoints as to whether the super-production "playing for a hit" formula is the answer to TV programming.

Norr's RCA Exit On Pub Relations

Some of the RCA-NBC sleuths scanning the advance listing on attendees for the upcoming NBC convention at Boca Raton, Fla., noticed that for the first time the name of Roy Norr, of the RCA public relations staff, was missing. From it came the subsequent revelations that Norr, for years closely identified with RCA board chairman David Sarnoff and the RCA hierarchy in a public relations capacity, is no longer associated with the operation, having checked off the payroll some time ago.

Move is a reversal from the trend over the past two years in which the RCA-NBC public relations representation had been built up to maximum strength.

DEAN MARTIN & JERRY LEWIS
(Colgate Comedy Hour)
With Dorothy Dandridge, Bob & Eddie Mayo, Jimmy Wallington, Marion Marshall, Donald McBride, Dick Stabile orch
Writers: Ed Simmons, Norman Lear
Producer-director: Ernest D. Glucksman
60 Mins.; Sun., 8 p.m. (EST)
COLGATE
NBC-TV, from Hollywood
(Sherman & Marquette, Bates)

Dean Martin and Jerry Lewis restored "Colgate Comedy Hour" to the top of the TV comedy heap Sunday (3), in their first time up this season. (Their Hal Wallis film commitment forced delay of their '51-'52 preem). Considering the hit-and-miss quality of the Colgate showcase to date, the M & L duo's return to the NBC-TV 8 to 9 slot—and with some of their zaniest material to date—provided a sorely needed shot in the arm for Colgate in the competitive rating sweepstakes.

Considering, too, Jimmy Durante's appearance the night before on "All Star Revue," with Margaret Truman debuting as a TV comedienne, and Red Skelton following M & L by an hour, that NBC weekend comedy parlay probably hit a new high on video.

Martin & Lewis did a Hollywood origination on their season's bow, with the program emanating from Hollywood's El Capitan, but with the comedy team practically taking over the cameras for a "show in two" the apparent restrictive Coast studio quarters were not too conspicuous. As far as the viewer was concerned, it was M & L all the way, with all other program facets more or less stage waits.

If, as the current hue and cry would have one believe, the major comics are going around in a repetitive groove, and the sameness of material and faces has already created a TV crisis, these ominous overtones haven't, at least as yet, caught up with the Martin & Lewis comedies. Even their 10-minute repeat as a closer of their now trademarked buffoonery at the piano and mike, backed by Dick Stabile's orch remains one of the top hilarities in TV's comedy catalog.

Obviously the Lewis mugging is the surefire come-on in their fabulous click as one of the hottest commodities in show biz (which was so forcefully demonstrated when the comic hit a new peak in garnering laughs in pantoing Mario Lanza's "Be My Love" recording.) But the boys gave concrete evidence that they're fully alerted to the need for new material patterned to their specific talents.

Their initial entrance as a couple of scientists who proceed to wreck a dinosaur museum piece (their throwback to the days of '45 as a couple of aspiring, hungry kids seeking bookings with Lewis playing a Charlie McCarthy, their State Prison comicalities with Lewis trying to rough it up with a couple of lifers—here was at least workable, if not always sock, script material designed for the pleasure of M & L fans.

By the same token, however, even the greatest of comics can pall by too frequent display of their wares, particularly on an hour showcase. Until new patterns for TV are created, it seems evident that a five or six-week respite would be in order, not only for Martin and Lewis, but for the majority of the comics circling the NBC attractions.

Other program components included Dorothy Dandridge, billed as a Martin & Lewis "find," a sepia songstress with plenty of s.a. who rates the current attention she's getting as an infectious personality. She's strictly grooved to the Lena Horne technique and type of delivery and clicked handsomely on the M & L stanza. Her tutelage by Phil Moore, long Miss Horne's arranger, may account for the striking similarity.

Bob and Eddie Mayo, aero dancers and tapsters also getting a buildup by the comics, were spotted on the show, but got involved in a Tahitian-type production number that made for a dubious entry, at best. Certainly their stripped waistlines could stand training down. *Rose.*

Bendick Resigns CBS-TV To Join Thomas-Todd

Robert Bendick, director of special events for CBS-TV and one of the pioneers in the industry, has resigned from the web to join (Lowell) Thomas-(Mike) Todd Productions as a veepee. He's to work on development of the outfit's new Cinerama process, designed to give the illusion of three-dimensional film.

Bendick has been with CBS for more than 11 years.

JACK BENNY SHOW
With Benny, Dorothy Shay, Bob Crosby, Beverly Hillbillies, Don Wilson, Mahlon Merrick orch
Producer: Hilliard Marks
Director: Ralph Levy
30 Mins.; Sun., 7:30 p.m.
AMERICAN TOBACCO CO.
CBS-TV, from Hollywood
(BBD&O)

If Jack Benny had any fears about his first TV show of the new season, he can forget them. The comedian was solid last Sunday (4) on the block released by "This Is Show Business" (same sponsor).

Benny's previous tries at the medium were tame by comparison. In this one he was the classic JB—the guy with the socko timing, the deft gestures, the delayed consternation known as the double take. What's more, there's hardly a performer around who can rib himself better, then come right back to show make-believe ego after all.

It was a personal triumph for an artist who was regarded by some sources as being tailored almost purely for AM after two decades in that medium. This theory seemed to have been borne out by his earlier TV attempts. But the shakedown cruise is over, if Sunday's stanza is a criterion.

The showman in Benny must have convinced him that his tested hillbilly sketch would be less hazardous than, say, the Maxwell and assorted radio trademarks and characterizations. Thus he proffered the ozarkian stuff, which has proved out in his live treks from L. A. to London (with Carnegie Hall, N. Y., and 21 cities thrown in).

Just the same, there was plenty of Benny with shoes and without fiddle. For instance, right after the "Love in Bloom" theme, Benny went straight into a monolog, which, with other business, consumed roughly a third of the show. Most everything he tossed off would have been almost nothing in others hands. To splice the sustained closeup, he gave the play to Bob Crosby. Crosby interrupted the patter as Benny was in the midst of a joke, piping out a chorus or so after instructing the grip on scenery hanging. After the Crosby vocal, Benny finished the joke; it was a deliberate flattie, Benny having set the stage for the fizzle. There was also a good bit with a hackman, and a smartly integrated plug by Don Wilson.

For the last half, the corncob excursion got the big ride, the mood being riveted by a strapless gowned Dorothy Shay via some byplay with Benny and then a special, "It's a Little Western Town Called Beverly Hills." The tune actually is a lyrical goodie, especially in its satirical rigging, but as the sole Shay entry it seemed a waste of her time even if it did add up on the show's overall score.

Benny's followup hoedown in bucolic garments had him fiddle-fronting five members of the Mahlon Merrick orch. They also were in folksy habiliments plus guitar (Frank Remley), concertina (Charles Bagby), clarinet, drums and bass viol. A little gal piped out a nasal "You Are My Sunshine," with the crew boffing it back and forth. The moppet was represented as Benny's wife for one of the best gags of the inning; their "offspring" was a seven-footer, another socko. There was also a gunplay feud.

All this was precursory for the group's hot handling of "Fascinatin' Rhythm" which suddenly moved out of nowhere into "Puttin' on the Ritz" for a sandwich. A couple of Spike Jones' gimmicks were cut in for attention, but good. The only offish note was Benny's return after the N. Y. originating commercial garbed in a dressing robe. Apparently there wasn't sufficient time to make a change, but show ended with about a minute to spare. They will have to solve the problem of cutting in plugs from N. Y., although this is a minor headache.

Benny will make six appearances, the next one spaced six weeks hence. Next Sunday (11) he'll guest on "This Is Show Business" with Joe Laurie, Jr., coauthor of "Show-Biz," as one of the guests.

Dorothy Collins and Andre Baruch pitched the commercials on the N. Y. end with only one slight gap in transition. Show origination from the Coast was Benny's first on the microrelay. *Trou.*

WNHC-TV Power Boost

New Haven, Nov. 6.

Recent power increase of WNHC-TV from 2,000 to 20,000 watts, now in full swing, has boosted the station's audience potential from approximately 750,000 to an estimated 3,000,000 people. In distance, the jump now enables the station to service an approximate 40 miles as compared to 20 miles under the previous setup.

3 BEAUS and the PEEP
FEATURED VOCAL GROUP
20th Week—60th Show
On John Conte's "LITTLE SHOW," sponsored by Stokely-Van Camp on WNBT and NBC-TV NETWORK, Tuesdays and Thursdays, 7:30 P.M., EDST.
Mgt.: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N. Y.

GAYELORD HAUSER SHOW
With Hauser, guests
Producer: Sherman H. Dryer
Director: Robert Maxwell
15 Mins.; Wed. and Fri., 1 p.m.
MINUTE MAID CORP.
ABC-TV, from N. Y.
(Ted Bates)

Television has a new daytime character with a ready-made rep who will be worth watching as an offbeat emcee-host by shows that need adrenalin.

Gayelord Hauser shot into the bigtime on the basis of one book, "Stay Younger, Live Longer." The money has been pouring in ever since. With the boodle has come the kind of fame in which the femme of the species has been his greatest strength. To appreciate Hauser as a minor phenomenon, one has only to give him a gander. He's tall, with fine structure and good looks, and he dresses impeccably.

But there are plenty of such darlings around Hollywood and eastward. The difference is measured in other terms, to wit: Hauser is loaded with authentic continentalisms, he's suave and has articulate charm. He's also past 21. If he can't talk his way out of a situation, he'll gush in the best manner of thesps, if that doesn't work, he'll flatter the audience ("you are all so handsome and good looking"). He's the male Hildegarde.

In addition, Hauser has ideal mobility for video. He'll get up from a snazzy French provincial writing table and do some stand-up exclaiming; then he'll move back and forth and plant himself at the starting point. At the preem chit-chat (31) he was so eager to get into the audience portion of his stint, that he nearly tripped, but came out fightin'.

The initialer was largely introductory, supplying the to-come

(Continued on page 38)

Miss Truman's Click

Jimmy Durante undoubtedly has a way with the women. They seem to bloom under his guidance and there's something about the Schnoz that makes otherwise reasonable women become expert comediennes. It's happened with Helen Traubel on two occasions previously and now Margaret Truman has turned into a fine comedian on the Saturday night NBC-TV display.

Miss Truman never appeared to better advantage. While she's been on only a few tele shows, she has achieved a degree of ease and naturalness befitting a vet, and her charm has been an evident asset on all shows on which she's guested. Miss Truman wound up by strutting with Durante to "Margaret, the Well Dressed Gal." It was boffola. Geared more to the "pop" idiom in which she performed, she's got a TV future carved out for her.

Otherwise, the Durante show was up to par for this stanza, which means topflight video. Durante was in fine form and had some laugh producing material. There was a small assist by eccentric dancer Al Norman, and a scene in which five Durantes performed simultaneously.

The "Club Durant" session with Eddie Jackson was, as always, tops. *Jose.*

Tele Follow-Up Comment

Josephine Baker's video debut, on the "Kate Smith Evening Hour" (31), was of sock proportions, all but dwarfing the coming-out of "Ethel and Albert" on same program. The latter tandem of Peggy Lynch and Alan Bunce had been enriching radio for years with their domestic sketches. Their nighttime TV bow was no less spectacular in their low-key stylings of what goes on in family life. It was more than just a sketch; it was a showcase finesse. Which could only suggest, of course, a program of their own.

As to Miss Baker's appearance, it accomplished at least three things: (1) it proved that "smart," sophisticated stuff is translatable to TV, but only, perhaps, if confined to this kind of entertainer (meaning singer-plus); (2) it definitely squared the program's bid for larger attention since its recent mixed-reaction preem; and add to this the dotting of i's and crossing of t's by Lynch-Bunce; (3) it brought into new focus the veteran team of Kate Smith-Ted Collins, bringing up the sometimes forgotten fact that both are still among the foremost showmen extant.

It reminded a lot of trade observers that the partnership had introed quite a few personalities for years on their radio stints, and gave a big push to others so that prospective buyers got a new angle on what was always available to them in the way of performer ivory.

The quondam Parisian's big number (the second of two entries), was a strictly bigleague production piece that supplied an aura of three-dimensional humensity which on technical integration alone, shot it into the class of Hollywood kingsize sequences. That it was done in N. Y. with, to be sure, the ample physical setups furnished by the NBC-TV Center Theatre, does not diminish the surprise.

If Miss Baker's vocal equipment is not of the greatest, it doesn't alter her stature as a subtle, vibrant virtuoso. What she has in overabundance is high style, grace and uncanny timing. Every little nuance of hands, face and torso was brought deftly into meaningful play in her Gallic-tongued canto wedded to cantering. Even when she was merely pursuing a terpery route to interpolate the song, the performance bore the stamp of Reg. U. S. Pat. Off.

Audacious wardrobe (with exotic hairdo) and boffo performance were matched by superb lighting and skilled orchestration to yield a product that was, with all its Coastal trimmings, oolala in imagination, inventiveness and staging.

What Miss Baker was intoning didn't seem to matter; it coulda been Chaplin doing his gibberish Gallic chant when pushed out to the nitery floor in the classic "Modern Times."

Jerry Lester's second try for Chesterfield Sunday (4) on NBC was another case of misplaced time slot. Lester, as yet, hasn't made up his mind whether he wants to go in for script shows, or whether he'd like to work as he did on "Broadway Open House." The combination of both that he's trying on this series apparently isn't working out. The only thing evident, so far, is the fact that Lester doesn't seem to come to life before 11 p.m.

For the major part of the show's first half, Lester worked from script in a format which had him entertaining a maharanee. Material, per se, was weak, with major reaction coming from vaude specialties. His takeoff on W. C. Fields was more Lester than the late comedian, but it did serve the purpose of segueing into some superior ballet, with Lester working in the terp sequences. This sector showed production ingenuity, gave Lester an air of versatility and had an overall impact that exceeded anything else in the show.

Lester went into the audience, a la "Open House," and it did seem a waste, especially on the heels of the good terp session. He started on his vaude specialty, "Old Man River," but the time clock caught up with him before he could get very far into it.

It seems that the combination he's working, isn't making for a top stanza. Either he's got to copy "Broadway Open House" or get completely away from it. If it's the former, then he should move into the 11 p.m. slot, when audiences are more in the mood for that type of informality.

"Toast of the Town" had some strong acts on Sunday's (4) stanza. The talent had name and entertainment value, but most of the turns didn't jell into a harmonious unit. Probably the strongest turn was that of the Bassis, two man and a girl risley act, who did some foot balancing the likes of which haven't been seen in the U. S. for many years.

It was originally the intention to make this a show comprised entirely of imported acts, but columnist Ed Sullivan settled for a trio of aliens. Two of these acts offered some solid entertaining. Michael Bentine, who appeared previously on this session, showed some solid monologing at the beginning, but didn't wind up as strongly. Jewell & Warris appear to be typical British music hall acts and not designed for American palates.

Reunion of Billy Gaxton and Victor Moore cried for a sketch that would do these artists some justice or help capture some of the former glory of this team who made "Of Thee I Sing" a memorable bit of playgoing. The sketch they did, that of a penurious vocal teacher (Gaxton) trying to snag a prospective pupil (Moore) had little wit or humor, and came off on a very flat plane.

The Will Mastin Trio with Sammy Davis, Jr., did their usual nitery turn and it came off exceedingly well on this session. The junior Davis is an especially versatile gent with a strong line of song, dance and impressions. There was only one faux pas. He did a takeoff on Jerry Lewis. Inasmuch as this session was opposite the Martin & Lewis show playing the NBC circuit, it may have served as a reminder to those that had forgotten that fact and there might have been some dial switching at this point.

Dorothy Sarnoff, doubling from "The King and I" legiter, gave a good account of herself with "Something Wonderful" and "I've Got My Love to Keep Me Warm." Nino Martini was in fine voice for the finale, but after one number, the entire show ended abruptly because of its running overtime.

CBS-TV's "Schlitz Playhouse" maintained the quality pace it has set this season via its presentation last Friday night (2) of Lennox Robinson's "The Lucky Finger," with Helen Hayes starred. Program might not have had the sock dramatic content of last week's "Still Life" or the preceding week's Rosalind Russell show, but it was nonetheless a pleasantly whimsical hour, backstopped by some standout thesping. Since the play was written by an Irishman and had an Irish locale, exec producer Felix Jackson utilized three actors from the Dublin Abbey Theatre. John Farrell, Barry Macollum and Farrell Pelly, who bolstered Miss Hayes' supporting cast.

Play, neatly adapted by Thomas W. Phipps, captured much of the sly quality of Robinson's original, and Miss Hayes scored solidly as the spinsterish in-law who brought the Cinderella story to life when she won a couple of thousand pounds in newspaper contests. From what she bought with her winnings, it's obvious that Robinson scripted his play prior to deflation of the pound, but it made for a good yarn. Wright King registered strongest in the supporting cast, as the impoverished nobleman who finally proposed to Miss Hayes. Marcia Henderson also turned in a neat job as her favorite niece, while Pat O'Malley and Mary Michael etched good characterizations as Miss Henderson's parents.

This stanza was produced and directed by Joseph Scibetta, who captured the full flavor of Robinson's tale. Production trappings, as is usual on this series, were tops and the Schlitz commercials maintained the fine standards set for them in previous shows.

"We, the People" came up with a diversified array of guests on NBC-TV Friday (2). The contrast was a bit sharp at times but audience interest was never lacking. Those on hand ranged from a seven-year-old Brazilian pianist prodigy to some Danbury high school football players who foiled a gamblers' fix.

As an added fillip was humorist Joe Laurie, Jr., who coauthored the just published book, "Show Biz," with VARIETY editor Abel Green. "It's about pix, legit, meggers and cleffers," he told a high-school gal interviewing him, "anybody can understand this book." Laurie spinned a Willie Hammerstein anecdote and nominated George M. Cohan, Charlie Chaplin and Irving Berlin as three showbiz personalities who will live a 100 years hence.

Beatrice Bregman Pick, the Bra-

(Continued on page 38)

AGENCIES, CLIENTS LIKE 'EM LIVE

4A's Opposes TVA, AFRA Merger, As Equity Urges Solving SAG Tiff

Disapproval by theatrical unions of the proposed Television Authority convention is now shifting to opposition to a merger between TVA and the American Federation of Radio Artists. Affiliates of the Associated Actors and Artistes of America are reported to be opposed to any merger which does not take in all eastern unions.

Opposition to the TVA plan to hold its convention as slated for Dec. 7 and form its own union with a dues paying structure was started recently by the American Guild of Variety Artists which, at its recent national board meeting in Chicago, passed resolutions asking the 4A's to postpone the TVA confab and to air its grievances against that organization. It's the vaude union's contention that creation of a separate union by TVA violates the spirit in which TVA was created. AGVA contended that TVA was to have been used as an instrument to amalgamate all 4A organizations into a one-card union.

At the 4A meeting last week, AGVA was joined by Equity, whose council favored a merger of all eastern unions, but urged that before any amalgamation with other unions takes place, TVA settle its jurisdictional dispute with Screen Actors Guild.

A TVA board meeting held Monday night (5) sought to resolve the situation by appointing two members from each union to study the AFRA position, go over Equity's claims and study AGVA's proposals.

AGVA has taken the position that the 4A trusteeship of TVA should continue for another year, but it's likely that if the other 4A unions do not support this view, then it would oppose any merger that does not include all eastern unions.

Ralph Edwards' $6,500,000 Deal

Hollywood, Nov. 6.

Ralph Edwards, pacted by NBC this week to an exclusive five-year radio and television deal, will spearhead the web's daily TV programming from Hollywood via a half-hour cross-the-board series starting the first week in January. Edwards, who receives $6,500,000 during the five years, will not tee off in radio for NBC until next fall.

Video show will go from 12:30 to 1 p. m. (EST) to round out the web's noontime hour in the east, with "Ruth Lyons' Club 50" from Cincinnati in from noon to 12:30. Edwards will emcee in a format sufficiently elastic to permit for remotes, guests, audience participation stunts and other features he'll devise. It's believed likely that he'll revive "Truth of Consequences" or "Your Life" for NBC radio next season.

NBC-TV is eager to originate two hours daily from here in the mornings. Other ayem shows may include Al Pearce and His Gang, recently inked by the web, and Sheilah Graham, syndicated Hollywood columnist, who guested on the Eddie Cantor stanza of "Colgate Comedy Hour" several weeks ago.

Unions in A&A Tiff

Hollywood, Nov. 6.

Screen Actors Guild snarled back at Television Authority here following a vote by TVA board to remain on the ballot in the upcoming CBS-TV NLRB election involving the Amos 'n' Andy show, SAG charging the video union with "invading the motion picture field."

Kenneth Thomson, SAG's administrator, says shows such as A&A belong within jurisdiction of SAG, which now reps telepix performers.

Dispute involves 43 performers on the A&A show.

Beau Schnoz

Whatever it is that lures the women, Jimmy Durante's got it.

Both Helen Traubel and Sophie Tucker made their television bows on Durante's segment of NBC's "All Star Revue" last season (with Miss Traubel repeating this year) and Margaret Truman guested on his show last Saturday night (3). Comic has now lined up Ethel Barrymore to guest on his first show originating from the Coast, Dec. 1. Miss Traubel repeats Dec. 31. Carmen Miranda is a 1952 date.

Dozier, Berns To Scout East-Coast Talent for CBS

CBS-TV program veepee Hubbell Robinson, Jr., intensifying the web's search for new talent and program ideas, has assigned William Dozier to head up all scouting activities in the east. Larry Berns will ditto on the Coast, with both execs covering as much as possible every talent outlet, such as niteries, strawhat theatres, etc. Dozier, who is a member of CBS-TV's program exec staff, will continue as head of the story department.

Dozier was named to the job, Robinson said, because of his long experience in similar work in the film industry and "in recognition of the vital importance of having a member of the program department's management devote full time to the urgent need for getting new faces and new ideas in TV." Robinson said the new talent department would undoubtedly be expanded soon, because of necessary scope of the operation.

In line with development of new program formats, CBS is rolling at full speed on plans for a TV version of the now defunct "CBS Radio Workshop," which will be used as a showcase for any new ideas submitted to the web. Robinson has named Norris Houghton to produce the "TV Workshop," which will take over the Tuesday night 10:30 to 11 slot in early December.

Politico's 100G Libel Suit Claims Winchell Slander

Libel suit asking $100,000 damages was filed against Walter Winchell in N. Y. Supreme Court Monday (5) by Pelham St. George Bissell 3d, Republican candidate for N. Y.'s Municipal Court in the Ninth District. Complaint charges Winchell slandered Bissell on his ABC show Sunday night (4).

Declaring that he is not "anti-Catholic, anti-Jewish or anti-Negro," Bissell said in a prepared statement to the defendants that "this slander and libel upon my character by Walter Winchell far transcends a political campaign and I shall hold you strictly accountable." Other defendants named in the suit are the Hearst Corp., ABC and Warner-Hudnut, Winchell's sponsor.

275,000 Twin Cities Sets

Minneapolis, Nov. 6.

Latest KSTP-TV figures show 275,600 television sets installed in the Twin Cities area, an increase of 2,300 in 30 days.

KSTP-TV now operates its most hours, 122, of which NBC-TV programs consume 55.

LEVOY FINDINGS HIT AT H'WOOD

Hollywood, Nov. 6.

Proof that Hollywood has not lived up to advance notices as a provider of television shows is furnished by the fourth annual survey of TV industry execs by indie vidfilm producer Gordon Levoy. He has found that top brass of agencies, stations and sponsors throughout the country have reversed their trend of previous years towards film shows. Latest results show 60% of the agencies polled favoring live shows as against film, 53% of the station heads and 90% of sponsors.

Levoy, on the basis of some 400 questionnaires mailed out, also discovered that the three groups overwhelmingly favored dramatic shows, with second and third choices going to variety and straight comedy programs. Sports showed surprising strength to wind in fourth place, out of the 14 classifications involved. In line with the trend away from films, feature pix oldies and westerns again showed little popularity, but panel shows and concerts were selected by several of those polled.

Agency, station and sponsor execs also voted the weekly, half-hour format as their choice for the ideal program length for nighttime shows, and the quarter-hour strip as the best for daytime programming. On dramatic shows, most of the respondents favored separate stories, with different casts, each week, while the episodic continued story (as featured in soap operas), was the least liked. Same cast playing either different or the same characters each week placed second and third, respectively, in this

(Continued on page 37)

Frigidaire Buys 'Pulitzer' Series; Set for ABC-TV

"Pulitzer Prize Playhouse," sponsored last season by Schlitz, which cancelled out at the end of the season and subsequently bought "Playhouse of Stars" on CBS-TV, has been purchased by Frigidaire. It will alternate weekly with the Celanese dramatic showcase in the Wednesday night 9 to 10 period on ABC-TV. Dec. 19 has been set for the preem.

"Pulitzer" has been a William Morris package (in a tieup with the Columbia U. School of Journalism), but it's understood that arrangements have been made for ABC to take over production reins on the show.

With the reemergence of "Pulitzer," there will be 10 full-hour dramatic presentations riding the TV networks, representing an alltime high, and reflecting the No. 1 status enjoyed by dramatic fare among the various polls breaking down program categories.

In addition to Pulitzer and Celanese, others include the Westinghouse-sponsored "Studio One," "Philco Television Playhouse," "Goodyear Television Playhouse," "Cosmopolitan Theatre," "Kraft Television Theatre," "Schlitz Playhouse," the Robert Montgomery "Lucky Strike Theatre" and "Somerset Maugham Theatre."

Junket Foods Junkets

Small hole opened up in the solid sponsorship lineup for CBS-TV's Garry Moore daytime show this week, when Junket Foods decided to ankle the 15-minute segment it held on Tuesdays. Sponsor is keeping its Thursday segment.

CBS expects to plug the chink immediately, since the show has been SRO for several months now and has picked up a waiting list of advertisers wanting to buy in.

Nielsen Survey Shows Radio Listening Up in Video Homes

Berle—As Usual

NBC-TV's twin super-spectacles, "All Star Revue" and "Colgate Comedy Hour," which failed to show up among the top 10 in the Trendex ratings this month, also are missing from the Nielsen top 10 network shows for the four weeks ending Oct. 13. As usual, though, Milton Berle's "Texaco Star Theatre" (NBC) led the parade with a high 50.7.

Following is the Nielsen Top 10:

Texaco Star Theatre (NBC)	50.7
Talent Scouts (CBS)	38.4
Show of Shows (NBC) (2d half-hour)	37.8
Show of Shows (NBC) (1st half-hour)	37.2
Mama (CBS)	33.5
Show of Shows (NBC) (3d half-hour)	32.8
Man Against Crime (CBS)	32.2
Amos 'n' Andy (CBS)	31.5
Racket Squad (CBS)	30.5
Big Town (CBS)	30.3

Despite the current hoopla about television and pessimistic reports about radio's downfall, radio listening in homes with TV sets actually rose during the last year in proportion to radio-only homes. That's the result of a special quarterly survey taken by the A. C. Nielsen firm covering the period from October, 1950, to September, 1951. Result further debunks the theory, it's pointed out, that a home is lost to radio once a TV set is purchased.

While the percentage of radio listening, including both homes with TV sets and those with AM only, actually spurted and slid back seasonally during the year, the proportion of listening in TV homes to those in AM-only homes rose 7.5%. Figure in the last quarter of 1950 was 23.8%, Nielsen showed. It rose to 26.6% in the first quarter this year, slid back to 25.7% in the period from April to June, but climbed again to 31.3% from July to September. (All figures represent average minute-to-minute listening, from 7 to 11 p. m. Monday through Friday.)

Results of the survey bear out a similar study undertaken by Nielsen last spring, which showed that radio in TV homes, while big all day, tops TV viewing from 9 a. m. to 3 p. m. At 3 p. m., Nielsen showed, the amount of radio listening in video homes equals the total TV audience but, after 4 p. m., it drops below. At the peak TV viewing period last spring, from 9 to 10 p. m., there were still 1,100,000 TV homes listening to radio.

In the latest survey, Nielsen showed that 8.2% of TV homes used their radio sets from October to December, 1950, 9.8% used AM in the first quarter of 1951; 7.4% used radio in the second quarter, and 6.8% in the third quarter. For AM-only homes using radio, the totals were 34.4% for the last quarter of 1950; 36.9% for January to March of this year; 28.8% in the second quarter this year, and 21.7% in the third quarter.

ABC's Drastic Coast Overhaul; Phillipson Set

Hollywood, Nov. 6.

William Phillipson, assistant to the head of the ABC television division in N. Y., has been named director of the western division by Robert Kintner, prexy, succeeding to the post vacated by Frank Samuels and temporarily filled by Ernest Felix.

Other changes in the revamped Coast radio and video operations include Amos Barron, former sales director, as manager KECA; Phil Hoffman, manager of KOB, Albuquerque, as manager KECA-TV; elevation of Gayle Grubb, manager of KGO and KGO-TV, to a veepee; Francis Conrad, manager of KECA, as head of the western division radio web.

Phillipson will serve until the ABC-UPT merger is finalized, when he returns to N. Y., to be succeeded by UTP exec with veepee title. Donn Tatum continues as head of the chain's western division telenetwork, with Hoffman and Grubb under him.

In line with the new ABC policy of taking owned-and-operated stations out of the network supervision, KECA will be operated as a separate entity, with managers reporting to Phillipson.

'Big Payoff' Fashion Quiz Set for $12,000 Budget

Indie producer Walt Framer is scheduled to lens a kinescope audition of "The Big Payoff," a new fashion quiz program, at the CBS video studios Nov. 18. Cost of the kine, with the show budgeted at $12,000, is being shared by Framer and William Esty, indicating the program will probably be bankrolled by one of the Esty clients.

Bess Myerson, former Miss America, will femcee. Format will have male contestants answering questions about fashions to win clothing, up to a mink coat, for the gals of their choice.

Autry's Vidpic Studio

Hollywood, Nov. 6.

Gene Autry is building his own telepix studio but it won't be ready for operation until the end of this month.

Meanwhile, he is renting space on the Eagle Lion lot for his Flying A video films and for a series starring Jack Mahoney.

Coy Too Meek On Lamb, Sez Hall

Washington, Nov. 6.

A further demand for a Congressional investigation of the broadcast qualifications of Edward Lamb, owner of TV stations in Erie, Pa., and Columbus, O., and AM and FM outlets in Toledo, was made yesterday (Mon.) by Rep. Hall (R.-N. Y.). Hall recently called on the House Interstate Commerce Committee to intercede with the FCC to withhold approval of the sale of WHOO in Orlando, Fla., for $200,000 to Lamb pending an inquiry into the latter's alleged associations with Communist front activities.

The New York Congressman said he is not satisfied with Commission Chairman Wayne Coy's attitude on the case, apparently communicated to Committee Chairman Robert Crosser (D.-O.). Coy, said Hall,

(Continued on page 37)

Perry Wolff Exits WBBM

Chicago, Nov. 6.

Perry (Skee) Wolff, Chi CBS' Peabody Award-winning producer, was handed his walking papers last week. WBBM assistant general manager E. H. Shomo stated no official reason for the sudden firing was being made public.

Wolff had been with the station for four years and last year copped the Peabody as well as VARIETY'S Show Management award for his documentary, "The Quiet Answer," dealing with race relations in Chicago. His 1951 documentary on narcotics, "The Untouchables," also earned the Windy City CBS operation a host of kudos.

Wolff plans to do freelance writing.

No Tidal Wave of TV Grants When Freeze Lifts: Coy to Educ'l B'casters

Biloxi, Miss., Nov. 6.

FCC chairman Wayne Coy, speaking before the National Assn. of Educational Broadcasters' 27th annual convention here Sunday night (4), warned television station applicants not to expect a tidal wave of grants for station construction once the freeze is lifted. He intimated that the freeze might be removed by Feb. 1, but declared that, because of the Commission's manpower shortage, station grants will "come more in the nature of a trickle."

Convention, with prexy Seymour N. Siegel (of WNYC, N. Y.) presiding, was one of the most successful in the NAEB's 27-year history. Three-day meet was marked by a lack of the usual commercial versus educational broadcaster squabbles. Instead, the delegates concentrated on constructive efforts to work out their problems in positive style.

Although he was speaking to a group of educational broadcasters, Coy took the opportunity to lay it on the line to commercial broadcasters. "What TV needs to do without further delay," he said, "is to make plans for positive programming, on the one hand, to serve the real needs of our communities and the nation in this most dangerous time in the world's history and, on the other hand, for action to throw off the filth. I don't know how sophisticated you have to be to be able to tolerate the filth on some of the TV programs."

FCC chairman voiced strong objections against any outright censorship of broadcasting but declared: "Neither am I for a do-nothing attitude on the part of the industry." He backed the pending bill proposed by Sen. William Benton for an 11-member Citizens' Advisory Board for radio and TV, calling it a "most encouraging step." He also noted the new code adopted by the National Assn. of Radio-TV Broadcasters, declaring it will be "interesting" to see how it works out.

Underscoring the tremendous costs involved in building and operating a video station, Coy warned the educators to obtain sufficient appropriations to maintain their channels, if and when they get them. He also placed considerable emphasis on the possibility of educators filing for commercial channels, implying they might be favored over other applicants because they would operate more in the public interest. He indicated, moreover, that the smaller cities

(Continued on page 36)

WRITERS CLAIM PUPPET PLAGIARISM; SEEK 100G

Hollywood, Nov. 6.

Writing team of Seymour Berns and Tom Baron filed a $100,000 plagiarism suit in Superior Court against Bracken Productions, KLAC-TV, Scott, Dumont & Lamont Agency and writer Martin Gordon. They allege pirating of their original idea "Adventures Willie Wonderful" puppet telepix series, submitted to Gordon when he was an account exec at the Factor Agency. Deal fell through, they claim, and Gordon took the scripts with him on exiting Factor. Next they heard of idea was when "Wonderful" began on KLAC-TV with Gordon credited as writer.

Armour Pacts WCCO Agriculture Series

Minneapolis, Nov. 6.

Armour & Co. has been inked by WCCO to sponsor new half-hour weekly series, "Armour Reports on Agriculture," 11:30 a.m. Saturdays. It's headlining Everett Mitchell, farm commentator, and Marie Gifford, Armour home economist.

As highlight, Mitchell each week will interview prominent farmer or agricultural leader with the transcription made right on the farm or at an agricultural show in the midwest. There'll also be local farm news and weather and market report by Larry Haeg, WCCO farm service director.

Inside Stuff—Television

Margaret Truman's stint on Jimmy Durante's TV show made the front-of-the-paper news pages following their Saturday night show. The dailies reprised some of the topical dialog which had White House innuendos. From the vet comedian's viewpoint she was voted by Durante "a constantly improving trouper." (That's the trade consensus also.) He had worked with her on several NBC radio "Big Shows," but in nominating her as his guest-star this past Saturday he was sensitized to contrasts. Unlike the opera diva, Helen Traubel, steeped in the show biz tradition, the chore with the President's daughter called for a dignified yet a desired "relaxed" approach. In coaching her for an at-ease attitude to the TV camera, Durante focused around a climax wherein the songstress does a mild "strutaway."

In dress rehearsal the show clocked 57 minutes and Durante envisioned plugging "Schnozzola," the Gene Fowler blog, during the "Good-night Mrs. Calabash wherever you are" signature song, but never got to do it as time ran out because of the laughs and the stalling. While a giant-size book jacket was the background, and the chorus line each had a copy of "Schnozzola" as a prop, the show finished so close on the button that only the finale commercial drop could be crowded in.

Durante & Co. left yesterday (Tues.) for Hollywood until March. His TV shows will originate from the Coast in between a Metro film chore which may be either with Helen Traubel or Ezio Pinza for Joe Pasternak.

One instance of potency on paper not working out according to blueprint occurred in the case of Milton Berle's "Star Theatre" show last week (30). The Boys Town Choir of 55 youngsters drew only one number ("Jericho") in the tailend portion, the Negro lead singer was all but lost by the camera, and the sound pickup was jumpy. Show reportedly had originally planned two songs for the touring Omaha group but one of them had been scissored by dress time due to the time element.

A paradox here is that large contingents requiring space plus special staging on entry usually cannot be spotted elsewhere than at finale even though the windups in such cases are done at the risk of point-blank cutting.

The ABC-TV closeup of an informal press committee reception for Princess Elizabeth and husband Duke of Edinburgh at Statler Hotel in Washington last Wednesday (31) proved a surprise minor thrill in a time period when the lanes are given over mostly to westerns, quizzers and juve stuff. At same time, it showed how undisciplined and eager beaverish even the U. S. press can be vis-a-vis royalty. And the toastmaster's longwinded "credits" for arrangements, et al., seemed to amuse the Princess, more accustomed, apparently, to British restraint in the plug department. The show finaled in a promenade during which the regal pair made the handshaking and chit-chat rounds. The Duke showed himself as a charming glad-hander who could probably give instructions to some pro emcees.

The old Cinderella story of the understudy finally paid off in Pittsburgh last week for Rosemary O'Reilly, local thrush who starred in the Playhouse revue, "Fifty Grand," two years ago, and later won a radio singing contest and a 13-week radio contract on Duquesne Brewing Co.'s "Welcome Aboard" program. Miss O'Reilly in past couple of months has been called on several times to replace ailing or missing vocalists in downtown Pitt niteries.

Recently Marion Morgan, booked into the Copa, had also been signed to guest star on Iron City Beer's all-girl TVer, "Perfection Time." When she showed up with laryngitis, Copa immediately contacted Miss O'Reilly to fill in for a couple of nights and agency handling brewery account likewise decided to use her.

Result was that gal scored such a hit on "Perfection Time" that show signed her as a regular for the rest of its 39-week stretch.

New Zealand Broadcasting Service reps—Stuart W. McDonald and Noel R. Palmer—are due to arrive in N.Y. shortly to begin a six-week stay in which they will study technical aspects of television to determine standards for New Zealand.

McDonald is development engineer and Palmer is supervising engineer for that country's service. They will visit manufacturing plants in this country.

Hotel Waldorf-Astoria, N. Y., will unveil its new system of hotel television tomorrow (Wed.), designed and installed by Master Video System, an RCA regional licensor. System permits the Waldorf to utilize TV in a number of ways beyond that of straight daily room rental, and also to offer patrons unusual entertainment. New system has also been integrated into the hotel's sound system to make possible hookups of any or all of the building from the central sound control room. This factor is expected to be of interest to business organizations holding sales and dealer meetings.

Lewis' 'Wax Works' Joins CBS' 'Pop Music' Night

CBS Radio has decided to add another edition of Robert Q. Lewis' "Wax Works" as the fourth half-hour show in its two-hour "Pop Music Night" on Fridays. Show, a deejay program, will move into the 9:30 to 10 o'clock period starting Nov. 23, following the exit of the current Grantland Rice football show.

Revamped "Pop Music" lineup at that time will have the Earl Wrightson "Musicland U.S.A." from 8 to 8:30; Georgie Price's "Big Time," from 8:30 to 9; "Paul Weston Show," from 9 to 9:30, and the Lewis show from 9:30 to 10. Addition of "Wax Works" to the Friday night schedule means that Lewis will be on the air with the show every night but Wednesday, when the time is occupied by the Pabst fights, and Sunday.

Aird Exits MCA

John Aird has resigned from the Music Corp. of America tele dept. He was in the packaging sector and had been with the firm for the past six months.

Future plans are indefinite.

CAN YOU IMAGINE?

between 11 PM and MIDNIGHT...

43% of all sets in the area in use instead of the usual 10 or 15% in this time period?*

83% of these families viewing WLW TELEVISION?*

WELL IT'S TRUE!!!

"FAMILY THEATRE"—this new series of first-run on TV movies is telecast in Cincinnati, Dayton and Columbus, 11:10 P.M., Sunday through Friday. Opening picture was "The Story of G I Joe" with star Burgess Meredith on hand for the Hollywood type premiere promoted and exploited in true WLW-TV style.

ANOTHER — HIGH RATED LOW COST FEATURE OF

WLW-TELEVISION

The Nation's TV Stations

WLW-T CINCINNATI OHIO · WLW-D DAYTON OHIO · WLW-C COLUMBUS OHIO

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History comes to life in

"Williamsburg Restored"

...a new film that should be in every library

This new documentary film of Virginia's colonial capital presents a picture of historic Williamsburg as it was two hundred years ago and as it is today. It vividly portrays the scope of the architectural achievement in the restoration of the town to its 18th century appearance.

44 minutes • Sound • Color • 16 MM
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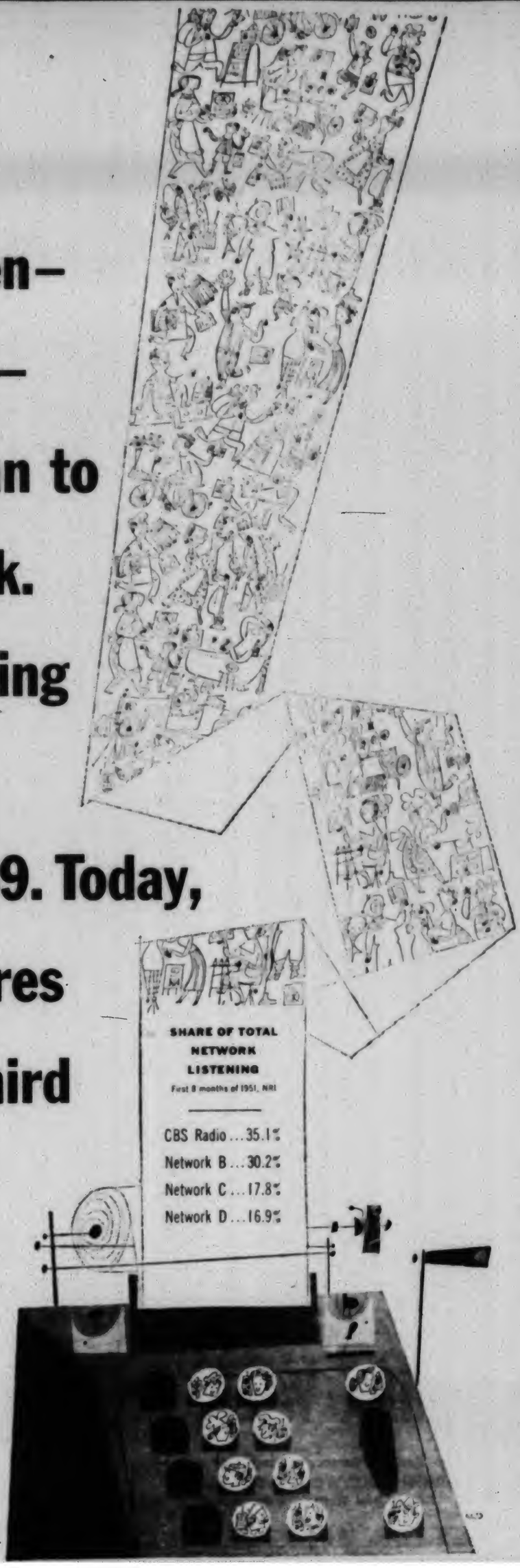
More people listen– and listen longer– to CBS Radio than to any other network. This has been going on every month since January 1949. Today, CBS Radio captures more than one-third of all network listening.



GEORGE HALE'S "ALL ABOUT LOVE"

Current MUSICAL PRODUCTION *at*

VERSAILLES, New York

ROBERT W. DANA
The great events that took place last night in Nick and Arnold's Versailles will be recorded in cafe history.
Looking back over the years, I find it impossible to remember a production to equal "All About Love." —WORLD-TELEGRAM & SUN.

GENE KNIGHT
In all the years I've been going around, I've never before seen anything quite like "All About Love." It's original. It's got plot. It's got youth. It's a must! —N. Y. JOURNAL-AMERICAN.

HY GARDNER
"'All About Love' is one of the most stunning capsule musical comedies I ever saw."
—N. Y. HERALD TRIBUNE.

FRANK FARRELL
The best fresh musical comedy in town isn't on Broadway. It's "All About Love."
—WORLD-TELEGRAM & SUN.

VARIETY
Versailles, N. Y.
For one thing it brings to the Versailles a fresh approach, fresh techniques, new faces, and an appealingly youthful show that has the Broadway label tagged on it for all its miniatureness. It is an intelligently plotted revusical, with good sketches by George Axelrod and Max Wilk who have scripted for the best of the current TV crop of comics, good special songs by Irvin Graham; expert casting and production savvy by impresario Hale.
By and large the Versailles' end-result proves that talent and skill can project new ideas and new faces into big league proportions without necessity of leaning on the perennials. Some of the video production tycoons should o.o. the Versailles as an example of what skillful back-of-the-mike artistry can achieve. *Abel.*

BILLBOARD
Shows with new people aren't new for cafes. But seldom has one come along with such freshness, zip, intelligent lines and spicy lyrics as "All About Love." —BILL SMITH.

Music and Lyrics—

IRVIN GRAHAM

Direction: WILLIAM MORRIS AGENCY
Pers. Mgt.: DANIEL HOLLYWOOD

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PITT'S KQV AXES FM IN ECONOMY MOVE

Pittsburgh, Nov. 6.

In an economy move, KQV, Mutual outlet here, has dropped FM, closing down its plant atop Mt. Washington. The call letters and aeronautical warning lights will be kept illuminated, however. Outfit, two years old, may be leased to Duquesne University, which operates its own FM station, WDUQ, or may be held onto in hope that a TV channel will be assigned to KQV when the freeze lifts.

The FM plant of local Mutual affiliate kept going more than a year on the income from Storecasting, which broadcast music and commercials into supermarkets, but when that contract ended, the management decided to give up on FM.

KSL's Beer Ban Lift Cues Bonanza

Salt Lake City, Nov. 6.

Long rumored policy changed by KSL and KSL-TV, to eliminate ban on beer sponsors, finally kicked through last Monday (29), to put both these CBS affiliates in line for some extra biz.

Stations are owned by Church of Jesus Christ of Latter Day Saints (Mormon), which frowns on liquor, smoking, tea and coffee. Word had been kicking around for some time that the switcheroo was in the cards, but when stations announced the Pabst Blue Ribbon fights would be aired several weeks ago and then slipped through a last-minute cancellation, crystal ballers decided that was that. They were crossed up when stations notified Columbia they would accept programs pitching beer.

As a result of the change, KSL-TV has gobbled up four video shows: the Pabst fights, "The Ken Murray Show" sponsored by Budweiser, "Playhouse of Stars," tabbed by Schlitz, and "Amos 'n' Andy," backed by Blatz.

Fights will be carried every other week, via microwave relay. There will be no filming of fights on alternate weeks because station is committed to "Celanese Theatre," via ABC.

KSL will start airing the Pabst fights on AM on Nov. 21, after present contract with KALL and the Intermountain Network expires, and is in line to pick up Edward R. Murrow's news, aired until recently by KUTA, ABC outlet.

The four video shows now in the KSL-TV stable were carried at one time or another by KDYL-TV, NBC affiliate.

KSL and KSL-TV execs have issued no statement on the reasons for the policy change, but there are indications the cash register played second fiddle in reaching the decision. Main point is stations were letting some top shows go to rivals, and facing the possibility of having listeners and viewers go along with them. Local rivalry being what it is, that was asking for rating trouble.

Also, CBS hasn't been too happy over the situation, knowing they couldn't sell their own outlet to heavily sugared sponsors. It meant a constant series of dickers with other stations in town. Probably it was a combination of network pressure and the thought of weakening local standing that clinched the deal.

Mich. AP Broadcasters Elect Scherer as Prexy

Detroit, Nov. 6.

J. P. Scherer of WHFB, Benton Harbor, was elected president of the Michigan Associated Press Broadcasters' Association at its third annual convention. Scherer, general manager of the Benton Harbor station, succeeds Lester W. Lindow, general manager of WFDF, Flint.

Tom McMahon, news editor of WWJ, Detroit, was named veepee. Others elected were Otis Hardy, news editor of WPAG, Ann Arbor, and Jack Parker, veepee and general manager of WSAM, Saginaw, directors, and Ray Keiser, chief of the AP's Detroit bureau, secretary-treasurer.

WCAU Extra Classroom In-School TV Formula Set for Preem Nov. 13

Philadelphia, Nov. 6.

WCAU-TV will launch a novel idea in daytime, in-school education programming for school students starting Tuesday, Nov. 13. The cross-the-board program will consist of news, news discussions and films edited solely for children.

Moderator is Dr. Edwin O. Adams, former associate superintendent of Philadelphia public schools, and the program will be seen Monday through Friday from 8:45 to 9:10 a.m. Format will feature films produced by the Encyclopedia Britannica, along with the newscast and discussion periods.

Dr. Adams declared the program will not be "doctored" for general consumption, as the primary audience will be school students. "What we are going to do in effect," Dr. Adams said, "Is add an extra classroom to every school with a television set."

Format of program is flexible to permit guest speakers from time to time. Ruth Weir Miller, educational director of the WCAU stations, is assisting Dr. Adams in planning the project, and will maintain liaison with all schools. Schools are being invited to offer suggestions on material and presentation as the series progresses.

Program will act as a companion to WCAU's prize-winning educational series on radio, "Career Forum," now in its seventh year.

A lifelong educator, Dr. Adams was district superintendent of the Philadelphia schools in 1921, and later became principal of the Norman School, training institute for teachers. He was advanced to the post of Associate Superintendent in charge of Secondary and Adult Education, which he held for 20 years. He is also professor of education in the summer schools conducted by the University of Pennsylvania, Penn State College, Temple and Columbia Universities.

BAB Names Hardesty For Local Promotion

In line with the Broadcast Advertising Bureau's new drive to help BAB members sell radio as an ad medium, John F. Hardesty has been named director of local promotion. He was formerly director of stations relations for the National Assn. of Radio-TV Broadcasters.

Hardesty's appointment follows that of Kevin Sweeney last week as general promotion manager, leaving BAB prez William B. Ryan still to fill the post of director of national promotion, third personnel move in the drive. Hardesty will supervise development of special presentations, retail studies and the handling of sales clinics, and will also speak at local advertising and general business meetings.

School Via Video Set for L'ville

Louisville, Nov. 6.

Victor A. Sholis, WHAS-TV v.p. and director, has conceived a plan to bring the schoolroom to the parents, through the medium of television, and will spring the idea during National Education Week (Nov. 11-17). Sholis presented the plan to educational leaders and the presidents of Parent-Teacher organizations of the Louisville area first part of last week to gain their reaction. All expressed their strong approval to the idea of originating telecasts from various schools in the area.

WHAS-TV will originate telecasts Monday through Friday from schools in Louisville, Jefferson County (Ky.), New Albany, Ind., and Jeffersonville, Ind. With the exception of one day, the station will televise classroom sessions both morning and afternoon. One night class will originate from Shawnee High School in Louisville for the benefit of daytime workers.

Sholis says the plan was conceived to stimulate interest in the problems of education. While it would by no means act as a cure-all, Sholis believes the telecasts would give parents the opportunity to see what happens to their children in the classroom.

Expect Frieda Hennock To Finish FCC Term

Washington, Nov. 6.

Frieda Hennock, only woman Federal Communications Commissioner, will probably remain at that post for the remainder of her term. Miss Hennock withdrew last week from the fight for confirmation as a U. S. District Judge in New York, and the White House announced that she would continue with FCC. Miss Hennock turned down a recess appointment and notified President Truman that she no longer wanted him to press for her confirmation.

The blonde Commissioner ran into trouble during hearings before the Senate Judiciary Committee, where, it was indicated, an adverse report would be sent to the Senate. Meantime, President Truman gave David N. Edelstein, Assistant U. S. Attorney General in charge of the Customs Division, a recess appointment to the District Court vacancy.

NEW TV METHOD
FOR WEATHER REPORTING
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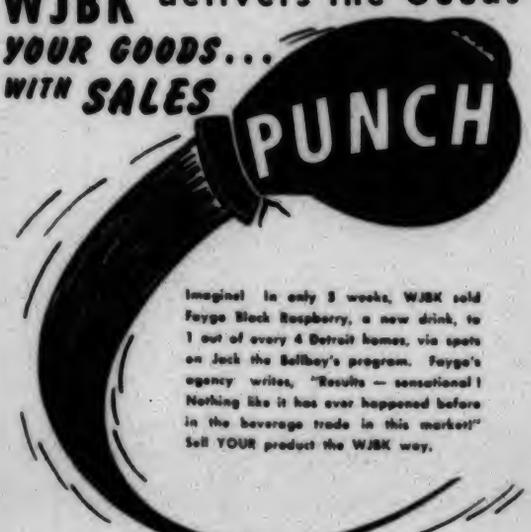
WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH



Imagine! In only 3 weeks, WJBK sold Faygo Black Raspberry, a new drink, to 1 out of every 4 Detroit homes, via spots on Jack the Bellboy's program. Faygo's agency writes, "Results — sensational! Nothing like it has ever happened before in the beverage trade in this market!" Sell YOUR product the WJBK way.

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Kaiser Aluminum & Chemical Corp.
Kellogg Company
Kenyon & Eckhardt, Inc.
Kroger Coffee
Lincoln Mercury Corporation
Lever Brothers
Magazine Advertising Bureau, Inc.
National Carbon Company
New York Stock Exchange
Savings Bank Association of New York
Ronson Art Metal Works, Inc.
Reuben H. Donnelley—Redbook
Procter & Gamble Company
J. C. Penney Company
Owl-Rexall Drug Stores
Shell Oil Company
Alfred P. Sloan Foundation, Inc.
Alexander Smith Carpet Company
Swift & Company
J. Walter Thompson Company
United Fruit Company
William Weintraub & Co., Inc.
Westinghouse Electric Company
Wildroot Company, Inc.
Wilson & Company, Inc.
Young & Rubicam, Inc.

CITY HOSPITAL
With Melville Ruick, James Monks, Jonathan Marlowe, Anne Burr, Jane Meredith, others
Producer: Walter Seiden
Director: Cort Steen
Writers: Julian Funt, Robert Newman
30 Mins.; Sat., 12:30 p.m.
CARTER PRODUCTS, INC.
ABC-TV, from N. Y.
(Ted Bates, SSC&B)

"City Hospital" is a new drama series spotted on alternate Saturdays. The single bankroller divides the four products between two agencies. This point is stressed because the temptation for excessive commercials on such a setup was not yielded to on initialer. They were brief, at least.

If some fault can be found, it would lie in some of the pitches, particularly the one that says Arrid is "53% more effective." Some day someone will want to know how they arrived at this precise figure. As for those "briar patch legs" that need Nair, maybe the femmes go for this kind of propaganda. Some bright young Ulcer Gulcher probably made his bid for immortality with that elegant bit of phraseology. In the end, the best plugs are still the fortright, old-fashioned kind, like the idea of Carter's Liver Pills "stimulating the flow of liver bile." That's something even a dopey male of the species can understand without a blueprint.

In short, "City Hospital" has the smell of medicinals and kindred stuff all the way through for probably the neatest marriage of format and commercial since the ether was subsidized. The initialer also had the aura of soap opera in its pat, cliche-like situations. It even contrived to get in on sports "fixing," and for some reason the central characters in the latter were made ex-Marines.

This and other little devices, including an unhappy marriage based mostly on misunderstanding, were pushed over as causing the insecurity of a lad who was hospitalized but was not organically ill. Everything came out okay in the end, as everyone on the viewing end knew it would in the first place. Last-minute reformations were voiced all over the set. It was all very pompous and overdone, with entertainment values in low key.

Far superior to technical credits was the enactment by a capable cast which included Melville Ruick, as the kindly physician (a permanent), James Monks, as the father; Anne Burr, as the doctor's aide; Jane Meredith, as the wife, and young Jonathan Marlowe, as the insecure lad who was given strangely articulate lines for a kid with the miseries. *Trau.*

WINDOWS ON THE WORLD
With Douglas Fairbanks, Jr., others
Writer-producer: Norman Corwin
Director: Gerald Keen
Music: Lon Adomian
60 Mins.; Sun., 9 p.m.
Sustaining
MUTUAL, from New York

Norman Corwin, chief of special projects for United Nations Radio, who has been on a sabbatical while toiling in the Hollywood film studio vineyards, has returned to his first love — radio — to do a special one-hour documentary to highlight the UN's anniversary, and to usher in the opening of the sixth session of the UN General Assembly in Paris.

Corwin's special one-shot, appropriately titled "Windows on the World," was broadcast over the facilities of the Mutual network Sunday (9 to 10 p.m.). The documentary uses the UN Secretariart Bldg. in New York to symbolize the world, in a very broad sense, and the workers of all races, creeds and color employed within the building to speak for the UN principles in terms of the individual.

Starting a tour of the UN headquarters from the sub basement, the narrator, Douglas Fairbanks, Jr., in the trip from floor to floor, described the activities of the various personnel and delegates, their achievements and work. In the simply-related, smoothly-told commentary, the listener was apt to forget that the world problems of peace and future security are to be thrashed out and formulated here, and was more likely to reduce these gargantuan tasks to the relatively easy problems of social security, housing and such mundane preoccupations as eating and shoe shines for this vast army of workers.

It may have been Corwin's intent to subtly infer that the same capacities that run the physical phases of the huge UN building could also settle the larger world problems around the Security Council tables in the adjoining building.

From the opening sequence of Cookie, the third sub basement aide, to the top floor domain and masterminding of General Secretary Trygve Lie, the pace was natural and chatty, the tone a lively and humorous one. Corwin wisely eschewed the more lofty espousals. The descriptive dialog used words with the aptness and meticulous choice that is Corwin's special talent.

The verbal ascent in the tall slice of a building was lengthy and at times tedious, but the multitudinous duties in running a UN must of necessity be tedious. *Rose.*

JANE ACE, DISK JOCKEY
With Goodman Ace; Don Pardo, announcer
Director: Walter McGraw
Writer: Goodman Ace
30 Mins.; Sat., 8 p.m.
Sustaining
NBC, from New York

Bringing a bit of fresh air to the deluge of disk shows, Jane Ace is conferienciering (nobly assisted by hubby Goodman Ace) at a very amusing half-hour of light banter and nonsense revolving around platter-spinnings. Since Goody is writing the script, and acting as cool, detached foil to the scatter-brained antics of Jane (as sort of permanent "guest"), the airer turns into an easy-going, relaxed and frequently daffy half-hour's chit-chat, interspersed with music.

The Aces are the kinda people you sorta like to have in your living room, humorous and lively, and given to the unexpected. In Jane's second show of the new series Saturday (3), she rambled on about girls, love, sponsors, free speech, politics, and whatever popped into her head, with Goody contributing immeasurably as the saner member of the duo. And despite all the small talk, Jane managed to get six musical numbers into the half-hour. These were an excellent selection, too, with well-chosen works delivered by polished performers. In a couple of instances, though, Jane forget to announce the artist involved.

For Saturday's (3) airer, Jane decided to pick an all-girl name selection of disks. So program included "Laura," "Marie," "Annabelle Lee," "Bess, You Is My Woman Now," "Linda" (sung by the late Buddy Clark), and "Dinah" (done by Danny Kaye). The lineup enabled Jane to get off some cute ones (like, "Dinah Kaye singing 'Danny'"), while Goody larded the airer with some neat digs and bon mots (such as, "Be it ever so hovel, there's no place like home"). There was even time for an amusing mid-program playlet, in which the Aces kidded a commercial, probably in the hopes of getting one. They should. *Bron.*

LBS' Texas Network

Houston, Nov. 6.

The Liberty Broadcasting System has announced here the establishment of a statewide network which will give its affiliates a regional service. Announcement was made by Jim Kirksmith, veepee of Liberty. He stated the new organization will be called the Texas Liberty Network.

Willard Deason of KVET, Austin, has been named prez of the newly-formed organization. Other officers include King Robinson, KATL, Houston, veepee, and Socs Vratis, KOEL, Port Arthur, secretary-treasurer.

G. E. FOOTBALL ROUNDUP
With Red Barber, others
Producer-director: John Derr
180 Mins.; Sat., 2:30 p.m.
GENERAL ELECTRIC
CBS, from N. Y.
(Maron)

The wonder of the mechanics of radio is brought into full play in CBS' nationwide coverage of the Saturday afternoon grid games. In split seconds the listener is getting a play-by-play account of pigskin battles being fought on the gridirons of the east, south and midwest. For those who like diversified football action and results, "G. E. Football Roundup" is exciting listening but for the fans who want to stick with a certain team through every hard fought-for yard, it's a frustrating three hours.

With Red Barber at the controls in CBS' New York studio, show gives brief eye-witness accounts of five of the nation's top games interspersed with late scores of the other contests. Barber makes the long afternoon move quickly with his expert gab and deft control of the switch-ins around the country.

On show caught, Vin Scully handled the Army-So. California game; Bill Munday, the Duke-Georgia Tech battle; Bill Campbell, the Notre Dame-Navy fray; Bob Neal, the Michigan-Illinois encounter; and Bob Finnegan, the Indiana-Wisconsin contest. Their gab was bright and informative and their sum up of plays missed by the continual switching came across neatly. Games in the southwest and far west were reported by Charley Boland and Mike Kizziah, respectively. They too came across with punch.

Barber worked the G-E commercials between tackles with care. *Gros.*

THE GREAT ADVENTURE
With Westbrook Van Voorhees, narrator
Producer: Sherman H. Dryer
30 Mins.; Sat., 7:30 p.m.
ABC, from N. Y.

"The Great Adventure" is an interesting attempt to dramatize the major phases of America's development through the progress of science and industry. Researched through a cooperative deal with the McGraw-Hill Publishing Co., this series has the potential to become a firstrate educational project with considerable entertainment values.

On the kickoff stanza (3), however, the script followed the path of least resistance by accenting dramatic values at the expense of historical accuracy. The end result was a presentation of American history in grade school, rather than adult terms. This was particularly evident in the dramatization of the invention of the Colt six-shooter. This portion of the show sounded like an old-fashioned cowboys-and-Indians plot, including a portrait of the Indians as vicious savages standing in the way of America's manifest destiny.

In other short sequences, the show also dramatized the use of barbed wire and prairie windmills as part of the American conquest of the west. Although sketchily treated, these portions were suggestive of the fertile possibilities open to this show in its presentation of historical documentaries.

Westbrook Van Voorhees handled the narration in his portentous "March of Time" style in which the delivery is charged with more meaning than is warranted by the actual substance. It's an effective attention-holder, however. Dramatic sketches of life in the old far west were competently performed. *Herm.*

Louisville — WHAS-TV gives public service with a novel twist on Potpourri, five times weekly participating vehicle beamed toward the lady of the house. Once a week, Potpourri hostess Louise Weiller interviews the city's most courteous woman driver as selected by the Louisville Police Department.

25TH ANNIVERSARY OF WGY FARM BROADCASTING
With Commissioner C. Chester DuMond, Dean Elizabeth Lee Vincent, Commissioner Stanley G. Judd, Chester H. Lang, Ed W. Mitchell, Stuart Churchill, Sweet Sixteen, Others
Writers: Merle Galusha, Caleb Paine
Producers: Earle Pudney, Paine
65 Mins.; Thurs. (1), 8:30 p.m.
WGY, Schenectady

WGY celebrated its silver anniversary of farm broadcasting last Thursday (1) with a 65-minute origination before a dinner audience of 275 in the Van Curler Hotel. Program neatly mixed commendation and nostalgia with musical entertainment and humor, the latter provided by Farm Adviser Ed W. Mitchell.

President Truman wired Toastmaster-Station Manager Robert B. Hanna, Jr., that "WGY has played an important role in knitting together the farms and other parts of the community. I wish those associated with this endeavor continued success. I regret I can not join you."

Agriculture Commissioner C. Chester DuMond, in the best phrased and articulated commentary on the service which General Electric and WGY have rendered to the farmers of the northeast, to his department and to the state generally, credited WGY with being "the pioneer in the whole field of farm broadcasting." Other similar broadcasts throughout the country "are based almost exactly on the pioneer work which was done by WGY."

Vermont Agriculture Commissioner Stanley G. Judd acknowledged the assistance which WGY farmcasts have given to the farmers and people of that state, before he deviated to make a strong pitch for the Green Mountain commonwealth's products. Dean Elizabeth Lee Vincent, of the State College of Home Economics, at Cornell, briefly told what it meant to homemakers.

Chester H. Lang, GE veepee in charge of relations, delivered a well-written address on the importance of electrical power "to the peace and security of America."

It remained for Mitchell, answerer of the Farm Question Box for 23 years, to come on next to closing with Merle Galusha (farm radio director) and turn loose laughs-howls with broad, earthy, pithy remarks about queries on skunks, wasps, bedbugs, cemeteries and widows.

Interspersed with laudations and reminiscences was fine folk and ballad singing by Stuart Churchill and the Sweet Sixteen, mixed group directed by Rufus Wheeler. Edward A. Rice, violinist on WGY's initial shot, skillfully directed the orchestra. Steve Hall, another standby, played the piano and organ for the Sixteen. Galusha introduced the speakers; Howard Tupper, the entertainers. Script and production rated praise, although the show ran seven minutes overboard. *Jaco.*

. . . Busy in ALL Fields ! . . .

• PIANIST
• SATIRIST

STAN FREEMAN

• TELEVISION •
KATHI NORRIS SHOW
(Monday through Friday, 11-12 A.M.)
DU MONT

• CLUBS •
Currently, BLUE ANGEL, New York
. . . This Past Season:
COPLEY PLAZA, Boston
PARK PLAZA, St. Louis

• CONCERTS •
Opening Nov. 15th
ORCHARD PARK CONCERT SERIES
New York
Rave Reviews for Last Summer
Performance with
NEW YORK PHILHARMONIC

• RADIO •
PIANO PLAYHOUSE
(Sundays, 12:30 P.M.)
ABC

• RECORDS •
(Columbia)
"COME-ON A STAN'S HOUSE"
(Harpsichord)

"PIANO MOODS"
"STAN FREEMAN PLAYS
RODGERS and HART"
(Scheduled for Early Release)

• TRANSCRIPTIONS •
Sesac, Inc.

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

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THE THEATRICAL DISTRICT

MODERN ELEVATOR APARTMENTS
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1½—2—2½—3—3½ Rooms

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LIBRARY OF CONGRESS CHAMBER MUSIC
With Budapest String Quartet; Ray Wilson, announcer; Luther Evans, guest
Varied Times
"Good Music Net," from Washington

Current season's broadcast of this famed group's concerts, though fourth year over D. C.'s "good music station," WGMS, marks an expansion of the Library of Congress' services and an innovation in FM broadcasting. Besides featuring a cooperative effort on part of two rival local stations, it also ventures into a new field for FM broadcasting—linking a group of unaffiliated FM stations in eight different cities to bring a specialized type of longhair music to a large audience.

Annual series of concerts of the famed Budapest String Quartet has always attracted an s.r.o. audience to L of C's 500-seat Coolidge Auditorium. Elizabeth Sprague Coolidge, who gave the concert hall to the government agency is also responsible for endowment of a top ranking musical troupe for admission-free concerts.

Technically, playing of this string group (actually five members) is so polished that recordings have been widely used by UNESCO in its cultural program abroad. Static-free FMA of course, is a natural for high fidelity reproduction of this type of music. Programming is strictly longhair, featuring the best of the great masters. Standard format consists of three numbers, with two intermissions. Two station breaks, each a minute long, are piped in from the station, with recorded intermission programs also broadcast directly from WGMS studio.

At initial concert of season, Librarian of Congress Luther Evans introduced the series, stressing the highlights and possibilities of a "good music network," such as was being experimented with here. Announcer Ray Wilson, WGMS staffer, handles his chores in dignified fashion, introducing each number with a tight, two-minute explanation. His voice is well suited to the show, and style is quiet but not stuffy.

The principal intermission, a 13-minute hiatus, is filled with a documentary recording highlighting a phase of the Library's work completely disassociated from music. On first show, the Documents Division of the institution was featured, serving as a springboard to expand on the recent ceremonies sealing the Constitution and Declaration of Independence in glass. Recordings of latter, with President Truman and Chief Justice of Supreme Court Vinson were included. This special feature is well handled but of limited interest. However, assumption is that music lovers at home can take time out with the live audience, or can get their relaxation via an educational quickie if they wish.

Interesting aspect of the series is the great expansion of audience from the 500 previously privileged to head this prestige group. On the public service front, it is a feather in the musical caps of both the L of C and the participating stations. *Lowe.*

Radio Follow-Up

"The Big Show's" first Hollywood origination of the season, last Sunday (4), had a strong array of talent, with Groucho Marx, George Sanders, Joan Davis, Herb Jeffries and Evelyn Knight assisting Tallulah Bankhead in whiling away the hour and a half. The show held to a pretty good comedy level, for a program par or above, even though a certain magic spark that gave the airer its initial zip was missing. When Groucho was batting 'em out (and he had some terrific lines), the show had punch. And when Sanders was singing his own composition, "Will You Make Love," in a rich baritone that puts better-known crooners to shame, it had class. But much of the airer was so-so.

Groucho pulled a couple of nifty ad libs when lines were fluffed at the outset, but there were too many fluffs in the program's early stages to be good radio. It was an evening of takeoffs, with three such reprises on program bits, and only Sanders' takeoff on Tallulah's dinner monolog having impact. Tallulah's monolog here was good. Sanders' dramatic bit with "The Mysterious Mansion" suited, but comedy takeoff by Groucho and Miss Davis was weak. Groucho's song about roses, in imitation of Sanders' song-number, was also not too boff. Herb Jeffries did handsomely with his song, "Flamingo," and Evelyn Knight intrigued with "Little Boy," while both duetted smoothly with "Yesterday."

FOOTBALL PARTY
With Halsey Hall, Bernie Bierman, Stu MacPherson, "Babe" LeVoir
Producer-director: Bob Sutton
140 Mins.; Sat. 1 p.m.
FEDERAL LOAN & STANDARD OIL DEALERS
WCCO, MPLS.

This is a solid four hours football feast preceding, during and following the University of Minnesota games each Saturday. The listener gets advance dope on the contest and other interesting football dope, hears the fray described play-by-play from the stadium where it's being played, obtains authoritative comment and analysis as the action unfolds, and, after the conclusion, receives expert opinions on the team's showing, brief accounts of other games and scores from all over the nation. It all adds up to a very entertaining and interesting sports dish for Gopher fans in particular and football lovers generally.

Halsey Hall, who provides the running account of the game, is the dean of local sports announcers, having been on this particular job 17 years. He's also one of the nation's finest sports writer and considerable of a radio personality in the bargain. He has a friendly approach in his mike manner and his description of the gridiron action in simple, unaffected and sufficiently revealing words furnishes an intelligent and clear picture of what's occurring on the field. For the most part he eschews the dramatic, but occasional outbursts of excitement during more thrilling plays communicate themselves to the listener. Long experience enables him to size up the plays' results and put them into words quickly.

From time to time during the game, Hall queries his assistants, Bernie Bierman, retired longtime Minnesota football coach, and Stu MacPherson, WCCO sports staffer, as to their sizeups of the action. The Bierman observations, of course, are especially valuable and interesting give the show much more audience appeal than it otherwise would have, although Hall himself has built up a large following. MacPherson handles the commercials exceptionally well. They're not too long or frequent.

"Babe" LeVoir, onetime Minnesota football star and now a prominent local businessman and, on the side, very much of a radio personality, is a great asset for the parts of the show preceding and following the game. LeVoir is topdrawer radio as far as voice, diction and choice of words are concerned, and his observations carry plenty of weight and his comments are packed with interest. *Rees.*

Texas Talent Scout Show

San Antonio, Nov. 6.

"Texans Have Talent," audience participation, talent scout show has made its debut here on KEYL-TV and will be telecast each Tuesday evening for a half-hour. Sponsor of the series is the American Vitamin Corp.

CABBAGES AND KINGS
With Joan & Joe Michaels, guests
Producer: Lou Frankel
Director: Joe Michaels
30 Mins., Mon., Wed., Fri., 5 p.m.
WFDR, N. Y.

WFDR, N. Y.'s FM indie has come up with an informal gab session built along the familiar Mr. and Mrs. airer lines. Mr. and Mrs. Michaels (Joe and Joan) are ingratiating hosts and know how to keep the patter flowing on an adult level. Show, however, sticks too close to the format already established by Tex and Jinx, Dorothy and Dick, et al., to make it a listeners' must.

On shows of this sort the quality of the program is generally in direct proportion to the calibre of the guest. On the stanza caught, the Michaels entertained a trio of guests who were well-spoken and interesting. Sparked by their hosts' breezy, casual manner, the guests were unusually informative and displayed an ingratiating mike ease.

Gary Wagner, freelance photographer; Bea Mathieu, New Yorker mag staffer, and Esther Greenberg, of the Zionist organization, Pioneer Women, managed to keep the session on an above average intellectual plane. The Michaels helped by avoiding the banal in their priming queries. Joe (Michaels), WFDR news editor, directed with assurance.

It's a bright show but it's still the mixture as before. *Gros.*

KEEP IT A SECRET
With Ernie Simon, Bergen Evans, Bob Cunningham, Tom Compere, Jack Payne; Linn Burton, announcer
Producer: Stu Dawson
30 Mins.; Tues. (30), 8 p.m.
WCFL, Chicago

If, as indicated on other panel quizzes, the degree of success depends upon the panel membership rather than on the particular quiz device, "Keep It a Secret" has an okay chance for longevity. With Ernie Simon sitting in as a better-than-average emcee and backstopped by a quartet which on the initialer handled their ad lib chores in good fashion, show has potentialities that exceed the gadget. Worth of the panel, featuring Bergen Evans, Bob Cunningham, Tom Compere and Jack Payne, might be realized better via video than radio.

Switch has the panel attempting to guess the particular item the lady shopper guests are in the market for. Gals are given the option of allowing the panel two or three minutes to guess the item. If they fail within the two-minute option, she wins $25, and a three-minute no-answer wins her $50. There's also a windup jackpot question, with the panel selecting the item and the ladies attempting to guess what it is.

Using such merchandise as black nighties and inner spring mattresses, there were several "natural" double-edged quips from the questioning panel that came off for laughs, a la the "What's My Line" off-the-scent queries. *Dave.*

PUTTING YOUR SHOW ON THE ROAD

Building the pathways for television takes time, toil and money. Every one of the more than 23,500 existing channel miles was a new challenge to the imagination and skill of Bell engineers. Take, for example, television transmission between New York and St. Louis.

From New York to Chicago, engineers plotted, scouted and tested possible *Radio-Relay* routes to find the one that would span forests, mountains and cities—and would carry microwaves around reflective surfaces of lakes and plains. *Radio-Relay* stations were then built about every twenty-five miles—some 200 feet high.

At Chicago, video signals are switched to a coaxial cable and go underground through the hard limestone bottom of the Kankakee River, the sticky blue clay of the Kaskaskia . . . across the Mississippi . . . under the city of St. Louis for 20 miles to the broadcasting station.

Planning, building and maintaining television pathways for the nation is costly and complex, calling for continued investment of money, special equipment and trained personnel. The present value of this network, provided by the Long Lines Department of the American Telephone and Telegraph Company is nearly $85,000,000.

Yet the cost of this service is low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

Television Chatter

New York

Elmore B. Lyford named DuMont stations relations chief. He was formerly supervisor of TV stations relations for NBC . . . **Nancy Reed**, former vocalist with **Skitch Henderson's** orch, who was sidelined after a bus accident last year, starts her comeback tomorrow night (Thurs.) as guest on **Earl Wrightson's** "At Home" show via ABC . . . **Joe Laurie, Jr.**, guesting on DuMont's "Kathi Norris Show" tomorrow . . . **John Gibson** and **Leona Powers** signed for NBC's "Young Mr. Bobbin" Sunday (11) . . . WPIX's "Leave It to Papa" has shifted to the Friday night 10 to 10:30 s'ot . . . **John Coburn Turner** named assistant director of the Ford Foundation's TV-Radio Workshop. He was formerly program chief for Goodson-Todman Productions . . . **Harpo Marx** makes his video bow Sunday night as guest on **Donald O'Connor's** show on NBC's "Colgate Comedy Hour" . . . NBC producer **Bill Hodapp** flew to Europe over the weekend under Army and Air Force auspices to film a video documentary on American soldiers overseas . . . **Philip H. Reisman, Jr.**, formerly editorial supervisor for RKO-Pathe, joined the Esty agency's TV department as editor-in-chief . . . Industrial Bank of Commerce signed to bankroll **Jimmy Powers'** "Powerhouse of Sports" three nights weekly via WPIX . . . **Robert Richardson** added to the N. Y. sales staff of Jerry Fairbanks Productions . . . TV Writers group of the Authors League holding its first open house cocktailery for the entire video industry Nov. 16 at the Park Sheraton Hotel . . . **Keston Arnett** named general assistant to Dr. **Allen B. DuMont**, prez of DuMont Labs. Arnett was formerly veep or veepee of the Eldean Organization . . . **Jan Murray, Milton Berle, Anita Louise** and **Wally Ross** set to guest on NBC's **James Melton** show during the next few weeks . . . **Don Appell**, producer-director of ABC's "Stop the Music" is auditioning girl singers for a [illegible] spot on the show . . . **Vera Massey** into ABC's "Ted Mack Family Hour" Sunday (11) . . . **Lucile Arthur**, freelance scripter, is concerned on two shows this month—his "Parallel 38" on CBS' "Jan Murray Show" Saturday (10), and "The Oldster" on NBC's "Armstrong Circle Theatre" Nov. 20 . . . TV director **David Pressman** and scripter **Alvin Sapinsley** have joined forces to prepare a new video package . . . **Lorelei Lewis**, ex-WPIX staffer, now producing "Women Take Over" on ABC-TV weekly.

Hollywood

John Bradley named sales manager for KHJ-TV, vice **Kevin Sweeney** who ankled to join Broadcast Advertising Bureau in Gotham. Bradley was account exec with the channel . . . "Big Town," Lever Bros. video show now being seen alive, goes into telepix production in December at General Service, with Krasne-Gross-DeWitt Co. shooting 26 half-hour vidpix, for delivery to Ruthrauff & Ryan in April . . . Screen Televideo Productions, now shooting telepix, plans to set up its own distribution organization nationally and sell on a territory basis. **Gil Ralston**, head of company, aiming eventually at about 40 exchanges for handling of its TV product . . . "Hollywood at Work," vidpix company which has been shooting at Motion Picture Center studios, moves to General Service for future operations . . . **William Henry**, on leave from Navy duty, plays lead in **Frank Wisbar** "Fireside Theatre" telepic, "The Saint and the Senorita," rolling at Eagle Lion studios . . . **Milton Klein** named operations manager of KLAC-TV's newly-created Operations department, and **Jack Miller** becomes director of promotion and merchandising . . . Flying A Productions, **Gene Autry's** telepix company, rolls four more "Range Rider" vidpix Nov. 7. **Jack Mahoney** starring. Interiors will be shot at Eagle Lion . . . Kenitex bankrolling series of Republic-made **Johnny Mack Brown** pix on KTTV . . . Five Star Productions exec producer **Harry McMahan** to St Louis to talk before Women's Ad Club . . . **Dick Linkroum**, on leave from TV production chores at CBS, to N. Y. to negotiate a deal for a video program starring **Vincent Price** . . . Jerry Fairbanks Productions wound "That I May See," special Thanksgiving hour-long religioso telepic set for "Family Theatre" presentation. **Ruth Hussey, Jeffrey Lynn, Gene Lockhart, Regis Toomey** head cast . . . KTTV debuts new panel discussion program, "Emphasis on You," under auspices of L. A. County Conference on Community Relations. **Bob Raisbeck** and his wife are producing.

Hal Roach, Jr., guns a series of six "Racket Squad" telepix with **James Tinling** directing the cast headed by **Reed Hadley** . . . **Norman S. Hall** will script the first series of half-hour vidpix based on "Terry and the Pirates" which will be produced by **Sol Lesser-Douglas Fairbanks, Jr.'s** Odyssey Productions . . .

PATTERSON INKED HEAD OF N.C. BROADCASTERS

Greensboro, N. C., Nov. 6.

T. H. Patterson of WRRF, Washington, N. C., was named president of the North Carolina Assn. of Broadcasters.

Winding up a two-day meeting, the broadcasters also went on record opposing payment to high schools for broadcasting rights to any athletic contests. In another resultion, the broadcasters proposed establishment of a fully accredited school of radio and television broadcasting by the Greater U. of North Carolina.

Patterson, succeeded Earl Gluck of Charlotte as NCAB president. Gluck, of station WSOC, automatically joined the board of directors. Other directors named were Edmund Smith, WIRC, Hickory; James McNeil, WTSB, Lumberton, and Ward Coleman, WENC, Whiteville.

Cecil Hoskins of WWNC, Asheville, was named vice-president and Jack Younts of WEEB, Southern Pines, was re-elected secretary-treasurer.

Lever Sets Godfrey Simulcast as CBS-TV Stakes Pre-Noon Claim

Lever Bros.' decision this week to bankroll a simulcast of its daily segment of CBS' morning Arthur Godfrey show means that CBS has won out in the network race for the pre-noon periods, the only time of the day remaining open. Simulcast is scheduled to start Jan. 7, in the 10:15 to 10:30 a. m. slot.

According to CBS spokesmen, the Lever strip will probably be the only one to take the simulcast route until late next spring at least. Reason is that Lever's has a daily 15-minute strip to itself, whereas most of the remaining part of the show has alternating sponsors—at least those whom CBS could interest in picking up the added TV costs at this time. Web has not yet finalized its station clearance so far, but claims that acceptance will be almost 100%, both because of Godfrey's recognized pull and the fact that the show will almost certainly open up valuable new time to local stations in the pre and post-Godfrey slots.

CBS, also figuring that the single 15-minute Godfrey segment on TV will lure in other bankrollers both before and after the show, is planning to fill the present morning void in daytime programming. NBC, which had been awaiting the outcome of CBS' attempts to lure Godfrey's AM bankrollers into TV, is now expected to sit back on its own programming plans for the mornings, giving CBS a chance to clear the necessary stations to make the block a solid commercial entry.

With its 7 to 9 a. m. cross-the-board series opening up soon after the first of the year, NBC reportedly figures it has a toehold on the entire day's operation with the exception of that 10 a. m. to noon time. Web has the "Ruth Lyons' Club 50" to bulwark its noon-time spreads, "Miss Susan" at 3 p. m. for the early afternoons, and the "Kate Smith Show" at 4 for the late afternoons. CBS, meanwhile, has filled the noon to 2:30 periods until now with its trio of soap operas, the Garry Moore series and the "Steve Allen Show."

ALBANY C. OF C. IN BID FOR MORE CHANNELS

Albany, Nov. 6.

The Albany Chamber of Commerce, through its president, Carl A. Fraser, has forwarded a petition to the FCC seeking the allocation of additional television channels in the Capital District, which is now served only by WRGB, Schenectady. In a letter to FCC Chairman Wayne Coy, Fraser said, "We would like to register with you the inadequacy of the present one channel assignment to the Albany Capital District area.

A petition with 800 signers, asking for new channels, was enclosed by Fraser. He wrote that "Increasing pressure is being brought on our organization for action."

Inside Stuff—Radio

Some sort of record for taping facilities was probably set last week in the production of Norman Corwin's United Nations documentary, "Window on the World." Show, which was broadcast last week by major networks in all parts of the world, utilized 75 hours, six Ampex tape machines, three associate producers and 84 reels of tape. Because UN Radio staffers were tied up with their normal activities, the final editing, assembly and recording were handled by the Gotham Recording Corp., N. Y. Job took six days.

Program, incidentally, was fed to the entire Mutual web Sunday night from the tape machines in Gotham's master control room. Corwin gave on-the-air credit to Stephen Temmer, Gotham chief engineer, who was the only non-UN credit on the show.

CBS' Saturday afternoon "Football Roundup," which weekly brings listeners an on-the-spot report of at least five major college games as well as running scores of other games throughout the country, now operates with a total staff of 69. Depending on the line charges, the net cost for the three-hour program, which is bankrolled this year by General Electric, is $8,300 to $9,400 per week.

Staff is headed by Red Barber as emcee, and John Derr as producer-director. Also working on the N. Y. end are Bob Pfeiffer, as commercial announcer; Bob Pasotti, as scorer, and Gene Knight, assistant producer. Rest of the staff includes a studio engineer and a log clerk in the studio; seven commentators; 10 field spotters (two at each of the five games); five field engineers; seven switching engineers, and 34 men on phone coverage.

ZENITH 3D QUARTER NET PROFITS HIT $309,833

Chicago, Nov. 6.

Consolidated net Zenith Radio Corp. profits for the third quarter ending Sept. 30 were $309,833, with sales for the period totalling $22,115,879. Third quarter figures brings Zenith's profits so far this year to $2,689,630 and sales to $75,123,518.

The company changed its fiscal period last year, so no comparable earnings and sales figures are available.

Commander Eugene F. McDonald, Zenith prexy, reported that production and sales of TV sets was up sharply during September. Since Sept. 30, Zenith had practically no factory inventory and has put TV shipments on an allocation basis.

Stillman Skeds Series Of 30-Min. TV Tunepix

Hollywood, Nov. 6.

Series of half-hour musical vidpix tagged "Pan American Showtime" will be launched early next month by SMF Productions, Inc., new organization formed by Robert Stillman, Seton I. Miller and George Frank. Trio will be associated with Matty Kemp and Bill Brighton on the "Pan American" series but will later handle its own series of dramatic teleflims.

"Pan American" pix will cost around $20,000 each. Gale Robbins has been inked to star with Robert Savage, a newcomer, set as support. Deal with Miss Robbins includes an option for her services in other musical telepix if SMF decides on such future production.

Stillman, who was associated with Stanley Kramer on "Champion" and "Home of the Brave" for United Artists release and then formed his own indie to make "Sound of Fury" and "Queen for a Day," will provide most of the financing for the new firm of which he is prexy.

No 'States Rights' On Bids for UHF

Washington, Nov. 6.

Federal Communications Commission made clear last week that the states must abide by the same rules as private applicants in connection with the proposals to open the ultra-high channels for TV broadcasting.

Commission took a firm stand against any special considerations for the State of New Jersey and the Connecticut State Board of Education.

New Jersey, only state for which no educational channels are provided in the proposed allocations in the ultra high frequencies, asked the right to present oral arguments that the state be given six non-commercial, educational channels in the UHF.

FCC nixed this with the comment that New Jersey "has not in our opinion made an adequate showing that the Commission cannot satisfactorily consider and dispose of the issues presented by the State of New Jersey's counter-proposal on the basis of the written documents.

"On the contrary, the Commission is of the opinion that nothing has been presented by the issues raised by the State of New Jersey counter-proposal which would render the Commission unable to satisfactorily consider and dispose of such issues on the basis of such documents."

Connecticut Board of Education sought to amend an earlier statement by including some new proposals for educational channels, although the FCC rules barred such changes. FCC announced it "will not consider as evidence properly before it," evidence in which Connecticut Board of Education made new proposals for the use of channels 53 and 57.

Coy on Freeze

Continued from page 30

will be the first to receive station grants once the freeze is lifted, because their applications will be non-competitive.

Siegel was reelected NAEB prez. Other officers elected include Graydon Ausmus, of WUOA (U. of Alabama), veepee; Burton Paulu, of KUOM (U. of Minnesota), secretary, and Frank Schooley, of WILL (U. of Illinois), treasurer. Three directors were appointed, including Parker Wheatley of Harvard, John Dunn of the U. of Oklahoma and Waldo Abbott, of the U. of Michigan.

Houston—Gene Lewis has replaced Jameson Brinkmeyer as emcee of the "Darts for Dough" television series on KPRC-TV here. Program is being heard each Wednesday under the sponsorship of Henke & Pillot, circuit of grocery stores.

Ballooning high, our Mister PLUS
Surveys a wide terrain:
Says he: "No one compares with us
In actual audience gain!"

It's ON THE RISE, from coast to coast,
This listener-ship of ours,
Despite TV, our sponsors boast
Millions more tune-in hours!

—the difference is MUTUAL!

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Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Guesting Nov. 6
LUCKY STRIKE HIT PARADE
Coral Recording Artist
Direction: M. C. A.

EUGENE SMITH
"Sultan of the Ivories"
DYNAMIC PERSONALITY—BOOGIE WOOGIE ARTIST
Personal Management RAY BARRON
Direction McCONKEY ARTIST CORP. 1780 B'way, N. Y. C.

CBC HITS $1,271,874 DEFICIT FOR '50-'51

Toronto, Nov. 6.

On its policy of cutting commercial programs and announcements to the minimum, the state-operated Canadian Broadcasting Corp. wound up its 1950-51 activities with a deficit of $1,271,874, according to the annual report. Last year the CBC was in the red for $243,746, this being wiped out by a federal grant of $650,000.

Because of television commitments, CBC is immediately to receive a government grant of $6,250,000, this to be an annual handout for each of the next five years, according to Revenue Minister J. J. McCann.

Like 'Em Live

Continued from page 29

category, but they were not too well favored.

Levoy pointed out that previous polls have also shown a preference for live over film programming but, he added, there had been a continuing trend towards film. If that trend had continued this year, film shows would have emerged as first choice. He suggested that the slotting of live programs in the cream nighttime slots, which naturally draw the top ratings, might ave influenced the choice. In addition, he pointed out, the most costly shows, which draw top ratings, are live, which might have influenced the selections, as well as the interest in live programs resulting from the opening of coast-to-coast networking facilities.

Favoritism for dramatic shows, Levoy said, follows the trend of preceding surveys and also of the film industry, which started originally via filming novelty acts and gradually assumed a dramatic format. Variety and comedy apparently rate next, he said, because the top names are spotted on those shows and so draw the top ratings. Position of sports in fourth place is probably due to the heightened seasonal interest at the time of the survey, when the World Series was in progress, football was around the corner and several big fights were just finished or coming up.

Levoy started the survey four years ago to determine what agencies, stations and sponsors desire in the way of programming. Questionnaire this year went to the TV directors of 174 agencies, the program chief of each of the 108 stations and the ad manager of 116 of the top national advertisers. Approximately 70% of these responded.

Coy Too Meek

Continued from page 29

"obviously feels that because the Commission has placed its seal of approval in the past on Lamb's record of affiliation with Communist front organizations, the Commission should continue to give its blessing to Lamb, regardless of how convincing the evidence may be."

Hall said that "Coy refuses to act unless some new evidence against Lamb is brought forth. But he fails to answer this all-important question: What's wrong with the detailed evidence already in the FCC's own files?"

Hall added that "as long as the FCC continues to stick its head in the sand, there is more reason than ever for the House Committee investigation I have recommended. I intend to confer further with Crosser."

Lamb has charged that "disgruntled business competitors" are responsible for Hall's action. Denying that he had been associated with subversive groups, he said that "no amount of attacks by any antiquated, frustrated, old Republican die-hard will ever make me change my belief in a dynamic improving American economy."

Rep. Crosser has stated that mail from listeners to Lamb's stations in Erie and Toledo show him to be a leader in church activities. Crosser feels this indicates that Lamb can't be "much of a Communist."

Lamb is a practicing attorney and publisher as well as a broadcaster. He also owns the Erie Dispatch.

Jennings, Dillworth Up In Reshuffle at CBC

Toronto, Nov. 6.

Shuffling of Canadian Broadcasting Corp. personnel, following its annual meeting, sees Charles Jennings, Toronto, appointed as assistant director of CBC programs; and Ira Dilworth, Montreal, in as head of CBC program direction. Dilworth will leave for Toronto immediately to assume his new duties. Announcement was made by Ernest L. Bushnell, director-general of CBC programming.

"With the creation of these new positions," said Bushnell, "it is intended to strengthen the CBC's activities in the exploration and development of new ideas in both the planning and production of programs." Jennings is from the U. of Toronto; Dilworth from McGill and Harvard.

Cleveland — Pepsi-Cola has signed Bill Gordon's disking for a 15-minute 7 a.m. Monday-thru-Friday on WHK. P. O. C. (Pilsener Beer) has signed, for a year, Willard Potts and orchestra for a 15-minute Monday-thru-Thursday 9:15 a.m. WHK stanza featuring Richard Hunt as emcee and soloist . . . Pick-N-Pay, through Gregory-House, has signed a 15-minute dramatic family group television show, Monday, Wednesday, Thursday, over WXEL at 5.

Iowa Dairy Farmers Protest Margarine Plugs On College-Owned WOI-TV

Chicago, Nov. 6.

WOI-TV, the nation's only college-owned video station operated by Iowa State College at Ames, is having "client" trouble. Local advertisers have been clamoring to buy time on the station and the butter "interests" have been protesting the carrying of spots plugging margarine.

To defray operating costs, WOI-TV was given an okay by the state board of education to sell time to national advertisers for network shows. But the ruling specifically nixed the sale of time to local accounts. As the only video station on that portion of the state, it's been bombarded with requests from Iowa agencies and clients anxious to give their plugs the teevee treatment. Pleas reached such a pitch that the board of education was forced to again reiterate its ruling that no local billings could be accepted.

It's expected that the board will also hear from the Iowa Creameries Assn. about the margarine commercials carried by the station. Margarine is a "naughty" word to Iowa dairy farmers and their trade group has already registered an informal complaint with WOI-TV.

Can Webs Tell Off Clients?

Continued from page 27

accounts. When, last summer, General Foods suddenly found itself without the "Aldrich Family" (Campbell Soup subsequently inheriting it), Y&R engineered something of a coup in divesting "Aldrich" of Jackie Kelk and its writers, and installing them in "Bobbin." It was a brilliant maneuver for Y&R's radio-TV administrative bosses, and contributed immeasurably toward re-cementing agency-client relations. Similarly, the "News to Me" package followed in the wake of last summer's disastrous one-time airing of the Phil Baker show for Sanka, and, although "News" was intended strictly as a summer filler pending finding of a new vehicle, CBS agreed to a renewal of the show for the regular season ride.

Also intriguing to the trade is the "playback" overtones involving General Foods and Sylvester L. (Pat) Weaver, NBC's tele chief who would be grateful if GF called off "Bobbin" in the 7:30 period and "played for a hit," as the TV chieftain recently put it. (Weaver had offered Ezio Pinza to General Foods as a replacement.)

The trade recalls all too vividly the General Foods-Weaver entanglements in the days, prior to his NBC ascendancy, when Weaver as No. 1 radio man at Y&R was involved in a string of GF Friday night radio flops on CBS. General conjecture at the time was that this provoked the showdown between Weaver and the agency-client that was to take him to NBC and bigger things.

Opinions vary as to the wisdom of both NBC and CBS in striking a "dictatorial" pose in telling clients what they can and cannot showcase. Some concede that only through such policy-wielding methods can a network achieve maximum showmanship and discard what the web regards as duds.

Others, however, maintain that both CBS and NBC are sitting on a potential keg of dynamite in jeopardizing future relations with one of the biggest accounts in radio-TV, that a day of reckoning must inevitably come when, perhaps lacking an SRO status, the networks may be in desperate need of some General Foods sponsorship coin.

Salt Lake City—KSL-TV has received a commendation from the U. S. Army and Air Force Recruiting Service for assistance in getting recruits to sign up.

Lawyers, judges hand down big sales decision in MIAMI!

Yes, Spot Television Sells Goods!
For Further Facts, Ask:

FREE & PETERS, INC.

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Since 1932

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Television Reviews

Continued from page 28

trimmings as buildup. Swiftly and assuredly he gossiped with such studio attendees as actress Margaret O'Brien, authoress Anita Loos and chirper Jessica Dragonette. Each got in an ever-so-light plug for their current activities (Miss Dragonette's, for instance, is her upcoming book, "Faith Is a Song"). Hauser helped them put it over. He had a brief vis-a-vis with personable Ona Munson, and got in some byplay with a fashionist.

A fine humorous fillip was furnished by bubbling, amply-proportioned Dagmar Godowsky. She permitted herself to be used as a symbol of avoirdupois, who promised to lose 50 pounds and visit the program again when she levels down. Hauser called her "Daggie," bussed her, and everything went great.

Through the quickly-paced proceedings Hauser looked as if he would break out in song and maybe one of these Wednesdays or Fridays he will. The man has an extraordinary amount of bluff and dynamism, but for daytime, at least, he looks to be a top banana—if he doesn't wear himself out in the process. That won't matter, because he keeps plugging his book ("a bestseller in 16 languages").

In addition to two formal commercials for the orange juice without him, Hauser had all his guests drinking the potion in ensemble. This bird is a terrific showman. Plus elegant decor, encasing panelled walls and mouth-watering furniture. *Trau.*

FAIRMEADOWS, U. S. A.
With Howard St. John, Ruth Matteson, Tom Tyler, Hazel Dawn, Jr., Mimi Strongin, others
Producer: Ezra McIntosh
Director: Allan Rhone
Writer: Agnes Ridgway
30 Mins.; Sun., 3 p.m.
JOHNS-MANVILLE CORP.
NBC-TV, from N. Y.
(J. Walter Thompson)

This is something new to television—a weekly half-hour dramatic serial on Sunday afternoons about the trials and tribulations of an American family—in other words, a soap opera. With Johns-Manville bankrolling, and probably because it's aired on Sunday afternoons, it's much more lushly-produced than the average cross-the-board soapers but, judging from the preem last Sunday (4), it's going to follow the same general format. And, since most soapers are surefire lures for the housewife, this one will have a chance to get the entire family tuning in.

As with any such show, it's the scripting which counts, and writer Agnes Ridgway lost little time Sunday in getting her story rolling. After a short sequence on the family's home life to introduce the characters, she swung into the main yarn—about the father's partner squandering the company's money and then committing suicide. Father had a chance to start his business again from scratch but talked his family into ditching their way of life to return to the small town from which they had come—Fairmeadows. And that's where the initial stanza wound—how will the family like a small town again, will the father make enough to succeed, will the mother overcome her aversion to the idea, etc? Tune in again next week for the answers.

Cast, for the most part, is comprised of established pro actors but some of the lesser roles left much to be desired. Howard St. John registered strongly as the household head, and Ruth Matteson was fine as his wife. Tom Tyler, as their 21-year-old son, postured like a college sophomore. Hazel Dawn, Jr., was pretty and thesped well as the 19-year-old daughter and Mimi Strongin wasn't too precocious as the 13-year-old. Producer Ezra McIntosh backed the show with expensive-looking sets and other production accoutrements.

Advance information indicated that Johns-Manville, making its video debut, would function as an institutional advertiser but those plugs were direct sales pitches for a new asbestos material. They were well presented, though, and undoubtedly got over the requisite points. *Stal.*

NBC SYMPHONY ORCHESTRA
With Arturo Toscanini, conductor; Ben Grauer, narrator
Director: Douglas Rodgers
60 mins.; Sat., 6:30 p.m.
Sustaining
NBC, from N. Y.

Opening his 14th season with the NBC Symphony at Carnegie Hall, N. Y. Saturday (3), Arturo Toscanini turned this one-shot TV event into one of the high points in video's fall-winter programming picture. The 85-year old conductor, who was unable to complete last year's concert series due to a knee injury, is currently penciled in for 12 radio appearances with the NBC Symphony, winding up the string at the end of March.

Televising of a musical crew at work, whether pop or longhair, usually presents a flock of difficult technical problems in holding audience interest via shifting camera angles to give the illusion of movement. In Toscanini's case, paradoxically, the program's impact was maximum when the videocasters were ignoring the rules and confining their shots to the narrow framework of the podium to capture the maestro at work. When the cameras statically focussed on Toscanini, this program was charged with excitement; when the lenses roamed over the auditorium, it was just another longhair session with added gingerbread camera angles.

Aside from the musical ingredients, which came over just as well on the NBC AM simulcast, this show was all Toscanini. Via use of telescopic lenses placed behind the orchestra, the cameras were able to delineate the commanding eloquence of the maestro's conductorship and the powerful cast of his face with tremendous force. The little camera detail of Toscanini chewing some candy during the Brahms First Symphony was equally striking for the total characterization of a musical genius.

The rest of the camera pickups were on the pedestrian side. After the first time around, shots of the various sections of the orchestra and the Carnegie Hall audience were merely repetitious and added nothing. The superimposition of shots of Toscanini against the audience and the orch was also frequently employed with moderate effectiveness, but there was no substitute for the straight portraiture of the maestro.

Ben Grauer did a dignified job of handling the program notes for the program, which comprised the Weber "Euryanthe Overture" and the Brahms symphony. *Herm.*

BOSTON POPS ORCHESTRA
With Arthur Fiedler, conductor; Ben Grauer, commentator
Producer: Ernest Walling
30 Mins.; Fri. (2), 8 p.m.
RCA VICTOR
NBC-TV, from Boston

Due to the sudden illness Friday (2) of conductor Charles Munch, the Boston Symphony Orchestra regular TV debut skedded for 8 p.m. was cancelled, and in its place the Boston Pops Orchestra, originally set to bow this Friday (9), was subbed. Substitution was very easy, as the two symphs are practically the same outfit, except for the BSO first-desk men who bow out of the other orch. It was an interesting program, and a fine concert, up to the orch's w.k. rep for semi-classical, standard and pop numbers, and invitingly performed by the symph under the masterly baton of its vet leader, Arthur Fiedler.

But aside from the original novelty of seeing a symphony orchestra on television, there's actually no place on TV for such fare as a regular program, unless novelties or other extra-curricular effects that don't go with a normal concert-hall presentation are introduced. Such an airer, done straight, can be very dull.

On this particular show, camerawork was especially at fault. Opening moments had very long shots of the symph, playing in the Boston Opera House, with camera apparently at the rear of the huge auditorium. Two-thirds of the TV screen was taken up with the stage curtain, while the symph looked like sardined puppets in the lower third. This dull shot was used several times during the half-hour.

Otherwise, the camera roamed the usual gamut of such symph presentations, from full orch (at closer range) to various sections and to solo players, and to the maestro, and back again through the routine. Not only did this get wearisome after a while, but the feeling also persisted that these changing camera views distracted from attention to the music, rather than aiding in it.

There were some interesting shots, to be sure, such as those on the percussionist tapping out the rhythm for the "Syncopated Clock" number on his wooden blocks. And shots of handsome, white-haired maestro Fiedler, intent on his music-fashioning, were most appealing. But overall, it was visually dull. The orch played the magnificent, thrilling "Ride of the Valkyries," and what did one see—bald-headed violinists, soberly scraping away at their fiddles.

Ben Grauer did a good job of listing and briefly commenting on the music, while the camera panned onto him in an upper box for these moments. Angle that the orch was playing numbers that could be heard on RCA Victor records was a good commercial tie, and a better commercial than the actual mid-program one showing a dull line of RCA TV sets.

Music played had refreshing bounce and variety, in Coates' "Princess Elizabeth" March, Chabrier's "Espana," "Syncopated Clock," Strauss' "Rosenkavalier" Waltzes and Wagner's "Ride of the Valkyries." Allen Steinert, of Boston, gave a brief pitch at the program's close for the local Red Feather drive. *Bron.*

MEL TORME SHOW
With Mello-Larks, Kaye Ballard, Terry Gibbs Quintet, guests
Producer: Bob Bach
Director: Lloyd Gross
Writers: Jerry Boch, Larry Holofcener
Music: Al Pellegrini
30 Mins.; Mon.-thru-Fri., 3:30 p.m.
Sustaining
CBS-TV, from New York

CBS-TV added a bright and breezy cross-the-boarder to its afternoon programming Monday (5). The "Mel Torme Show," which was absorbed into black and white after a brief run on CBS' color schedule, has an infectious spark and an appealing good humor. If the quality of the preem is retained, it should nab off a hefty portion of the afternoon viewing set.

With a complete lack of pretense and an abundance of youthful charm, show offers a solid 30 minutes of comedy, song and dance. The package is emceed artfully by Mel Torme with able assists from the stanza's regulars, comedienne Kaye Ballard, the Mello-Larks, a vocal quartet, and the Terry Gibbs Quintet, which supplies the musical backing.

On the initialer, Torme worked smoothly on a couple of vocal solos and hosted the day's guests with plenty of ease and assurance. Torme's expert savvy is a plus factor that'll get him a flock of new fans. He delivered the oldies "It's Only a Paper Moon" and "The Way You Look Tonight" in the typical Torme manner. Both numbers got across nicely. Miss Ballard displayed lots of exuberance in her stint but her special song, "Teeny Tiny Song," was weak and didn't deserve all the effort she put into it. Gal showed, however, that she'd be sock with proper material. The Mello-Larks, three guys and a gal, were okay in "Willie Followed Tillie," a novelty number, and especially good in the windup with Torme on "Stanley Steamer."

Stanza's guests were dancers Harold Lang and Helen Gallagher, who did a lively song and terp version of "Shall We Dance"; and Johnny Mercer, composer of the new legit musical, "Top Banana." The medley of his past song hits sung by him and Torme was standout.

Show moved at a neat clip and had a good camera assist. *Gros.*

CRUSADE IN THE PACIFIC
Producer: Arthur Tourtellot
Writer: Fred Feldkamp
30 Mins.; Tues., 10 p.m.
WELCH'S WINE
ABC-TV, from N. Y.
(Al Paul Lefton)

The March of Time's second major video entry, a collection of films describing the campaign in the Pacific, looks like a worthy successor to the highly successful "Crusade in Europe." The MOT journalistic technique is excellent for the broad panoramic sweeps taking in entire campaigns in a short space of time without loss of effect in hitting at the broad, overall picture.

The initial sequences indicates a series excellently documented with film clips of some of the major events in the Pacific. "Crusade in the Pacific" goes to the beginning of the difficulties in the Orient. The starting sequence might have stayed on the very roots a little longer by recounting the conditions in Japan that made conquest so necessary in the Japanese scheme of things.

In broad sweeps "Pacific" did quite a bit of island-hopping by spending a few minutes on Manchuria, a Geneva meeting of the League of Nations, CBI theatre, and the major battles that punctuated the Pacific campaign until victory. The first episode set the stage for events to follow.

Editors have selected some excellent clips, many being crammed with excitement. Unfortunately, in recounting an entire war, there's bound to be a lot of similar scenes. After a while, a viewer can become sufficiently shell-shocked so that Okinawa will look not very much different from Iwo Jima. However, it seems unavoidable in recounting such a major undertaking. Westbrook Van Voohis' commentary is well-written and provides an excellent supplement to the picture. *Jose.*

RSVP
(NBC-TV Opera Theatre)
With Larry Weber, Virginia Haskins, Paul Franke, George Irving, Kenneth Smith, Jeanne Palmer, Paul Ukena, Carl Don, Carole O'Hara, Florence Forsberg, Karl Brock
Producer: Samuel Chotzinoff
Music-artistic director: Peter Herman Adler
Adapter: Dino Yannopoulos
45 Mins.; Thurs. (1), 11 p.m.
Sustaining
NBC-TV, from N. Y.

NBC-TV's "Opera Theatre" took a meritorious step forward in its attempt to popularize grand opera for the mass video audience via an imaginatively clever presentation last Thursday night (1) of Offenbach's "RSVP" (originally titled "M. Choufleuri"). Granted that what emerged was a trifle thin on the musical side and probably didn't prompt any low-brows to rush down to the Met boxoffice, the web nonetheless rates credit for the idea, both in its continued use of English translations and, in this particular case, the cleverly-burlesqued production.

Latter was brought off by having Larry Weber, as the composer's namesake, in modern dress, seated at home one night while his domineering wife was at, of course, the opera. Speaking directly to viewers, which made for a fine note of informality, he mused that he, too, could compose an opera on the spot. By using his "imagination," the stage was set, the lead characters were introduced and they went into the opera itself. Weber, meanwhile, strode in and out of camera range as a sort of "Greek chorus," explaining what was going on in a slyly kidding style.

Opera itself is a comedy and was played broadly by the cast—all, incidentally, strong in the vocal department. Producer Samuel Chotzinoff and music and artistic director Peter Herman Adler added to the burlesque by such things as ringing in a strain of the current pop hit, "Be My Love," having one of the leads find a drink inside a suit of armor, etc. It certainly wasn't Wagner but it was a novel and amusing production, aided by an oke translation by Dino Yannopoulos.

Weber helped project the fun via his intimate explanations and side-remarks to viewers. Singing cast was topped by soprano Virginia Haskins, tenor Paul Franke and baritone George Irving, each of whom caught the full comedy of the production in both their singing and acting. Kirk Browning did a standout job as TV director, and the other credits were good, including Carl Kent's settings, Liz Gillelan's costumes and Robert Davis' lighting. *Stal.*

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

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560
The Philadelphia Inquirer Station

Your Top TV Sales opportunity

WDEL-TV
Channel 7
Wilmington, Del.

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From the Production Centres

IN NEW YORK CITY . . .

Thomas Mitchell signed by World Broadcasting for a special half-hour Christmas show, titled "The Miracle at Christmas" . . . **Chris Cross**, formerly chief of U. S. radio and TV for the United Nations, has joined Kenyon & Eckhardt in publicity . . . **Margaret and Forrest Perrin** take over as regulars on ABC's "Piano Playhouse," starting Sunday (11) . . . **William A. Whitehouse** upped to manager of special events for ABC . . . **Ed Stokes**, WMGM announcer, handled the announcing chores on several shows taped by **Gene Autry** for his CBS radio series during the cowboy star's short stay in N. Y. last week . . . **Frank G. Atkinson, Jr.**, named manager of the radio co-op sales department for ABC, succeeding **Lud Simmel**. Latter is reportedly joining NBC . . . **Tom Fry**, one-time NBC sales chief, upped to veepee rating at Kenyon & Eckhardt, where he's national account exec for Lincoln-Mercury . . . **Richard K. O'Dea**, son of **Richard E. O'Dea**, prez and principal stockholder of WOV, learning radio from the bottom—he checked in last week at WOV's mail room . . . **Don Ball**, formerly program chief and manager of the editing department of WCBS, named director of editing for the CBS radio net . . . **Larry LeSueur**, CBS radio news commentator, lectured at the Lighthouse of the N. Y. Assn for the Blind Monday (5) . . . **Evans F. Houghton**, formerly with National Sales Executives, has joined the publicity department of Benton & Bowles . . . **Wells Church**, CBS Radio News editor, back at the homeoffice after a stay in London for the web's coverage of the British elections . . . For the first time in the station's history, WCBS is sold out on three of its morning participationers, **Margaret Arlen, Phil Cook** and **Tommy Riggs**

Big Joe Rosenfield recently returned from Europe, resuming his "Happiness Exchange" over WEVD yesterday (Tues.) . . . **Max Helmut Wessels**, WWRL German-language producer, feted by station staffers yesterday on his 20th anni in radio . . . **Johnny Olsen** taking over as program host on ABC's cross-the-board "Break the Bank" Tuesdays and Thursdays, with **Win Elliot** continuing Mondays, Wednesdays and Fridays . . . **Hal Korman**, WWRL announcer, back on duty after a siege of pneumonia . . . **Bob Weiss**, indie radio-TV publicist on the Coast, arrived in N. Y. for huddles on "Club 15" and "Double or Nothing," which he reps . . . **Edward J. McCrossin**, formerly on the legal staffs of both NBC and DuMont, has joined ABC in the same capacity.

Anthony Ross added to "Romance of Helen Trent" . . . **Danny Ocko** new to "The Strange Romance of Evelyn Winters" . . . **Margot Stevenson** is "Front Page Farrell" addition . . . **Norman S. Livingston** is resigning from the Roy Durstine agency to join Serutan as head of AM-TV operations. He was formerly program manager of WOR . . . **Ed Herlihy** ailing early part of this week with laryngitis . . . **Beth Holland**, signed by Philco International to emcee a 26-week series of goodwill broadcasts over shortwave station WRUL (Radio Boston) leaves today (Wed.) for Miami Beach to tape two shows, and then to Havana for another one before returning to N. Y. Monday (12) . . . **Hal James**, director of radio and TV for Ellington & Co., upped to veepee rating . . . Comedian **Joey Adams** will turn serious on the "American Jewish Caravan of Stars," WMGM, Sunday (11) when he'll narrate during the dramatic adaptation of the **Alfred Kazin** novel, "A Walker in the City." Novel deals with a youth in the Brownsville section of New York City. Adams hails from that area.

IN HOLLYWOOD . . .

Larry Finley, who organized and headed the defunct Progressive network, is now disk jockeying at the Kings restaurant in Hollywood. "I can't sleep at night, anyway, so I might as well be doing something," offered the ex-promoter . . . Now that **Frank Galen** switched over to **Alan Young's** TV show as head writer, direction of "Meet Millie" passed to **Bill Manhoff** . . . CBS transferred **Alan Axtell** from Chicago to assist **Ed Buckalew** on Coast radio sales . . . Most everybody's candidate for modern day counterpart of Rodin's The Thinker: **Dee Engelbach**. When Columbia studio yanked **Judy Holliday** two days before last week's broadcast of "The Big Show," Englebach sat immobile in a chair for two hours . . . KFI is carrying the "Operation Brotherhood" series for 12 weeks. It's a project on human relations by National Conference of Christians and Jews. Among the participating stars are **Jack Benny, Edward Arnold, Lionel Barrymore, Jean Hersholt, Celeste Holm, Raymond Massey, George Murphy, Pat O'Brien, Ronald Reagan, Selena Royle, Audrey Totter** and **Loretta Young**

IN CHICAGO . . .

NBC farm commentator **Everett Mitchell** off for a two-week quickie booksee flight to Japan and the Korean battlefront under the auspices of the Defense Department and the National 4-H Club . . . **Albert Gass** and **W. Scott Leonard** upped to veepee status at Young & Rubicam here . . . Salesmanager **Howard Meyers** unleashed WMAQ's version of "Chain Lightning" Monday (5) with 604 retail chain stores taking part in the point-of-sale promotion . . . **Nathan Perlstein**, Pabst Brewing ad director, also handling the advertising for two Pabst subsidiaries, Hoffman Beverage and Eastside beer . . . . WMAQ disk gabber **Norman Ross** back on duty after an operation . . . . WENR peddled a cross-the-board disk show, spun by **Topper Pritikin** and bankrolled by Central Television Exchange in the 11 p.m. to midnight slot

CAMELS CANCELS OUT ON TV PIX SERIES

Chicago, Nov. 6.

R. J. Reynolds Tobacco (Camels) is cutting back some of its farflung video spending with the cancellation Nov. 23 of its tri-weekly hour-long feature film spot series currently running on eight stations. Pic shows were beamed in the 11 p.m. to midnight period on the bicycle "network" which included the NBC-owned vidstations.

The time at WNBQ, NBC-TV's Chi outlet, has already been resold, with Hauser Nash taking over after the Camel bowout for its own feature film spread.

Cy Howard Vs. CBS

Continued from page 27

will be content to take the royalties and let others do the show is branded as "absurd" by Howard.

Intimates of Howard have said that he's eager to set up his own production unit for television and may talk to Weaver along that level. He also has such a picture project in mind, and recently returned an advance on the next picture to Hal Wallis.

Insiders say that CBS cannot close a sponsorship deal with Reynolds without Howard's consent, being that he's a partner in the show he conceived, put together and produced. It is not known whether he will force the issue if dropped from the show. It is also rumored that Marie Wilson, who plays the "Irma" role, may hold out for Howard as producer because of their long friendship.

A CBS spokesman in N. Y. said Howard had agreed to another producer taking over the TV version of "Irma." The spokesman further pointed out that Howard was in no position to exit from CBS because of his contractual commitments.

Tele Followup

Continued from page 28

zilian moppet virtuoso, displayed her keyboard talent in a setting replete with Brazilian government dignitaries. Incident where some strangers attempted to bribe two Danbury gridiron stars into throwing the Greenwich game was effectively reenacted. Other sequences included a touching account of the children's underground by Robert Lang, director of Radio Free Europe, and a bit involving two gals who were voted "sweethearts of Sigma Chi" at Tennessee U. Dan Seymour competently emceed throughout with the accent on human interest wherever possible.

Columbus—Ol' Doc Lemon, TV emcee and disk jockey, will present an all-night show over WTVN Friday (9) in behalf of the local United Appeals campaign, which will be drawing to a close then. Among the list of entertainers scheduled to appear are Herkie Styles, who is playing a night club in town; Ken Griffin, Columbia recording artist; Marion Morgan, M-G-M record artist, George Shearing and Billy Eckstine.

De MAN in DeMANd

MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
Trick Voices

MUrray Hill 8-6600

ACTOR

TOM FLATLEY REYNOLDS

2 TOP REVIEWS
For
2 LONG LEADS
In
3 ACT PLAYS
By
2 TOP CRITICS
In
3 WEEK PERIOD

ROB'T GARLAND, N. Y. JOUR.-AM., July 7, 1950:

". . . consistently well acted (Your Uncle Dudley) . . . As Dudley Dixon, Tom Reynolds is what the practicing playwrights ordered . . ."

ROB'T COLEMAN, N. Y. MIRROR, July 24, 1950:

". . . liked it (Mr. Barry's Etchings) better than on Broadway . . . Tom Reynolds, a moon-faced, baldish, ingratiating actor, is excellent in that role . . . We think the talent scouts ought to take a gander at Reynolds . . ."

TELEVISION CREDITS
(Repeats on Many)

The Egg & I (Current)	Victor Borge Show	Stop the Music
Cosmopolitan Theatre	Danger	Godfrey & His Friends
Lights Out	Hollywood Hotel	What's My Line
Philco Theatre	Cameo Theatre	Colgate Theatre
Lux Theatre	Armstrong Circle Theatre	Plainclothesman
The Web	We the People	City at Midnight
Ken Murray Show	Robert Montgomery Show	Jazz Concert
Pulitzer Playhouse	American Inventory	Second Chance
Hands of Destiny	Goodrich Celebrity Time	Front Page
Not for Publication	Treasury Men in Action	Etc.

Audience Participation
Comedy Drama

MU 8-6600
63 DOWNING STREET
NEW YORK 14, N. Y.

Kid Song Characters Used as Peg By Stores for Xmas Trade Push

Major department stores and mail order houses are increasingly latching on to kiddie song characters this year for promotional drives geared to the Christmas trade. In some cases the characters have been created by the retailers themselves, with publishers picking up the rights and cashing in on the accessory exploitation.

Macy's, N. Y., which initiated a promotion last Easter around the "Sonny The Bunny" tune, is following up this Christmas with a "Poppy The Puppy" novelty. Tune will be given a major hypo in all of Macy's store via a flock of juve items frameed around the "Poppy" character. "Poppy," incidentally, was written by Tom Johnston, Macy's merchandising vice-prexy, who also created "Sonny The Bunny." Gene Autry is tieing into the Macy promotion of "Poppy" via a Columbia Records disk of the number.

Sears, Roebuck will pitch up the "Frosty The Snow Man" tune as its special promotional character for Christmas. Mail order house is giving "Frosty" a page one billing on its Xmas catalog in addition to devoting 14 pages to kiddie items derived from the tune.

Marshall Field in Chicago will continue to exploit its "Uncle Mistletoe" creation and is currently dickering with department stores in the east to handle the "Mistletoe" products. Originally a puppet character wholly controlled by the Field company, "Mistletoe" was recently made into a pop tune.

"Rudolph The Red-Nosed Reindeer" will again be the peg for a large-scale promotion by the Country Club Plaza, Kansas City shopping area. In a cooperative deal, the stores in the Plaza have built a luminous 10-foot-high reindeer character in the center of the locale. Commercial planes in that territory are now being re-routed to fly over the reindeer at night so that passengers can glimpse the spectacle.

Add Van Heusen, McHugh To London Variety Club Show; Hope Also Likely

London, Nov. 6.

Additional names are now being confirmed for the Royal gala show at the London Coliseum next month to be staged under the auspices of the local Variety Club (Tent 25) in aid of the National Playing Fields Assn.

In addition to Frank Sinatra and Dorothy Dandridge, who were previously announced, it is understood that Jimmy Van Heusen and Jimmy McHugh will be joining the U. S. party travelling from Hollywood to London. They will take part in a joint piano accompaniment for noted international vocalists.

Bob Hope, who allocated his entire earnings from his Prince of Wales vaude stint earlier this year to the Playing Fields cause, will make the journey if his current commitments permit. Other Hollywood names will be announced within the next two weeks.

One of the star presentations from the London theatre will be a performance by the Sadlers Wells Ballet Company, who will be featured in a short dance scene. Show is being produced by Alec Shanks.

30G Suit Vs. Steel Pier Dismissed in A. C. Court

Atlantic City, Nov. 6.

A $30,000 damage suit against the Abel Holding Co., owners and operators of Steel Pier, was dismissed by Judge Elmer B. Woods in Superior Court here last week as trial was completed.

Action was brought by Mr. and Mrs. Frank Daugherty for injuries allegedly received by the latter in July, 1950, when she fell while using a stairway leading to the Music Hall on the pier.

New M-G-M Newark Distrib

M-G-M Records has appointed Sidney Koenig of the All-State Distributors as its sales rep in the Newark area.

Koenig replaces Zenith of Orange, N. J.

Vogel Opens Push For Hosp Kiddies

Music publisher Jerry Vogel has launched his annual Thanksgiving fund-raising campaign for the Jerry Vogel Foundation, a 28-year-old charitable organization devoted to distribution of gifts to hospitalized children.

The foundation disbursed over $6,000 last year.

Cap Shifts Dick Jones, Longhair Chief, to N.Y. In Eastern Buildup

In line with its eastern expansion policy, Capitol Records is shifting Dick Jones, artist and repertoire head of the classical division, from its Coast headquarters to New York this week. Move is aimed at bringing Jones in closer touch with the classical artists who use Gotham as a base of operations.

After he establishes the classical division here, Jones expects he'll be able to make more frequent hops to Europe in search of material and artists.

Jones, who has been with the diskery for three years, will also work in association with Dave Cavanaugh, eastern pop artist and repertoire chief.

Marcane Terpery, Cleve., Shuttered by Poor B.O.

Cleveland, Nov. 6.

Marcane Ballroom has yanked down its shutters after two years of operation by Marty Caine, head of Cleveland Ballroom Co., which is filing voluntary petition in bankruptcy. Bushwacked by poor business and other troubles, the dance hall went into the red for about $35,000, it was estimated by Caine, who returned to the talent-booking biz as office manager of the Frank Sennes Agency here.

Although it had been playing touring name bands, attendances at the terp spot were off from 25 to 60%, admitted the operator who had been feuding with building owner. Bone of contention was the lack of proper heating equipment, Caine said. One of the stockholders in dissolving corporation is Bill Veeck, former chief of Cleveland Indians baseball team, who recently bought the St. Louis ball club.

Larry Foline orch set into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Nov. 16, for four weeks.

Best British Sheet Sellers

(Week ending Oct. 27)

London, Oct. 29.

Too Young	Sun
Because of You	Dash
Tulips and Heather	Fields
Sweet Violets	Morris
My Truly Truly Fair	Dash
I Love Sunshine	New World
Loveliest Night Year	F.D.&H.
Beggar In Love	Cinephonic
My Liberty Belle	Dash
Too Late Now	New World
Longing for You	Sterling
Shanghai	Connelly

Second 12

Unless	F.D.&H.
Chr'st'ph'r Col'mb's	Connelly
Be My Love	F.D.&H.
Ivory Rag	Macmelodies
Kentucky Waltz	Southern
No Boat Like Rowboat	Bourne
Lullaby of Broadway	Feldman
Vanity	Sun
With These Hands	Kassner
How Can I Leave You	Fields
I Apologize	Victoria
Love's Roundabout	Cinephonic

LAUD EDITORIAL ON 'GOOD TASTE' MUSIC

Troy, N. Y.

Editor, VARIETY:

My compliments on your fine editorial, "Good Taste," which was in the best of taste and so very much needed right now. A great percentage of my audience consists of adolescents who are at a very impressionable age, and far be it for me to allow some double-meaning song lyric or its interpretation to give them a dangerous impression.

We all know that the real quality songs down through the years have been as untarnished as the manuscript paper on which they were written. The truly great songwriters and recording artists recreate romantic notions as they really are and should be—clean and good.

If all publications and their editors were as "good taste" conscious as you are, mothers and fathers would have fewer worries today. Thank you for that editorial, and again my compliments.

Paul Flanagan,
Station WTRY.

Fringer Lauds Editorial

Ridgefield, N. J.

Editor, VARIETY:

I have often felt, as I read each week's issue of VARIETY, that here are gems of wisdom—and good sense—that should have the opportunity to be read by many more than those in the entertainment world or on its fringes—as I am.

Your editorial "Good Taste" points up an opinion I have heard many people—the listeners and the viewers—express in the past months. I hope it has a salutary effect on those who can correct conditions that might well ruin an important and essential industry, one that has contributed much to making our country great.

Joseph S. Floyd.

Jocks, Jukes and Disks

By MIKE GROSS

Andrews Sisters: "The Three Bells"-"The Windmill Song" (Decca). "Bells," a sentimental French item which Edith Piaf first popularized in her native lingo, gets a sock American adaptation by the Andrews gals. Its charming melody and poignant lyric should make it a disclick natural. The Andrews Sisters are in top form here and **Gordon Jenkins'** orch and chorus help project mood. **Sammy Kaye's** slice of "Bells" for Columbia, however, is overly schmaltzy. On the Decca flip, the Andrews Sisters dish out some pleasant harmonizing on another Gallic import.

Four Knights: "Charmaine"-"Cry" (Capitol). The Four Knights, septan quartet, are due for hefty jock and juke returns via this standout coupling. "Charmaine," an oldie getting a comeback push with a flock of waxings, is sold by the Knights with an ingratiating beat. Their interpretation will probably leave the competition at the starting post. Bottom slice is a good ballad entry with strong commercial possibilities.

Dinah Shore-Tony Martin: "If You Catch a Little Cold"-"Manhattan" (Victor). "Cold" is a catchy tune which Dinah Shore and Tony Martin deliver with a nice bounce. Team displays expert wax savvy and their apparent kick out of the lyric projects an unusual intimacy that gives platter a tremendous lift. On the bottom deck, the duo works over the old fave, "Manhattan." The late **Lorenz Hart's** brilliant lyric is the major selling point here.

Rosemary Clooney: "Find Me"-"I Only Saw Him Once" (Columbia). Rosemary Clooney is on a lovelorn kick on this coupling and the modulated melodies are nicely fashioned to her piping technique. "Find Me" has solid commercial values and **Stan Freeman's** vivid background harpsichording gives it added punch. Reverse is a whispery tune with less of a chance.

Jerry Lewis: "I Like Girls"-"Lay Somethin' On the Bar" (Capitol). Although comedian **Jerry Lewis** has conquered the screen, radio and TV, he's yet to make a dent in the platter market. These sides won't raise his wax stock. "Girls," is perfectly suited to his delayed adolescent styling but its appeal is limited. However, it does have a lilting tune which Lewis carries. Flipover is weak on novelty and melody.

Anne Shelton: "This Is the Time of the Year"-"Gone Five Minutes" (London). "Time of the Year," a rich ballad entry, shows possibilities of stepping out high on the jock and juke lists. It's a classy blending of words and music. Anne Shelton gives it a firstrate treatment via her lush piping. The reverse is so-so.

Bill Farrell: "Shrimp Boats"-"Cry" (M-G-M). As one of the two male vocalists who has gotten aboard "Shrimp Boats," (**Dick Beavers** etched it on Capitol), **Bill Farrell** looks like he'll give the gals, **Dolores Gray and Jo Stafford**, a merry chase. It's a lusty rendition with enough New Orleans Cajun quality to make it seem like the real thing. **George Bassman's** exciting arrangement and orch backing gives this spirited folk tune added zest. Farrell's too tricky baritoning on the reverse spoils "Cry."

Cy Coleman: "It Ain't Necessarily So"-"Lullaby of the Leaves" (Decca). Cy Coleman's initial pressing for Decca offers a good sampling of his impressionistic and imaginative keyboard - arranging techniques. His handling of the George Gershwin fave, "It Ain't Necessarily So," deviates too often from the tune's original rhythmic flow to make it more than just an esoteric interpretation. The mating is similarly handicapped.

Ames Bros. "Ting-A-Ling-A Jingle"-"Jolly Old Saint Nicholas" (Coral). In the overload of Christmas season ditties, "Ting-A-Ling-A Jingle" shines brightly and the Ames Bros.' slice should get it lots of seasonal plays. It's in the bouncy, novelty groove and its simple but cute lyric should catch on with the eggnog set. The Ames boys know how to get the most out of this sort of number. The flipover is too reminiscent of other tunes about the reindeer jockey to stand out in the competition.

Toni Arden: "Guess I'll Be Playin' the Field From Now On"-"When the World Was Young" (Columbia). "From Now On" is an ordinary ballad which never comes alive despite Toni Arden's pleasant piping. Her sentimental, slow tempoed flavoring meets the demands of the melody and the lyric but fails to lift it out of the run-of-the-mill calibre. Bottom slice has some unusual arranging and vocaling but slight popular potential.

Perry Como: "If Wishes Were Kisses"-"Here's to My Lady" (Victor). Perry Como waxes romantic on this coupling for moderate commercial returns. Como is right at home on "Kisses" but it lacks the spark to take it out of the pleasant grade. He gets a nice vocal assist from the **Fontane Sisters.** "Lady" is good for occasional jock and juke spins.

Lorry Raine: "Satisfied"-"Am I Blue" (Coral). Lorry Raine continues to impress on her Coral etchings. Gal knows the value of a lyric and makes every word count. "Satisfied" showcases this talent excellently. She projects an intimacy and warmth that seems to ooze out of the platter. It should get a fair ride on the jocks' turntables. "Blue" displays an okay change of pace.

Platter Pointers

Bing Crosby is in top form on "I Still See Elisa" (Decca) . . . **Mel Blanc** has a cute Yule novelty in "I Tant Wait Till Quithmuth" (Capitol) . . . **Mary Lou Williams** gets across an exciting rendition of "Handy Eyes" ("St. Louis Blues" retitled) on the Circle label . . . **Frank Sinatra's** rehash of the oldie "April in Paris" isn't up to his standard (Columbia) . . . **Owen Bradley** orch has a jolly rendition of "Uncle Mistletoe" (Coral) . . . **Margaret Whiting's** slice of "That's for Sure" is fair (Capitol) . . . **Dorothy Kirsten** does justice to **George Gershwin's** "Soon" (Columbia) . . . **The Continental** spoils "You Go to My Head" and "My Heart Sings" with his phoney romantic talking style on Capitol . . . **The Mellowmen** have a good version of "Laura Lee" (Coral) . . . **Janette Davis** is too cute on "I Swallowed the Gum, Mom!" (Columbia) . . . **Gisele MacKenzie** has a pleasant coupling of "Sweetheart" and "It's All Over But the Memories" (Capitol).

Standout folk, western, blues, rhythm, religious, polka, etc.: **Cliffie Stone,** "Tennessee Central" (Capitol) . . . **Joe Black,** "Tyree's Boogie" (Coral) . . . **Johnny Bond,** "Broke, Disgusted and Sad" (Columbia) . . . **Jess Willard,** "Turn That Gun Around" (Capitol) . . . **Gladys Bruce,** "The Right Kind of Feeling" (Coral).

Kenton's Troy Biz

Troy, Nov. 6

In his initial appearance at the R. P. I. Field House, Troy, N. Y., Oct. 30, Stan Kenton drew an estimated 3,000 payees at a $2.40 top. Kenton is currently concertizing with a 41-piece unit.

Carlyle Music chartered to print and publish musical and theatrical works in New York. Capital stock is 200 shares, no par value.

VARIETY 10 Best Sellers on Coin-Machines Week of Nov. 3

1. SIN (5) (Algonquin)	Four Aces / Eddy Howard	Victoria / Mercury
2. COLD, COLD HEART (7) (Acuff-R)	Tony Bennett	Columbia
3. BECAUSE OF YOU (14) (Broadcast)	Tony Bennett / Les Baxter	Columbia / Capitol
4. I GET IDEAS (13) (Hill-R)	Tony Martin	Victor
5. WORLD IS WAITING FOR THE SUNRISE (8) (Crawford)	Les Paul-Mary Ford	Capitol
6. AND SO TO SLEEP AGAIN (3) (Paxton)	Patti Page / Dick Haymes	Mercury / Decca
7. DOWN YONDER (5) (Southern)	Del Wood	Tennessee
8. SLOW POKE (1) (Ridgeway)	Champ Butler / Pee Wee King	Columbia / Victor
9. UNDECIDED (3) (Leeds)	Ames Bros.-Les Brown	Coral
10. TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher	Victor

Second Group

HEY, GOOD LOOKING (Acuff-R)	Frankie Lane-Jo Stafford	Col'bia
DOMINO (Pickwick)	Tony Martin	Victor
LOVELIEST NIGHT OF THE YEAR (14) (Robbins)	Mario Lanza	Victor
DETOUR (2) (Hill-R)	Patti Page	Mercury
TOO YOUNG (24) (Jefferson)	Nat "King" Cole / Richard Hayes	Capitol / Mercury
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
I WON'T CRY ANYMORE (United)	Tony Bennett	Columbia
COOL, COOL, COOL OF EVENING (Famous)	B. Crosby-J. Wyman / Dean Martin	Decca / Capitol
COME ON-A MY HOUSE (15) (Duchess)	Rosemary Clooney	Columbia
SHANGHAI (3) (Advanced)	Doris Day / Billy Williams Quartet	Columbia / MGM
WHISPERING (6) (Miller) (Fisher)	Les Paul	Capitol
SWEET VIOLETS (12) (Morris)	Dinah Shore	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

AGENCIES PREP 'BAND PACKAGES'

Decca Finalizes U Merger

In a move which will pave the way for Decca's entry into TV pix production, Decca prez, Milton R. Rackmil, finalized the diskery's merger with Universal Pictures last week by acquiring 271,900 shares of common stock in the film company. Buy, in addition to 32,500 warrants to purchase additional stock, makes Decca the largest single stockholder in Universal, topping the J. Arthur Rank holdings of 134,000 shares.

Television keynote of the deal was sounded by the recent announcement that Universal's subsid, United World Films, would henceforth make video pix exclusively. Decca currently has 51 distrib outlets, 16 of them wholly-owned, which will be geared to sell the TV pix as well as the regular wax merchandise.

Further details in Picture department.

ASCAP Testing New Payoff Proposal; Harbach Defends Top Writers on Bd.

After more than a year of discussions on a modified writer payoff plan, the American Society of Composers, Authors and Publishers is currently trying out a new distribution system aimed at mollifying membership squawks and, at the same time, meeting the required approval of the Department of Justice. Details of the new plan, devised by ASCAP attorney Herman Finkelstein, are being kept under wraps until additional tests are made, but it's understood that the Finkelstein blueprint calls for a modification of the seniority factor.

ASCAP prexy Otto A. Harbach briefly reported on the Finkelstein plan at ASCAP's general membership meeting last Friday at the Plaza Hotel, N. Y., where writers once again blew off steam over the distribution deal. Except for the usually super-heated verbiage from some oratorical cleffers, last week's conclave was generally peaceful.

Most of the fireworks were touched off after H. J. Lengsfelder, a writer active in the payoff discussions, was characterized as a "Hitler" in the floor discussion. Lengsfelder repudiated the characterization and said that he planned to give the Society's board of directors maximum cooperation.

Harbach Defends Board

Harbach defended the composition of ASCAP's board against critical remarks that it was loaded with upper-bracket writers. The prexy said that ASCAP execs wanted a more democratic spread in the board, but it was difficult to get qualified writers to run for office, since ASCAP board members serve without pay on time-consuming committee work. Currently, ASCAP committees perform most of the functions previously handled by the late John G. Paine, who was general manager.

Both Harbach and ASCAP's legal advisor, former Judge Ferdinand Pecora, stressed that any revised writer payoff system must meet with the okay of the Department of Justice under the antitrust consent decree. Pecora stated that any attempt to push through an ill-advised payoff system might affect ASCAP's standing in pending litigation on a number of fronts.

Concerning the Kefauver-Bryson Bill to amend the copyright law on jukebox royalties, Harbach stated that the writers and publishers still faced a hard fight in Congress. Harbach was encouraged, however, by the support given to the bill by the National Federation of Music Clubs, a strong network of clubs which has previously helped ASCAP in local and state legislative matters.

Riding the Trend

Riding with the current fad in southern states of displaying the Confederate flag on auto hoods, RCA Victor has reissued a Ziggy Talent waxing of the novelty tune, "Save That Confederate Money, Boys, the South Will Rise Again."

Sales of the disk are booming in the south, but Victor is taking payment only in Union coin.

Harbach Explains 60-20-20 Effect On ASCAP's Writers

At the New York membership meeting of the American Society of Composers, Authors and Publishers last week, prexy Otto A. Harbach gave a detailed breakdown of how the year-old 60-20-20 payoff system has been affecting the income of the Society's 2,000 writer-members. In the first payoff under the plan in October, 1950, 488 writers were promoted; 1,120 were demoted and 595 remained stationary.

In the last quarterly distribution in October of this year, 436 writers were promoted; 728 were demoted, and 946 remained stationary. The figures indicate a trend towards equilibrium, with writers gradually being bracketed on a steady income level, reflecting their performance ratings.

Fact that ASCAP writers are slowly finding their own level in the classification setup is one of the biggest arguments in the arsenal of the 60-20-20 proponents. While conceding that some inequities are still apparent in the income distribution, advocates of the current plan predict that in about seven years all writers will be paid off according to their just merits.

KING NAMES LAWRENCE AS MUSICAL DIRECTOR

Further augmenting its newly-formed pop department, King Records last week named orch leader Elliot Lawrence as over-all pop musical director. He'll work under Eli Oberstein, King's artist and repertoire chief.

Lawrence will continue to cut sides for the diskery and tour with his orch as well as direct King's pop musical activities. He's currently working on arrangements for Kay Armen's and Betty Clooney's forthcoming etchings. Lawrence's crew will be used to back the thrushes.

RCA's Philly Meet

RCA Victor is convening a sales meeting of its national field staff in Philadelphia next week to discuss fall-winter merchandising plans.

About 20 fieldmen will attend the sessions along with top Victor execs.

Lincoln Music Goes Back To Silver as Sole Owner

Through a mutual agreement Abner Silver has reacquired his sole ownership in Lincoln Music from Ed Kassner, British publisher, now residing in the U. S. Kassner took over the firm last year.

Fred Fisher Music will act as selling agent for Lincoln under the new setup. Formerly, Consolidated Music, in which Kassner and J. J. Robbins are partners, was selling agent.

SEE B.O. HYPO VIA MARQUEE LURES

In a move to bolster ballroom b.o., agency men are prepping orch packages of top names for one-niters and location dates. According to the band agencies, a solid coupling of marquee attractions seems to be the only way to win back the straying clientele.

Success of orch packages was proved during the past summer when Joe Glaser (ABC) pacted Louis Armstrong and Stan Kenton crews for a series of dates in the New England territory. The two-for-one deal racked up top grosses in each engagement and New England ballroom operator Charles Shribman has been repeatedly asking for similar dual attractions.

The agencies also have been watching the solid b.o. steadily being racked up by orchs and combos who have taken on co-headliners for concert dates. Such units as Billy Eckstine-George Shearing Quintet, Duke Ellington-Nat (King) Cole-Sarah Vaughan, and Jazz at the Philharmonic have been playing to sellout houses around the country. Bandmen claim that groups such as these would click in the ballroom and dancehall field as well.

Financial condition of the operators is being taken into consideration by the agencies prepping these units. They are offering the bands, in the package deal, at a lower guarantee and percentage than they get when they play singly. Only drawback, so far, has been in the reticence of some of the bands to share billing or to take the cut. Agencies have convinced most of their properties, however, that the plan is the shot-in-the-arm the band biz needs and they're beginning to accept the co-billing and short money.

Some of the package ideas currently being mulled by the agencies are Lionel Hampton-Benny Goodman Sextet; Les Brown-Ames Bros; and a revival of the previously successful Stan Kenton-Louis Armstrong unit. The Ralph Flanagan-Mills Bros. unit, currently playing concert dates, is also being considered for the dancehall-ballroom route.

Decca's 3-Mo. Net Down to $40,000

Reflecting a summer slump this year, Decca Records racked up a modest net of about $40,000 for the three months ending Sept. 30. Figure contrasts to the $140,000 netted by the diskery during the same period last year, when it had several hits riding at the same time.

Decca's financial take for the first nine months of this year presents a solid overall picture, with the net profit less than 15% off the pace of 1950, one of the best in Decca's history. Since the beginning of this year, Decca has netted earnings of $402,000 after provision of $414,000 for taxes calculated at the new rate. This compares with a net of $553,814, after $401,000 in taxes last year.

This year's earnings to date equal 52c per share on the 776,500 shares of outstanding stock, compared to last year's earning rate of 71c per share for the same period.

Decca Inks D.C. Cleric To One-Year Deal

Adding to its coverage of the religioso field, Decca Records has inked Reverend Kelsey (billed that way), of Washington D. C., to a one-year pact. Kelsey is head of a Washington, D. C., congregation which has been garnering sightseeing interest due to its colorful services.

Decca will wax vocal sides by Kelsey directly in the congregation's church.

Ballroom Op Conclave in Chi to Draw Bead on BMI in 3-Yr. Licensing Feud

Chicago, Nov. 6.

National Ballroom Operators Assn will draw its yearly bead on Broadcast Music, Inc., this week as the terpsalace operators gather for their annual convene at the LaSalle Hotel. Battle between the two outfits, which is approaching the three-year mark, has been at a stalemate up to this point, but little hope for resolve is expected out of the current NBOA meeting.

BMI, which has sought licensing recognition from NBOA, has quietly been pulling in fees from member promoters, but hasn't received recognition from the NBOA. Likewise, BMI has fought back by passively refusing to recognize the NBOA, claiming its alleged sub-rosa tactics on business sessions, receipts, and membership undermines any hope of patching up its running feud. Ballroom outfit, in a closed session tomorrow (7) under Tom Archer, midwest promoter, will shake out its year's accumulation of beefs against the licensing orgs, both BMI and ASCAP.

Federal 20% cabaret tax which Congress extended to ballrooms during World War II and which was subsequently forgotten in post-war excitement, was recently abolished by Congress after a fight by NBOA legal counsels, and is currently awaiting final signature by President Truman. Ops will get a recapping on the amendment by NBOA attorney Tom Roberts.

Name Band Report Cards

An additional source of optimism for the promoters is the mild success of its name band reporting charts, which next month will be going into their second year. Monthly reports, which evaluate biz at individual locations on each orchster, have given operators a reported semblance of pre-purchase info, although the charts are taken lightly by both bookers and orch leaders. Many wet-blanket the reports as not providing accurate dope other than as a peremptory check on such categories as "made-money," "lost-money," or "broke even." Trade sources claim factors such as weather, the individual promoter's exploitation prowess, and the countless other reasons behind good biz and sluggish biz, rule out serious consideration of the charts.

Because an orchestra chalks up a series of black marks on the NBOA records, it no way influences percentages or salary, bookers assert; nor, in most cases, do bad report cards influence future bookings, agencies claim, since a band may lose money on one date, and on the next dent percentage—with the effect being that the orch's potentialities remain intact. In many cases the top echelon of name orchs have been in the "untouchable" class in several spots, with ultimately little damage to future dates.

Although NBOA members are generally pleased with first year results, since it does provide an accurate business check, certain alterations on the reports are expected.

Additional subjects on the agenda will be co-op band buying, promotion problems and booking problems.

SPA Alerts Pubs On Excessive Agent Disk Fee

Stemming from its current audit of publishers' books, Songwriters Protective Assn. has been alerting pubs on minor irregularities in their handling of disk royalties. According to SPA, some of the publishers have been deducting 3½% of the gross receipts from mechanical uses as the licensing agent's fee in violation of the SPA 1947 agreement providing for a licensing agent's fee not in excess of the 2½%.

SPA has informed its members that they are entitled to a rebate from the publishers in cases where the 3½% deduction has been made.

Diskers Stress Few Solid Tunes For Xmas Push

Despite the flood of new Christmas tunes put into circulation this season, the major diskeries have cut back sharply on the number of Xmas releases. Departing from their previous practice of waxing virtually every Xmas entry, the diskers are currently concentrating on a few solid numbers apiece.

As a result, some 50 new Xmas numbers now making the rounds are getting only scattered coverage, with some of the tunes getting only one or two wax versions. Most of the publishers are pushing novelty material in the hope of breaking through with another "Rudolph the Red-Nosed Reindeer" click, but the diskers are wary of making investments on such long-shot gambles. In the past, few such novelties have stepped out to warrant taking the odds.

As in previous years, the diskers expect such standards as Irving Berlin's "White Christmas" to get most of the market play. Such other proven items as "Winter Wonderland" and "Christmas in Killarney" are also being pushed on wax this season along with the established novelties as "Rudolph," "Frosty the Snow Man" and the Spikes Jones slice of "All I Want for Christmas Is Two Front Teeth."

DETAIL DAVID KAPP'S 60G DECCA SETTLEMENT

Dave Kapp, former Decca vice-prexy over artists and repertory, received a $60,000 settlement on his contract when he exited the company several months ago, according to official company figures. Kapp was receiving $52,000 annually under his Decca pact which was due to expire at the end of 1953.

Decca is paying off Kapp in installments, with the latter having received $12,000 in August. Two payments of $25,000 each are due to be made at the beginning of 1952 and 1953 to make up the $60,000 total. Spread of the payments over three years will reduce the tax bite for Kapp.

Several disk companies and music publishers have reportedly been talking to Kapp on an executive spot.

Eckstine Big in Canada

Regina, Sask., Nov. 6.

The Eckstine-Shearing package drew better than 2,000 customers at $2.50 and $2.25 in the armory here Oct. 26.

Even marked the initial promotional venture of two Regina youngsters, Henry Doody and Oscar Abdoulah.

Anderson to Baton K.C. Symph in Army Uniform

Kansas City, Nov. 6.

Composer Leroy Anderson will conduct the opening pop concert of the Kansas City Philharmonic Orchestra Sunday (11) afternoon. Conductor Hans Schwieger had scheduled three Anderson compositions, "Fiddle Faddle," "Jazz Pizzicato" and "Sleigh Ride," for the concert before it was learned that Anderson was stationed at nearby Fort Riley, Kans.

Schwieger and Dick Wangerin, orchestra manager, arranged for the Anderson appearance, with the composer, a captain conducting in Army uniform.

Kid Song Characters Used as Peg By Stores for Xmas Trade Push

Major department stores and mail order houses are increasingly latching on to kiddie song characters this year for promotional drives geared to the Christmas trade. In some cases the characters have been created by the retailers themselves with publishers picking up the rights and cashing in on the accessory exploitation.

Macy's, N. Y., which initiated a promotion last Easter around the "Sonny The Bunny" tune, is following up this Christmas with a "Poppy The Puppy" novelty. Tune will be given a major hypo in all of Macy's store via a flock of juve items framed around the "Poppy" character. "Poppy," incidentally, was written by Tom Johnston, Macy's merchandising vice-prexy, who also cliffed "Sonny The Bunny." Gene Autry is tieing into the Macy promotion of "Poppy" via a Columbia Records disk of the number.

Sears, Roebuck will pitch up the "Frosty The Snow Man" tune as its special promotional character for Christmas. Mail order house is giving "Frosty" a page one billing on its Xmas catalog in addition to devoting 14 pages to kiddie items derived from the tune.

Marshall Field, in Chicago will continue to exploit its "Uncle Mistletoe" creation and is currently dickering with department stores in the east to handle the "Mistletoe" products. Originally a puppet character wholly controlled by the Field company, "Mistletoe" was recently made into a pop tune.

"Rudolph The Red-Nosed Reindeer" will again be the peg for a large-scale promotion by the Country Club Plaza, Kansas City shopping area. In a cooperative deal, the stores in the Plaza have built a luminous 10-foot high reindeer character in the center of the locale. Commercial planes in that territory are now being re-routed so fly over the reindeer at night so that passengers can glimpse the spectacle.

Vogel Opens Push For Hosp Kiddies

Music publisher Jerry Vogel has launched his annual Thanksgiving fund-raising campaign for the Jerry Vogel Foundation, a 28-year-old charitable organization devoted to distribution of gifts to hospitalized children.

The foundation disbursed over $6,000 last year.

Cap Shifts Dick Jones, Longhair Chief, to N.Y. In Eastern Buildup

In line with its eastern expansion policy, Capitol Records is shifting Dick Jones, artist and repertoire head of the classical division, from its Coast headquarters to New York this week. Move is aimed at bringing Jones in closer touch with the classical artists who use Gotham as a base of operations.

After he establishes the classical division here, Jones expects he'll be able to make more frequent hops to Europe in search of material and artists.

Jones, who has been with the diskery for three years, will also work in association with Dave Cavanaugh, eastern pop artist and repertoire chief.

Marcane Terpery, Cleve., Shuttered by Poor B.O.

Cleveland, Nov. 6.

Marcane Ballroom has yanked down its shutters after two years of operation by Marty Caine, head of Cleveland Ballroom Co., which is filing voluntary petition in bankruptcy. Bushwacked by poor business and other troubles, the dance hall went into the red for about $35,000, it was estimated by Caine who returned to the talent-booking biz as office manager of the Frank Sennes Agency here.

Although it had been playing touring name bands, attendances at the terp spot were off from 25 to 60%, admitted the operator who had been feuding with building owner. Bone of contention was the lack of proper heating equipment, Caine said. One of the stockholders in dissolving corporation is Bill Veeck, former chief of Cleveland Indians baseball team, who recently bought the St. Louis ball club.

Larry Fotine orch set into Frank Dailey's Meadowbrook, Cedar Grove, N. J., Nov. 16, for four weeks.

Add Van Heusen, McHugh To London Variety Club Show; Hope Also Likely

London, Nov. 6.

Additional names are now being confirmed for the Royal gala show at the London Coliseum next month honor staged under the auspices of the local Variety Club (Tent 36) to aid of the National Playing Fields Assn.

In addition to Frank Sinatra and Dorothy Dandridge, who were previously announced, it is understood that Jimmy Van Heusen and Jimmy McHugh will be joining the U. S. party travelling from Hollywood to London. They will take part in a joint piano accompaniment for noted international vocalists.

Bob Hope, who allocated his entire earnings from his Prince of Wales vaude stint earlier this year to the Playing Fields cause, will make the journey if his current commitments permit. Other Hollywood names will be announced within the next two weeks.

One of the star presentations from the London theatre will be a performance by the Sadlers Wells Ballet Company, who will be featured in a short dance scene. Show is being produced by Alec Shanks.

30G Suit Vs. Steel Pier Dismissed in A. C. Court

Atlantic City, Nov. 6.

A $30,000 damage suit against the Abel Holding Co., owners and operators of Steel Pier, was dismissed by Judge Elmer B. Woods in Superior Court here last week as trial was completed.

Action was brought by Mr. and Mrs. Frank Daugherty for injuries allegedly received by the latter in July, 1950, when she fell while using a stairway leading to the Music Hall on the pier.

New M-G-M Newark Distrib

M-G-M Records has appointed Sidney Koenig of the All-State Distributors as its sales rep in the Newark area.

Koenig replaces Zenith of Orange, N. J.

Best British Sheet Sellers

(Week ending Oct. 27)

London, Oct. 29.

Too Young	Sun
Because of You	Dash
Tulips and Heather	Fields
Sweet Violets	Morris
My Truly Truly Fair	Dash
I Love Sunshine	New World
Loveliest Night Year	F.D.&H.
Beggar In Love	Cinephonic
My Liberty Belle	Dash
Too Late Now	New World
Longing for You	Sterling
Shanghai	Connelly

Second 12

Unless	F.D.&H.
Chr'st'ph'r Col'mb's	Connelly
Be My Love	F.D.&H.
Ivory Rag	Macmelodies
Kentucky Waltz	Southern
No Boat Like Rowboat	Bourne
Lullaby of Broadway	Feldman
Vanity	Sun
With These Hands	Kassner
How Can I Leave You	Fields
I Apologize	Victoria
Love's Roundabout	Cinephonic

LAUD EDITORIAL ON 'GOOD TASTE' MUSIC

Troy, N. Y.

Editor, VARIETY:

My compliments on your fine editorial, "Good Taste," which was in the best of taste and so very much needed right now. A great percentage of my audience consists of adolescents who are at a very impressionable age, and far be it for me to allow some double-meaning song lyric or its interpretation to give them a dangerous impression.

We all know that the real quality songs down through the years have been as untarnished as the manuscript paper on which they were written. The truly great songwriters and recording artists recreate romantic notions as they really are and should be—clean and good.

If all publications and their editors were as "good taste" conscious as you are, mothers and fathers would have fewer worries today. Thank you for that editorial, and again my compliments.

Paul Flanagan,
Station WTRY.

Fringer Lauds Editorial

Ridgefield, N. J.

Editor, VARIETY:

I have often felt, as I read each week's issue of VARIETY, that here are gems of wisdom—and good sense—that should have the opportunity to be read by many more than those in the entertainment world or on its fringes—as I am.

Your editorial "Good Taste" points up an opinion I have heard many people—the listeners and the viewers—express in the past months. I hope it has a salutary effect on those who can correct conditions that might well ruin an important and essential industry, one that has contributed much to making our country great.

Joseph S. Floyd.

Jocks, Jukes and Disks

By MIKE GROSS

Andrews Sisters: "The Three Bells"-"The Windmill Song" (Decca). "Bells," a sentimental French item which Edith Piaf first popularized in her native lingo, gets a sock American adaptation by the Andrews gals. Its charming melody and poignant lyric should make it a disclick natural. The Andrews Sisters are in top form here and **Gordon Jenkins'** orch and chorus help project mood. **Sammy Kaye's** slice of "Bells" for Columbia, however, is overly schmaltzy. On the Decca flip, the Andrews Sisters dish out some pleasant harmonizing on another Gallic import.

Four Knights: "Charmaine"-"Cry" (Capitol). The Four Knights, septan quartet, are due for hefty jock and juke returns via this standout coupling. "Charmaine," an oldie getting a comeback push with a flock of waxings, is sold by the Knights with an ingratiating beat. Their interpretation will probably leave the competition at the starting post. Bottom slice is a good ballad entry with strong commercial possibilities.

Dinah Shore-Tony Martin: "If You Catch a Little Cold"-"Manhattan" (Victor). "Cold" is a catchy tune which Dinah Shore and Tony Martin deliver with a nice bounce. Team displays expert wax savvy and their apparent kick out of the lyric projects an unusual intimacy that gives platter a tremendous lift. On the bottom deck, the duo works over the old fave, "Manhattan." The late **Lorenz Hart's** brilliant lyric is the major selling point here.

Rosemary Clooney: "Find Me"-"I Only Saw Him Once" (Columbia). Rosemary Clooney is on a lovelorn kick on this coupling and the modulated melodies are nicely fashioned to her piping technique. "Find Me" has solid commercial values and **Stan Freeman's** vivid background harpsichording gives it added punch. Reverse is a whispery tune with less of a chance.

Jerry Lewis: "I Like Girls"-"Lay Somethin' On the Bar" (Capitol). Although comedian **Jerry Lewis** has conquered the screen, radio and TV, he's yet to make a dent in the platter market. These sides won't raise his wax stock. "Girls," is perfectly suited to his delayed adolescent styling but its appeal is limited. However, it does have a lilting tune which Lewis carries. Flipover is weak on novelty and melody.

Anne Shelton: "This Is the Time of the Year"-"Gone Five Minutes" (London). "Time of the Year," a rich ballad entry, shows possibilities of stepping out high on the jock and juke lists. It's a classy blending of words and music. Anne Shelton gives it a firstrate treatment via her lush piping. The reverse is so-so.

Bill Farrell: "Shrimp Boats"-"Cry" (M-G-M). As one of the two male vocalists who has gotten aboard "Shrimp Boats," (**Dick Beavers** etched it on Capitol), **Bill Farrell** looks like he'll give the gals, **Dolores Gray and Jo Stafford**, a merry chase. It's a lusty rendition with enough New Orleans Cajun quality to make it seem like the real thing. **George Bassman's** exciting arrangement and orch backing gives this spirited folk tune added zest. Farrell's too tricky baritoning on the reverse spoils "Cry."

Cy Coleman: "It Ain't Necessarily So"-"Lullaby of the Leaves" (Decca). Cy Coleman's initial pressing for Decca offers a good sampling of his impressionistic and imaginative keyboard - arranging techniques. His handling of the George Gershwin fave, "It Ain't Necessarily So," deviates too often from the tune's original rhythmic flow to make it more than just an esoteric interpretation. The mating is similarly handicapped.

Ames Bros. "Ting-A-Ling-A Jingle"-"Jolly Old Saint Nicholas" (Coral). In the overload of Christmas season ditties, "Ting-A-Ling-A Jingle" shines brightly and the Ames Bros.' slice should get it lots of seasonal plays. It's in the bouncy, novelty groove and its simple but cute lyric should catch on with the eggnog set. The Ames boys know how to get the most out of this sort of number. The flipover is too reminiscent of other tunes about the reindeer jockey to stand out in the competition.

Toni Arden: "Guess I'll Be Playin' the Field From Now On"-"When the World Was Young" (Columbia). "From Now On" is an ordinary ballad which never comes alive despite Toni Arden's pleasant piping. Her sentimental, slow tempoed flavoring meets the demands of the melody and the lyric but fails to lift it out of the run-of-the-mill calibre. Bottom slice has some unusual arranging and vocaling but slight popular potential.

Perry Como: "If Wishes Were Kisses"-"Here's to My Lady" (Victor). Perry Como waxes romantic on this coupling for moderate commercial returns. Como is right at home on "Kisses" but it lacks the spark to take it out of the pleasant grade. He gets a nice vocal assist from the **Fontane Sisters**. "Lady" is good for occasional jock and juke spins.

Lorry Raine: "Satisfied"-"Am I Blue" (Coral). Lorry Raine continues to impress on her Coral etchings. Gal knows the value of a lyric and makes every word count. "Satisfied" showcases this talent excellently. She projects an intimacy and warmth that seems to ooze out of the platter. It should get a fair ride on the jocks' turntables. "Blue" displays an okay change of pace.

Platter Pointers

Bing Crosby is in top form on "I Still See Elisa" (Decca) . . . **Mel Blanc** has a cute Yule novelty in "I Tant Wait Till Quithmuth" (Capitol) . . . **Mary Lou Williams** gets across an exciting rendition of "Handy Eyes" ("St. Louis Blues" retitled) on the Circle label . . . **Frank Sinatra's** rehash of the oldie "April in Paris" isn't up to his standard (Columbia) . . . **Owen Bradley** orch has a jolly rendition of "Uncle Mistletoe" (Coral) . . . **Margaret Whiting's** slice of "That's for Sure" is fair (Capitol) . . . **Dorothy Kirsten** does justice to **George Gershwin's** "Soon" (Columbia) . . . **The Continental** spoils "You Go to My Head" and "My Heart Sings" with his phoney romantic talking style on Capitol . . . **The Mellowmen** have a good version of "Laura Lee" (Coral) . . . **Janette Davis** is too cute on "I Swallowed the Gum, Mom!" (Columbia) . . . **Gisele MacKenzie** has a pleasant coupling of "Sweetheart" and "It's All Over But the Memories" (Capitol).

Standout folk, western, blues, rhythm, religious, polka, etc.: **Cliffie Stone, "Tennessee Central"** (Capitol) . . . **Joe Black, "Tyree's Boogie"** (Coral) . . . **Johnny Bond, "Broke, Disgusted and Sad"** (Columbia) . . . **Jess Willard, "Turn That Gun Around"** (Capitol) . . . **Gladys Bruce, "The Right Kind of Feeling"** (Coral).

Kenton's Troy Biz

Troy, Nov. 6

In his initial appearance at the R. P. I. Field House, Troy, N. Y., Oct. 30, Stan Kenton drew an estimated 3,000 payees at a $2.40 top. Kenton is currently concertizing with a 41-piece unit.

Carlyle Music chartered to print and publish musical and theatrical works in New York. Capital stock is 200 shares, no par value.

VARIETY 10 Best Sellers on Coin-Machines Week of Nov. 3

1. SIN (5) (Algonquin)	Four Aces / Eddy Howard	Victoria / Mercury
2. COLD, COLD HEART (7) (Acuff-R)	Tony Bennett	Columbia
3. BECAUSE OF YOU (14) (Broadcast)	Tony Bennett / Les Baxter	Columbia / Capitol
4. I GET IDEAS (13) (Hill-R)	Tony Martin	Victor
5. WORLD IS WAITING FOR THE SUNRISE (8) (Crawford)	Les Paul-Mary Ford	Capitol
6. AND SO TO SLEEP AGAIN (3) (Paxton)	Patti Page / Dick Haymes	Mercury / Decca
7. DOWN YONDER (5) (Southern)	Del Wood / Champ Butler	Tennessee / Columbia
8. SLOW POKE (1) (Ridgeway)	Pee Wee King	Victor
9. UNDECIDED (3) (Leeds)	Ames Bros. Les Brown	Coral
10. TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher	Victor

Second Group

HEY, GOOD LOOKING (Acuff-R)	Frankie Lane-Jo Stafford	Col'bia
DOMINO (Pickwick)	Tony Martin	Victor
LOVELIEST NIGHT OF THE YEAR (14) (Robbins)	Mario Lanza	Victor
DETOUR (2) (Hill-R)	Patti Page	Mercury
TOO YOUNG (24) (Jefferson)	Nat "King" Cole / Richard Hayes	Capitol / Mercury
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
I WON'T CRY ANYMORE (United)	Tony Bennett	Columbia
COOL, COOL, COOL OF EVENING (Famous)	B. Crosby-J. Wyman / Dean Martin	Decca / Capitol
COME ON-A MY HOUSE (15) (Duchess)	Rosemary Clooney	Columbia
SHANGHAI (3) (Advanced)	Doris Day / Billy Williams Quartet	Columbia / MGM
WHISPERING (6) (Miller) (Fisher)	Les Paul	Capitol
SWEET VIOLETS (12) (Morris)	Dinah Shore	Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10)

AGENCIES PREP 'BAND PACKAGES'

Decca Finalizes U Merger

In a move which will pave the way for Decca's entry into TV pix production, Decca prez, Milton R. Rackmil, finalized the diskery's merger with Universal Pictures last week by acquiring 271,900 shares of common stock in the film company. Buy, in addition to 32,500 warrants to purchase additional stock, makes Decca the largest single stockholder in Universal, topping the J. Arthur Rank holdings of 134,000 shares.

Television keynote of the deal was sounded by the recent announcement that Universal's subsid, United World Films, would henceforth make video pix exclusively. Decca currently has 51 distrib outlets, 16 of them wholly-owned, which will be geared to sell the TV pix as well as the regular wax merchandise.

Further details in Picture department.

ASCAP Testing New Payoff Proposal; Harbach Defends Top Writers on Bd.

After more than a year of discussions on a modified writer payoff plan, the American Society of Composers, Authors and Publishers is currently trying out a new distribution system aimed at mollifying membership squawks and, at the same time, meeting the required approval of the Department of Justice. Details of the new plan, devised by ASCAP attorney Herman Finkelstein, are being kept under wraps until additional tests are made, but it's understood that the Finkelstein blueprint calls for a modification of the seniority factor.

ASCAP prexy Otto A. Harbach briefly reported on the Finkelstein plan at ASCAP's general membership meeting last Friday at the Plaza Hotel, N. Y., where writers once again blew off steam over the distribution deal. Except for the usually super-heated verbiage from some oratorical cleffers, last week's conclave was generally peaceful.

Most of the fireworks were touched off after H. J. Lengsfelder, a writer active in the payoff discussions, was characterized as a "Hitler" in the floor discussion. Lengsfelder repudiated the characterization and said that he planned to give the Society's board of directors maximum cooperation.

Harbach Defends Board

Harbach defended the composition of ASCAP's board against critical remarks that it was loaded with upper-bracket writers. The prexy said that ASCAP execs wanted a more democratic spread in the board, but it was difficult to get qualified writers to run for office, since ASCAP board members serve without pay on time-consuming committee work. Currently, ASCAP committees perform most of the functions previously handled by the late John G. Paine, who was general manager.

Both Harbach and ASCAP's legal advisor, former Judge Ferdinand Pecora, stressed that any revised writer payoff system must meet with the okay of the Department of Justice under the antitrust consent decree. Pecora stated that any attempt to push through an ill-advised payoff system might affect ASCAP's standing in pending litigation on a number of fronts.

Concerning the Kefauver-Bryson Bill to amend the copyright law on jukebox royalties, Harbach stated that the writers and publishers still faced a hard fight in Congress. Harbach was encouraged, however, by the support given to the bill by the National Federation of Music Clubs, a strong network of clubs, which has previously helped ASCAP in local and state legislative matters.

Riding the Trend

Riding with the current fad in southern states of displaying the Confederate flag on auto hoods, RCA Victor has reissued a Ziggy Talent waxing of the novelty tune, "Save That Confederate Money, Boys, the South Will Rise Again."

Sales of the disk are booming in the south, but Victor is taking payment only in Union coin.

Harbach Explains 60-20-20 Effect On ASCAP's Writers

At the New York membership meeting of the American Society of Composers, Authors and Publishers last week, prexy Otto A. Harbach gave a detailed breakdown of how the year-old 60-20-20 payoff system has been affecting the income of the Society's 2,000 writer-members. In the first payoff under the plan in October, 1950, 488 writers were promoted; 1,120 were demoted and 595 remained stationary.

In the last quarterly distribution in October of this year, 436 writers were promoted; 728 were demoted, and 946 remained stationary. The figures indicate a trend towards equilibrium, with writers gradually being bracketed on a steady income level, reflecting their performance ratings.

Fact that ASCAP writers are slowly finding their own level in the classification setup is one of the biggest arguments in the arsenal of the 60-20-20 proponents. While conceding that some inequities are still apparent in the income distribution, advocates of the current plan predict that in about seven years all writers will be paid off according to their just merits.

KING NAMES LAWRENCE AS MUSICAL DIRECTOR

Further augmenting its newly-formed pop department, King Records last week named orch leader Elliot Lawrence as over-all pop musical director. He'll work under Eli Oberstein, King's artist and repertoire chief.

Lawrence will continue to cut sides for the diskery and tour with his orch as well as direct King's pop musical activities. He's currently working on arrangements for Kay Armen's and Betty Clooney's forthcoming etchings. Lawrence's crew will be used to back the thrushes.

RCA's Philly Meet

RCA Victor is convening a sales meeting of its national field staff in Philadelphia next week to discuss fall-winter merchandising plans.

About 20 fieldmen will attend the sessions along with top Victor execs.

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SEE B.O. HYPO VIA MARQUEE LURES

In a move to bolster ballroom b.o., agency men are prepping orch packages of top names for one-niters and location dates. According to the band agencies, a solid coupling of marquee attractions seems to be the only way to win back the straying clientele.

Success of orch packages was proved during the past summer when Joe Glaser (ABC) pacted Louis Armstrong and Stan Kenton crews for a series of dates in the New England territory. The two-for-one deal racked up top grosses in each engagement and New England ballroom operator Charles Shribman has been repeatedly asking for similar dual attractions.

The agencies also have been watching the solid b.o. steadily being racked up by orchs and combos who have taken on co-headliners for concert dates. Such units as Billy Eckstine-George Shearing Quintet; Duke Ellington-Nat (King) Cole-Sarah Vaughan; and Jazz at the Philharmonic have been playing to sellout houses around the country. Bandmen claim that groups such as these would click in the ballroom and dancehall field as well.

Financial condition of the operators is being taken into consideration by the agencies prepping these units. They are offering the bands, in the package deal, at a lower guarantee and percentage than they get when they play singly. Only drawback, so far, has been in the reticence of some of the bands to share billing or to take the cut. Agencies have convinced most of their properties, however, that the plan is the shot-in-the-arm the band biz needs and they're beginning to accept the co-billing and short money.

Some of the package ideas currently being mulled by the agencies are Lionel Hampton-Benny Goodman Sextet; Les Brown-Ames Bros; and a revival of the previously successful Stan Kenton-Louis Armstrong unit. The Ralph Flanagan-Mills Bros. unit, currently playing concert dates, is also being considered for the dancehall-ballroom route.

Decca's 3-Mo. Net Down to $40,000

Reflecting a summer slump this year, Decca Records racked up a modest net of about $40,000 for the three months ending Sept. 30. Figure contrasts to the $140,000 netted by the diskery during the same period last year, when it had several hits riding at the same time.

Decca's financial take for the first nine months of this year presents a solid overall picture, with the net profit less than 15% off the pace of 1950, one of the best in Decca's history. Since the beginning of this year, Decca has netted earnings of $402,000 after provision of $414,000 for taxes calculated at the new rate. This compares with a net of $553,814, after $401,000 in taxes last year.

This year's earnings to date equal 52c per share on the 776,500 shares of outstanding stock, compared to last year's earning rate of 71c per share for the same period.

Decca Inks D.C. Cleric To One-Year Deal

Adding to its coverage of the religioso field, Decca Records has inked Reverend Kelsey (billed that way), of Washington D. C., to a one-year pact. Kelsey is head of a Washington, D. C., congregation which has been garnering sightseeing interest due to its colorful services.

Decca will wax vocal sides by Kelsey directly in the congregation's church.

Ballroom Op Conclave in Chi to Draw Bead on BMI in 3-Yr. Licensing Feud

Chicago, Nov. 6.

National Ballroom Operators Assn. will draw its yearly bead on Broadcast Music, Inc., this week as the terpsiacle operators gather for their annual convene at the La-Salle Hotel. Battle between the two outfits, which is approaching the three-year mark, has been at a stalemate up to this point, but little hope for resolve is expected out of the current NBOA meeting.

BMI, which has sought licensing recognition from NBOA, has quietly been pulling in fees from member promoters, but hasn't received recognition from the NBOA. Likewise, BMI has fought back by passively refusing to recognize the NBOA, claiming its alleged subrosa tactics on business sessions, receipts, and membership undermines any hope of patching up its running feud. Ballroom outfit, in a closed session tomorrow (7) under Tom Archer, midwest promoter, will shake out its year's accumulation of beefs against the licensing orgs, both BMI and ASCAP.

Federal 20% cabaret tax, which Congress extended to ballrooms during World War II and which was subsequently forgotten in post-war excitement, was recently abolished by Congress after a fight by NBOA legal counsels, and is currently awaiting final signature by President Truman. Ops will get a recapping on the amendment by NBOA attorney Tom Roberts.

Name Band Report Cards

An additional source of optimism for the promoters is the mild success of its name band reporting charts, which next month will be going into their second year. Monthly reports, which evaluate biz at individual locations on each orchster, have given operators a reported semblance of pre-purchase info, although the charts are taken lightly by both bookers and orch leaders. Many wet-blanket the reports as not providing accurate dope other than as a peremptory check on such categories as "made-money," "lost-money," or "broke even." Trade sources claim factors such as weather, the individual promoter's exploitation prowess, and the countless other reasons behind good biz and sluggish biz, rule out serious consideration of the charts.

Because an orchestra chalks up a series of black marks on the NBOA records, it no way influences percentages or salary, bookers assert, nor, in most cases, do bad report cards influence future bookings, agencies claim, since a band may lose money on one date, and on the next dent percentage—with the effect being that the orch's potentialities remain intact. In many cases the top echelon of name orchs have been in the "untouchable" class in several spots, with ultimately little damage to future dates.

Although NBOA members are generally pleased with first year results, since it does provide an accurate business check, certain alterations on the reports are expected.

Additional subjects on the agenda will be co-op band buying, promotion problems and booking problems.

SPA Alerts Pubs On Excessive Agent Disk Fee

Stemming from its current audit of publishers' books, Songwriters Protective Assn. has been alerting pubs on minor irregularities in their handling of disk royalties. According to SPA, some of the publishers have been deducting 3½% of the gross receipts from mechanical uses as the licensing agent's fee in violation of the SPA 1947 agreement providing for a licensing agent's fee not in excess of the 2½%.

SPA has informed its members that they are entitled to a rebate from the publishers in cases where the 3½% deduction has been made.

Diskers Stress Few Solid Tunes For Xmas Push

Despite the flood of new Christmas tunes put into circulation this season, the major diskeries have cut back sharply on the number of Xmas releases. Departing from their previous practice of waxing virtually every Xmas entry, the diskers are currently concentrating on a few solid numbers apiece.

As a result, some 50 new Xmas numbers now making the rounds are getting only scattered coverage, with some of the tunes getting only one or two wax versions. Most of the publishers are pushing novelty material in the hope of breaking through with another "Rudolph the Red-Rosed Reindeer" click, but the diskers are wary of making investments on such long-shot gambles. In the past, few such novelties have stepped out to warrant taking the odds.

As in previous years, the diskers expect such standards as Irving Berlin's "White Christmas" to get most of the market play. Such other proven items as "Winter Wonderland" and "Christmas in Killarney" are also being pushed on wax this season along with the established novelties as "Rudolph," "Frosty the Snow Man" and the Spikes Jones slice of "All I Want for Christmas Is Two Front Teeth."

DETAIL DAVID KAPP'S 60G DECCA SETTLEMENT

Dave Kapp, former Decca vice-prexy over artists and repertory, received a $60,000 settlement on his contract when he exited the company several months ago, according to official company figures. Kapp was receiving $52,000 annually under his Decca pact, which was due to expire at the end of 1953.

Decca is paying off Kapp in installments, with the latter having received $12,000 in August. Two payments of $25,000 each are due to be made at the beginning of 1952 and 1953 to make up the $60,000 total. Spread of the payments over three years will reduce the tax bite for Kapp.

Several disk companies and music publishers have reportedly been talking to Kapp on an executive spot.

Eckstine Big in Canada

Regina, Sask., Nov. 6.

The Eckstine-Shearing package drew better than 2,000 customers at $2.50 and $2.25 in the armory here Oct. 26.

Even marked the initial promotional venture of two Regina youngsters, Henry Doody and Oscar Abdoulah.

Anderson to Baton K.C. Symph in Army Uniform

Kansas City, Nov. 6.

Composer Leroy Anderson will conduct the opening pop concert of the Kansas City Philharmonic Orchestra Sunday (11) afternoon. Conductor Hans Schwieger had scheduled three Anderson compositions, "Fiddle Faddle," "Jazz Pizzicato" and "Sleigh Ride," for the concert before it was learned that Anderson was stationed at nearby Fort Riley, Kans.

Schwieger and Dick Wangerin, orchestra manager, arranged for the Anderson appearance, with the composer, a captain conducting in Army uniform.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING NOV. 3

This compilation is designed to indicate those records rating in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regi valiu

Pos. this wk.	Pos. last wk.	No. weeks in lge	Artist	Label	Song	EAST: N.Y. Paul Brenner—WAAT	Boston Bill Stewart—WHDH	Phil. Bud Brees—WPEN	Albany Paul Flanagan—WTRY	Balti-more Buddy Deane—WITH	Rome Lou Barile—WKAL	Lewis-ton Bob Perry—WLAW	Hart-ford Ron Miller—WTHC	D.C. Jerry Strong—WMAL	Worc'st'r John Woods—WTAG	Sch'ec-tady Karle Pudney—WGY	Roch-ester Mort Neubaum—WRAM	SOUTH: Miami Bob Lyon—WVFB	K.C. Jim Lantz—KCMO	San Ant'o Bob Jenkins—KONO	Nor-folk Roger Clark—WNOR	St. L. Frank Brewer—KXLW	Memphis Hal Benson—WMPS	Ind. Easy Gwynn—WIBC	Atlanta Bill Lowery—WGST	MIDWEST: Mil-w'kee Paul Bartell—WFOX	Minneap. Merle Edwards—WMIN	Chi. Paul Irving—WEDC	Dearborn Robin Seymour—WKNH	Pitts Phil Zinkand—WWSW	FAR WEST: L. A. Al Jarvis—KLAC	Tulsa Bob Anthony—KEMO	Denver Ray Perkins—KFEL	Albu-q'que Jerry Nesler—KGGM	Des M'nes Don Jech—KRNT	TOTAL POINTS
1	1	19	Tony Bennett	Columbia	Because of You	1				2	1	3		1	1	2	2	1	1		9		1	2	1	5		3	3	1					3	166
2	3	8	Eddy Howard	Mercury	Sin	2			2	1			1				1	5	2	7	1			6	2	1	2			5	1	4	4		7	144
3	2	14	Tony Bennett	Columbia	Cold, Cold Heart				1	8	2			2	2	3		10	3	8	6	4		8	8	3	9			7	3	7	1		2	122
4	7	5	Ames Bros.-Les Brown	Coral	Undecided		2	8				2	3	8	7	7			4		6	1		9	3	2	4		6		5				1	109
5	4	12	Les Paul-Mary Ford	Capitol	World Waiting for Sunrise		10		9				6	3	5	1		6	8	1			2							2		3	6	5	5	93
6	5	9	Patti Page	Mercury	And So to Sleep Again	3	6	7	10		5	6	7			4							3			6	5			3	4	6				79
7	6	21	Tony Martin	Victor	I Get Ideas			9			4			4	3		5	9	7					4	7					4		2	2	10		73
8	47	2	Les Paul-Mary Ford	Capitol	Just One More Chance					6				9	9				6			1	4		4	4	6	7								44
9	14	10	Dell Wood	Tennessee	Down Yonder										6			3	5				10		6		1					5				41
10	11	19	Les Baxter	Capitol	Because of You								5							10							3				2	1				34
11	27	7	Champ Butler	Columbia	Down Yonder							1								2				3							8					30
12A	13	20	Rosemary Clooney	Columbia	Mixed Emotions		4	5								8					3							9		8						29
12B	10	7	Eddie Fisher	Victor	Turn Back Hands of Time						6			6	10							5	4											6		29
12C	47	3	Nat "King" Cole	Capitol	Unforgetable											9					2	3						8	8		6					29
15	34	5	Savannah Churchill	Victor	Sin									5															1					1		26
16A	9	9	Tommy Edwards	M-G-M	It's All in the Game	8	8	2	7												10						7									24
16B	29	4	Frankie Laine-Jo Stafford	Columbia	Hey, Good Looking				8				9						9	6		8	8	10			10				7					24
18A		1	Pee Wee King	Victor	Slow Poke				3															1	9										9	22
18B	16	30	Mario Lanza	Victor	Loveliest Night of Year									7				2		4			9													22
20	7	7	Four Aces	Victoria	Sin			3							4							5														21
21	12	4	Fontane Sis	Victor	Cold, Cold Heart								2																					2		18
22	16	19	Rosemary Clooney	Columbia	Come-on-A My House																		5	7						6		9				17
23A	21	4	Ralph Flanagan	Victor	An American in Paris	6										6					7															14
23B		1	Tony Martin	Victor	Domino					4							8									7										14
25	27	20	Patti Page	Mercury	Detour					3								7	10																	13
26		2	Mindy Carson	Victor	Out in the Cold Again																						8	2								12
27		2	Frankie Laine-Jo Stafford	Columbia	Gam Bella												6												5							11
28A		1	Frankie Laine	Columbia	Jealousy	10			5																				8							10
28B		1	Mary Mayo	Capitol	Domino		1																													10
28C		1	Kitty Kallen	Mercury	The Old Soft Shoe			1																												10
28D		1	Dennis Day	Victor	Never																							1								10
32A	20	2	Buddy Greco	Coral	I Ran All the Way Home		9	6																		9										9
32B	24	3	Dick Haymes	Decca	And So to Sleep Again												4			9																9
32C	50	3	Freddy Martin	Victor	Down Yonder																											5	8			9
32D		1	Jan Peerce	Victor	Once																								2							9
36A		1	Buddy Morrow	Victor	Boogie Woogie March	7					7																									8
36B		1	Joe "Fingers" Carr	Capitol	Down Yonder									10																					4	8
36C		4	Rosemary Clooney	Columbia	I'm Waiting Just for You															5		9														8
36D		1	Ella Fitzgerald	Decca	Atisket Atasket		3																													8
36E		1	Billy Williams Quartet	M-G-M	Sin						3																									8
36F		2	Don Cherry	Decca	Maybe It's Because															3																8
42A		13	Vic Damone	Mercury	Longing for You												10							5												7
42B		19	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening																							10				8	8			7
44	45	4	Vic Damone	Mercury	Calla Calla	9											9													9						6
45A	39	12	Frank Sinatra-H. James	Columbia	Castle Rock		7			10																										5
45B		1	Richard Hayes	Mercury	Out in the Cold Again							10														8				10						5
45C		1	Bing Crosby	Decca	Domino								10									7														5
45D	39	7	Tony Martin	Victor	Over a Bottle of Wine											10																		7		5
45E		1	Frankie Laine	Columbia	Flamenco												7									10										5
45F		30	Nat "King" Cole	Capitol	Too Young													8														10	10			5
51	18	4	Tony Bennett	Columbia	Blue Velvet						10	8																								4

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The Johnny Mercer-Ruby Bloom Hit Ballad!

by the Great...

PERRY COMO

"HERE'S TO MY LADY"

and

"IF WISHES WERE KISSES"

20-4344
47-4344

the BIG New HITS are on...

RCA VICTOR RECORDS

On the Upbeat

New York

M-G-M Records pacted vocalist **Danny Davis** . . . **Mary Mayo** at Chubby's Camden, N. J., until Nov. 11 . . . **Tony Pastor** orch swinging through Texas on a string of one-nitters . . . Vocalist **Tommy Edwards** into the Harlem Club, Philadelphia, Nov. 12 . . . **Chuck Cross** and **Al Johns** orchs pacted by General Artists Corp. . . . **Henry Okun** and **Lige Dickey** formed a disk flacking outfit . . . **Coleman Hawkins** orch opens at the Club 86, Geneva, N. Y., Nov. 16 . . . Thrush **Bette McLaurin** into the Show Boat, Philadelphia, Nov. 12 . . . **Duke Niles**, of Ardmore and Beechwood Music, back from Chicago after a week's o.o. . . . **Gene Ammons** orch booked into the Ebony Lounge, Cleveland, Nov. 23 . . . **Stan Getz** opens into the Glass Bar, St. Louis, Nov. 23 . . . **Sarah Vaughan** opens at Storyville, Boston, Dec. 3 . . . Daughter of **Lester Sims**, general professional manager of Miller Music, married music man **Mel Turoff**, of the Warner group, Nov. 3 . . . **Peggy Lee** opens at the Thunderbird, Las Vegas, tomorrow (Thurs.) . . . **Nellie Lutcher** into the Sky Bar, Cleveland, for 10 days, beginning Friday (9).

Chicago

Chi music publishers suffered another setback last week in their skeddos plug operations. Radio station WENR cancelled band remotes from the Stevens Hotel, Palmer House Hotel and Chez Paree nitery. Hour and half segment will be filled with deejay fare and ABC network feed . . . **Harry Raph** orch goes to Rice Hotel, Houston, Jan. 10 for one month . . . **Earl Bostic** set for Midtown Hotel, St. Louis, Feb. 22 for eight days. **Tommy Reed**, current at Vanity Ballroom, Detroit, moves into Syracuse Hotel, Syracuse, Nov. 9 for three weeks, then opens Oh Henry Ballroom, Chi, Dec. 5 for indef stay . . . **Charlotte Conger**, ex-GAC staffer, will assist **Bill Polk** in the midwest **Willard Alexander** office which was set-up here yesterday (Mon.) . . . **Norm Dygon** and **Mr. Chips** into Wayne Room, Washington, Nov. 6 for three weeks . . . **Harmonicats** play Clover Club, Peoria, Nov. 6 for one week, then into Bellerive Hotel, Kansas City.

(Continued on page 46)

Songs With Largest Radio Audience

Week of Oct. 26-Nov. 4

The top 30 songs of week (more in case of tie), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Ghost Of A Chance—* "Millionaire for Christy"	Mills
A Kiss To Build a Dream On—* "The Strip"	Miller
And So To Sleep Again	Paxton
Because Of You—* "I Was An American Spy"	Broadcast
Bella Bimba	Coday
Get Her Off My Hands	Harms
Deep Night	Advanced
Down Yonder	LaSalle
For All We Know	Feist
Getting To Know You—* "The King and I"	Williamson
Here Comes the Fattest Man In Town	[illegible]
I Get Ideas	H & R
I Still See Elise—* "Paint Your Wagon"	Chappell
I Wish I Was—* "Slaughter Trail"	United
In the Cool Of the Evening—* "Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
It's All Over But the Memories	Shapiro-B
Just a Moment More—* "Is Favorite Sin"	Paramount
Just a Real Old Fashioned Sunday	Show Times
Maybe It's Because I Love You Too Much	Berlin
More More More	Remick
Never—* "Golden Girl"	Robbins
Old Soft Shoe	Shapiro B
Once	Disney
Painting Clouds With Sunshine—* "Painting Clouds"	Witmark
Shanghai	Advanced
(It's No) Sin	Algonquin
Too Young	Jefferson
Undecided	Leeds
World Is Waiting For the Sunrise	DeSylva-B&H
You'll Know—* "His Kind of Woman"	Chappell

Second Group

Be Mine Tonight	Peer
Charmaine	Miller
Detour	H & R
Domino	Pickwick
Fools Rush In	BVC
Got Her Off My Hands	Harms
How High the Moon	Chappell
I Never Was Loved By Anyone Else	Paxton
If Wishes Were Kisses	Roncom
I'm Lucky I Have You	Sheldon
Manhattan	Marks
Meanderin'	Remick
Morningside Of the Mountain	Remick
My Dream Christmas	Life
Out In the Cold Again	Santly-J
Punky Punkin	Paxton
Shrimp Boats	Disney
Solitaire	Broadcast
Tinkle Song	Vinrob
Unforgettable	Bourne
Up and Down Mambo	Life
With All My Heart and Soul	Spanlan

† Film musical. * Legit musical.

Top Songs On TV

(Alphabetically Listed)

Week of Oct. 26-Nov. 1

Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.

Because Of You	Broadcast
Cold Cold Heart	Acuff-R
Come On-A My House	Duchess
I Get Ideas	H&R
In the Cool Cool Cool Of the Evening	Burke-VH
Loveliest Night Of the Year	Robbins
Punky Punkin	Paxton
(It's No) Sin	Algonquin
Too Young	Jefferson
World Is Waiting For the Sunrise	DeSylva-B&H

FIVE TOP STANDARDS

Ding Dong the Witch Is Dead	Feist
Dry Bones	Leeds
Sweetheart Of Sigma Chi	Melrose
That Old Black Magic	Famous
You Made Me Love You	Broadway

'Truly' Infringing On Benny Show Charged by S-J

Paving the way for possible legal action, Santly-Joy Music has given formal notice to CBS, the American Tobacco Co. and Batten, Barton, Durstine & Osborne, on an alleged infringement of the tune, "Truly, Truly Fair," on the Jack Benny show Oct. 28. Protest followed the number's useage on the airer with a commercial lyric for Lucky Strike cigs after S-J had previously nixed permission a few days prior to the broadcast.

It's understood that BBD&O execs attempted to justify useage of the tune on the grounds that it constituted a valuable plug for the number. S-J, however, contends that the parody damaged the value of its copyright. Under the Copyright law, the copyright owner can press claims for a minimum of $250 from the 170 CBS outlets carrying the program. Legal procedure requires the publishers to give notice to infringers before taking the issue to court.

Juvox, Inc., chartered to conduct a recording and music publishing firm in New York. Juvox, headed by Norbert Murray, will be affiliated with Broadcast Music, Inc.

BMI record report

STANDOUT "PICK" AND "SLEEPER" ● **I CAN'T HELP IT** (Acuff-Rose)—Billboard elects for "Pick" honors both Don Cherry's (Dec. 27836) version and the Guy Mitchell-Mitch Miller (Col. 39595) platter. Former is "solid and persuasive" says BB and Mitchell gives a "touching performance of a standout torch tune. Cash Box elects the Columbia disc "Sleeper of the Week." Tune teed off via Hank Williams' (MGM 10961) super folk presentation.

* * * * *

SOLID "PICK" ● **JAZZ ME BLUES** (Marks)—Les Paul and Mary Ford (Cap. 1825) turn up with another of their sensational diskings. This new release of an evergreen standard will certainly revive the tune. Rates a solid Billboard "pick."

* * * * *

"MELODIC" AND "RICH" ● **ALWAYS, ALWAYS** (Hollis)—Newcomer June Valli (Vic. 20-4298) is attracting considerable attention with her treatment of this "melodic waltz done in rich style," as Billboard views it. Meanwhile Victor Young (Dec. 28715) with vocalist Fred Darian, and Percy Faith (Col. 39566) rate equal commendation from the trade for "excellent" waxings.

* * * * *

"CHRISTMAS PICK" ● **CHRISTMAS CHOP STICKS** (Regent)—All four releases (to date) of this clever new Christmas novelty have earned top ratings from the trade. Billboard gives Guy Lombardo (Dec. 27802) a special "Christmas Pick" and an 87 D. J. rating. Mindy Carson-Hugo Winterhalter (Vic. 20-4318) also is classed "excellent" while the Frank Yankovic (Col. 39594) and Mel Blanc-Buddy Cole (Cap. 1853) versions, too, pass the test.

* * * * *

TILTON VS. KNIGHT ● **LITTLE BOY** (Wemar)—Martha Tilton (Coral 60585) and Evelyn Knight (Dec. 27842) each have a winner, judging from the trade press reviews. Billboard says of Miss Tilton, "light, easy charm perfectly captured here." Rated 83 points for deejays. Cash Box favors Miss Knight's "vigorous vocal."

* * * * *

RATED HIGHLY ● **BORROWED ANGEL** (Kenny).
● **MY EVENING PRAYER** (Marks)—Anita Kerr Singers (Dec. 27767) are represented here with a double-sided BMI-licensed disc in the semi-religious vein. Billboard rates both sides highly.

BROADCAST MUSIC, INC.

Cleffers Sue Diskers, Pub Over 'Brown Eyes'

Two recording companies and a music publisher were named defendants in a suit filed in N. Y. Federal Court last week by songwriters Alton Delmore and Arthur Smith. Action involves earnings on the tune, "Beautiful Brown Eyes," and some 20 other numbers.

Delmore and Smith want American Music, Inc., to make an accounting on all monies earned by "Brown Eyes" and the other songs since 1943. They also ask the court to enjoin Decca Records and Columbia Records from making further royalty payments to American on the songs concerned.

In 1943, according to the complaint, Delmore entered into a deal with Cross Music which later assigned the tunes to American. Smith assigned his rights to American in 1941. Agreements assertedly called for semi-annual statements to be made. However, it's charged, the publisher-defendant has failed to make a proper accounting. Rescission of the original pact is also asked.

Coral Renews Pinetoppers

The Pinetoppers, vocal-instrumental folk quintet, has been inked to a new three-year deal by Coral Records. Group has been among Coral's most consistent selling names during the past two years.

NEW BALLAD HIT!
ALWAYS ALWAYS
Percy Faith—Columbia
June Valli, H. Winterhalter—RCA Victor
Victor Young—Decca
Hollis Music, Inc.
666 Fifth Ave., New York 19, N. Y.

AN ALL TIME FAVORITE FEATURE
In the 20th Century-Fox Release
"A MILLIONAIRE FOR CHRISTY"
I DON'T STAND A GHOST OF A CHANCE WITH YOU
WIDELY RECORDED
AMERICAN ACADEMY OF MUSIC, INC.
1619 Broadway, N. Y. 19

PROGRAM
SOMEBODY BIGGER THAN YOU AND I
By THE INK SPOTS—Decca
By Johnny Longo
BULL'S-EYE MUSIC, INC.
6536 Selma Ave., Hollywood 28, Cal.

PROGRAM
"The Great Caruso" HIT SONG
THE LOVELIEST NIGHT OF THE YEAR
Paul Francis Webster

THE HOUR OF CHARM
All Girl Orchestra and Choir
Featuring EVELYN and Her Magic Violin
●
Under the Direction of PHIL SPITALNY
(See Page 1)
Booked by
Charles V. Yates Agency, Inc.
545 FIFTH AVENUE, NEW YORK

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 3

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Chicago (Hudson Ross)	Los Angeles (Denet's Mus. Shop)	Boston (Boston Music Co.)	Indianapolis (Pearsons)	Philadelphia (Wanamaker)	Minneapolis (Dan Leary)	St. Louis (Ludwig Music House)	Omaha (A. Hospe Co.)	Seattle (Sherman-Clay)	Kansas City (Jenkins Music Co.)	San Antonio (Central Radio Co.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	1	3	3	7	6	2	3	3	3	6	1	3	91
2	2	TONY BENNETT (Columbia) "Because of You"—39362	5	2	1	9	2	1	5	4			3		67
3A	6	LES PAUL-MARY FORD (Cap) "World Waiting Sunrise"—11-1748	6			4	5	3			1	5	7	5	52
3B	9	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	7	5	4		10	5		1		2	6	7	52
3C	4	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	10	4	7			7	4	10	8	1	5	2	52
4	7	FOUR ACES (Victoria) "Sin"—101	3			1		4	1	2		4			51
5	3	EDDY HOWARD (Mercury) "Sin"—5711	9	1	2		1						2	4	47
6	10	EDDIE FISHER (Victor) "Turn Hands of Time"—20-4257		8		5				6	4	3		9	31
7	5	PATTI PAGE (Mercury) "And So to Sleep"—5706	8							5	5			6	20
8	15	F. LAINE-JO STAFFORD (Col) "Hey, Good Looking"—39570	4						2						16
9	8	DEL WOOD (Tennessee) "Down Yonder"—775		7				10	8				4		15
10	11	PATTI PAGE (Mercury) "Detour"—5682					9		10		2				12
11	14	G. LOMBARDO-G. DeHAVEN (D) "Because of You"—27666												1	10
12		DOLORES GRAY (Decca) "Shrimp Boats"—27832	2												9
13A		LOUIS ARMSTRONG (Decca) "Kiss to Build a Dream"—27720				3									8
13B		LES PAUL-MARY FORD (Cap) "Just One More Chance"—1825					6			9			10		8
13C		LES PAUL-MARY FORD (Cap) "Jazz Me Blues"—1825					3								8
14	15	LOUIE ARMSTRONG (Decca) "I Get Ideas"—27720					4								7
15A		TONY BENNETT (Columbia) "Blue Velvet"—39555		6		10									6
15B		TONY BENNETT (Columbia) "Solitaire"—39555			5										6

Top Selling Labels

(Based on Points Earned)

	No. of Records	Points This Wk.	Points Last Wk.		No. of Records	Points This Wk.	Points Last Wk.
Columbia	5	186	200	Coral	1	52	23
Victor	2	83	92	Victoria	1	51	40
Mercury	3	79	131	Decca	4	34	33
Capitol	3	68	51	Tennessee	1	15	30

FIVE TOP ALBUMS	1	2	3	4	5
	KING AND I	SHOWBOAT	New Sound Volume	GREAT CARUSO	GUYS AND DOLLS
	Broadway Cast	Hollywood Cast	Les Paul-Mary Ford	Mario Lanza	Broadway Cast
	Decca	M-G-M	Capitol	Victor	Decca
	DL-9008	M-G-M84	H-286	DM-1506	DA-825
	9-260	K 84	CCF-286	LM-1127	9-203
	DA-876	E 559	CCN-286	WDM-1506	DLP-8036

Joharry Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.

For Christmas
G-h-r-i-s-t-m-a-s
For the Winter Season
Frosty the Snow Man
Hardrock, Coco and Joe
(The Three Little Dwarfs)
Suzy Snowflake
Hill and Range Songs, Inc.
Beverly Hills, California

Mpls. Symph Forming Special Fund to Keep 20% Tax Exemption

Minneapolis, Nov. 6.

Minneapolis Symphony Orchestra has asked season subscribers to authorize it to act as their agent in holding and disbursing their ticket payments so that it can take advantage of the new Federal law eliminating the 20% tax on its ticket sales.

Under a procedure developed by the Boston Symphony and also adopted by orchestras in several other cities, a special trust fund has been set up to receive the season ticket revenues which will be turned over to the symphony itself now that the tax exemption has been passed.

In this way the association hopes to persuade the Federal internal revenue bureau that these ticket sales were not completed until the new law went into effect and permit the association to keep $15,000 in the tax revenues already paid on season tickets. If the bureau okays the procedure, the money will be applied on last year's $218,000 deficit.

Chi Symph to Retain 20%

Chicago, Nov. 6.

With the new tax law which has mixed government levies on non-profit orchestras, Chicago Symphony is taking advantage of the new law to hike rates and at the same time ask that subscribers for the season return 20% tax monies or contributing it to the orchestra's guaranty fund. Box-office is sending out tickets for the rest of the season and asking for the donations.

Also, instead of lowering the price of single seats by amount of tax, group is cutting just a few cents off; $4.15 ducat with 69c Federal toll, is reduced to only $4.00. Similarly, one costing $1.55, which had a 26c charge, is only sliced to $1.50. Increased costs is the excuse offered.

Indpls. Symph To Poll Subs

Indianapolis, Nov. 6.

Indianapolis Symphony Orchestra management is putting it up to audience whether it keeps or refunds amusement tax on 1951-season tickets collected before tax was repealed by Congress.

It announcement that forms will be passed out on which subscribers can indicate whether they want their money back or will donate the tax to orchestra's maintenance fund.

JATP Hits In Dallas

Dallas, Nov. 6.

More than 3,500 persons attended the third annual Jazz at the Philharmonic presentation last Wednesday (31) here at the State Fair Auditorium.

DECCA data

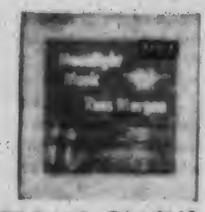
A Delightful New Collection of "Music in the Morgan Manner"!

RUSS MORGAN *and His Orchestra*

MOONLIGHT MUSIC

Instrumental

Selections include: Silver Moon — Poor Butterfly — Nights of Splendor (Neapolitan Nights) — My Romance — Let the Rest of the World Go By — You and the Night and the Music — Just One of Those Things — In the Still of the Night.



Decca Album A-887—Four 10-inch 78 RPM Records—Price $4.15
Decca Album 9-276—Four 45 RPM Records—Price $3.75
DL 5365—10-inch Long Play Record—Price $3.00

Another Exciting Album by the Famous Composer-Conductor!

LEROY ANDERSON

CONDUCTS HIS OWN COMPOSITIONS

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Volume 2
LEROY ANDERSON "POPS" CONCERT ORCHESTRA

Selections include: Plink, Plank, Plunk! — Horse and Buggy — Belle of the Ball — Blue Tango — China Doll — The Penny-Whistle Song — Fiddle-Faddle — The Phantom Regiment.

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Decca Album 9-274—Four 45 RPM Records—Price $4.15
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*Deccalite®—Unbreakable under normal use.

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FLORIAN ZABACH

with Orchestra Directed by AL RICKEY

THE HOT CANARY

and Other Violin Solos

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Decca Album A-890—Four 10-inch 78 RPM Records—Price $4.15
Decca Album 9-279—Four 45 RPM Records—Price $3.75
DL 5367—10-inch Long Play Record—Price $3.00

DECCA RECORDS America's Fastest Selling Records!

Inside Orchestras—Music

A recent intimation by the National Production Authority that metals for musical instruments are soon likely to be cut back sharply has cued a protest by bandleader Freddy Martin. In a letter to NPA administrator Manly Fleischmann, Martin urged the reclassification of musical instruments as "essential" to the defense effort. Martin declared: "Very little metal is needed to fill the needs of all instrument makers. However, this small amount of metal does a tremendous job far out of proportion to its weight. Perhaps you will recall that during World War I, upon his arrival in France, the late General John J. Pershing immediately cabled, 'Send bands and full equipment.' With these bands he proceeded to reassure our Allies that 'The Yanks Are Coming'."

Martin pointed out that a cutback in instrument manufacture will inevitably mean less musicians, with a "situation bound to occur whereby some day we will have a shortage of musicians among our armed forces to the detriment of the recruiting program."

Click of Decca's new recording group, The Four Aces, on an indie label waxing of "Sin," is one of those out-of-leftfield success yarns.

Quartet came across the tune while they were working at the Ukranian Club, Chester, Pa., hometown of the number's cleffers, George Hoven and Chester Shull. After getting a good rendition on the live renditions, the Aces decided to cut their own master, with organ background, and attempted to peddle it to the major diskers. Brushed off, they leased the masters to a Philadelphia distrib, Dave Miller, who kicked off the disk on the Victoria label, as a standout seller in that region. Since that time, sales have gone over 250,000 and resulted in a Music Corp. of America deal for the quartet.

Since the Aces own the master to "Sin," they also stand to earn additional scratch from the disk's lease on a foreign distribution deal. Quartet's price for personal appearances, meantime, has gone up from the previous $300 weekly to over $1,500.

Due to a clerical error of the American Society of Composers, Authors and Publishers in its air-restriction listings, RCA Victor has been hung up for a month on its disk jockey promotion of "Carino Mio," a tune from the legit musical, "Paint Your Wagon." Victor distributed a cut of the tune by Tony Bavaar to over 1,500 jockeys early in October but discovered later that the side was not being spun because of an ASCAP restriction imposed by the legit score's publishers, Chappell Music.

Chappell, however, had released the score for airing early in October, and all tunes, except "Carino Mio," were okayed in the ASCAP notification to broadcasters. ASCAP moved to straighten out the error last week.

Extensive use of the RCA Victor Tony Martin record album of tunes from "Two Tickets to Broadway" is being made by RKO to bally the film. Studio has earmarked $4,600 to pay for 2,000 copies of the album which will be sent to disk jockeys and columnists around the nation. List was supplied by RCA which is sending the album to about 1,200 others. RKO's share of the expense covers the cost of the 2,000 albums it mailed itself.

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 3

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neimer Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	2	2	1	1	4	2	1	2	3	1	1	3	109
2	3	"Sin" (Algonquin)	1	1	2	2	3	10	4	1	2	4	4	7	91
3A	2	"Cold, Cold Heart" (Acuff-R)	3	4	5	3	1	4	2		10	2	3	2	82
3B	4	"I Get Ideas" (Hill-R)	8	3	3	4	6	1	3	4	4	3	6	5	82
4	5	"Down Yonder" (Southern)	4	6	4	5		8		3	1	6	2	1	70
5	6	"Loveliest Night Year" (Robbins)		7	6			3	8	10	6	5	5	4	47
6	7	"And So to Sleep" (Paxton)	5	5	10		2				5	9			30
7	8	"Too Young" (Jefferson)			8	6		5					8		17
8	11	"Coo, Coo Evenin'" (Famous)						7		8	7		9		13
9A	10	"Chen Yu" (Advanced)		8		9			5						11
9B	12	"Slow Poke" (Ridgeway)								5				6	11
10		"World Waiting Sunrise" (Crawf'd)		9	9			9	7						10
11A		"Domino" (Pickwick)	6									7			9
11B	10	"Turn Back Hands Time" (Choice)	9				8						7		9
12	12	"Undecided" (Leeds)	10		7		10							9	8

Band Reviews

CECIL YOUNG COMBO (4)
908 Club, Seattle

Sparked by the versatile piano of leader Cecil Young, this four man combo brings a fresh breeze of humor, plus a marked talent for improvisation to the top or modernistic jazz idiom. Each of the four is a standout in his own right, with Gerald Brashears particularly fine on tenor sax and vocals, but Young is the sparkplug.

Offerings range from a sensitive and melodic rendition of "Night and Day" to spoof of "Too Marvelous for Words," with Young and Brashears adding a neat tap routine to their vocal on the tune.

Brashears, who doubles on the bongos, does a straight vocal of "Vanity" that is okay and drummer Jimmy Rogers shines in a vocal on "Ginny Wants a Little Girl" with a tap routine for a sock finish. String bassist Trafford Hubert warbles "My Heart Cries for You" in deadpan style with others joining in chorus for a solid parody of the tune.

Where the quartet is really brilliant is in the way they take such standards as "Black Magic," "These Foolish Things," and "Sweet Georgia Brown" and infuse a spirit of freshness and drolleness to make them seem new again. Young's sparkling 88ing, plus Brashear's vigorous tenor sax, backed by bass and drums, create new patterns of rhythm and melody to achieve an impact which approaches a new style, at times a buoyant marriage of Dixieland and bop.

The combo, formed here in the past few months by Young, should go big in almost any intimate room, with major appeal to the sophisticates, and their visual appeal makes them a good bet for television. *Reed.*

JIMMY ARCHEY & RIVERBOAT FIVE (6)
Savoy Cafe, Boston

Jimmy Archey and his Riverboat Five have returned to the bandstand of Hub's jazz bistro, the Savoy, where they are again purveying the neat and disciplined brand of jazz that made them such faves here last spring. Individual styles of the members of the combo, leader - trombonist Jimmy Archey, Henry Goodwin on trumpet, Tommy Benford on drums, Benny Waters on clarinet and soprano sax, the venerable bassist "Pops" Foster and the youthful pianist Dick Wellstood, complement one another solidly pointing up the groups' long association.

While all are more than adequate soloists, its the ensemble playing that clicks strongest with the clientele for each number is more than a potpourri of jazz sounds, they're routined for effectiveness. Leader Archey's tromboning is of the melodic type but gives out with gutbucket variety when the occasion arises and Wellstood's 88ing occasionally lapses into the backroom style. Combo mixes up offerings to include the plaintive "Tin Roof Blues" giving all the boys a whack at soloing, standard Dixieland faves, and topping with a rousing "Maryland, My Maryland" in strict New Orleans march fashion. Boys also ring in a commercial rendition of a standard to change the pace now and then with overall nifty results. *Elie.*

On the Upbeat

Continued from page 44

Nov. 16 for two weeks . . . **Ken Griffin** set at Daffy's Stardust Room, Cleveland, Nov. 6 . . . **Nov-Elites** open Five O'Clock Club, Miami, Nov. 20 for winter . . . **Jane Turzy** into Deschler-Wallick, Columbus, Nov. 14.

Pittsburgh

Ross Hall, organist formerly with **Dom Trimarkie Trio**, has joined the **Baron Elliott** band . . . **Joe Catizone** is now playing trumpet with brother **Bill Catizone's** house orch at legit Nixon theatre . . . **Ralph Flanagan** plays a one-nighter at the William Penn Tavern on Saturday (10) . . . **Al Rucci**, ex-vocalist with **Artie Arnell**, is soldiering in Korea with a jeep show special service unit entertaining troops at the front . . . Bandleader - booker **Maurice Spitalny** has **Jeanie Roe**, singer at the Monte Carlo, under a personal management contract . . . **Luis Morales'** option picked up again at the Carnival Lounge . . . **Ciro Rimac** booked into Bill Green's for a stay starting Monday (12) . . . **Max Tarshis** remaining as solo entertainer in the Playhouse Grill.

10-Year-Old Pianist To Open West Pt. Series

Linda Babits, 10-year-old classical pianist, will be guest artist opening the U. S. Military Academy's series of winter concerts at the Army Theatre, West Point, N. Y., Dec. 6.

Moppet has appeared extensively in metropolitan N. Y. concerts, in addition to radio and TV.

Frank Walker, managing director of M-G-M Records, returns to New York Friday (9) after a two-week Coast huddle with Metro execs on forthcoming soundtrack albums.

NEW REVIVALS

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'I'M IN THE MOOD FOR LOVE'

Standards by Jimmy McHugh

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Philly Cafe Owners Ask Court Curb On AGVA Risk Fees; D.C. Ops Protest

Philadelphia, Nov. 6.

The Cafe Owners Assn. of Greater Philadelphia and the American Guild of Variety Artists are headed for a showdown over the controversial $2.50 weekly insurance fee per entertainer. The Cafe Owners went into Common Pleas Court here asking for an injunction to restrain AGVA from forcibly collecting this assessment from operators.

AGVA yanked two shows last week at the Wedge bar and the Powelton cafe. Show was returned to the Wedge following night, after co-owner Sid Brody paid insurance fee. Powelton cafe is operating with music only. Sidney, Henry and Myer Brody are listed as complainants in the proceedings, for which Judge Curtis Bok has scheduled a hearing tomorrow (Wed.).

Cafe Owners Assn., which the local AGVA refuses to recognize, is behind the Brodys' court action and the COA counsel is carrying the ball. COA also had two warrants issued for AGVA business agents Sidney Axelrod and Charles Garvey. Both men were taken before a magistrate on charges of collecting insurance fees without being registered as brokers. Such non-registry is punishable by a fine up to $500 in Pennsylvania, for each collection.

Tactical Move

Move apparently is tactical on the part of COA. Collections by AGVA reps have been going on here since August. Cafe men, since recent dispute over the insurance flared up, have been issuing receipts which the AGVA reps were reported to have signed.

Bob Corson, of Ciro's, president of the COA, declared that the "so-called insurance plan" has been declared illegal in four states and that the Association seeks to have the same thing done here.

The Brodys said they refused to pay an AGVA rep $12.50 on Oct. 30, representing premiums for five entertainers hired the previous day. The agent ordered the performers to leave and prevented their show from going on. The suit avers that the union's agents are not licensed insurance agents

(Continued on page 51)

ILLINOIS' 2D LOSS ON BISTRO TAXES

Chicago, Nov. 6.

The State of Illinois last week made another attempt to require five Chicago bistros to pay taxes on food and drinks. Attorney General Ivan Elliott filed a state supreme court appeal from a ruling of the Cook County circuit court that permitted the clubs to retain the $91,000 rebate that was made to them before Elliott took office in 1949.

The five were among a group of other clubs and hotels claiming exemption from $330,000 in sales tax. However, the state supreme court overruled them. Illinois then started to collect back taxes, but the circuit court upheld the earlier ruling. The five clubs involved in the hassle were Roth's, Inc.; Rhumba Casino (no longer in business), Capitol Lounge, Brass Rail, and Hollywood Lounge.

Autry's 172,000 Hub Pull Ups Garden Rodeo 37%

Boston, Nov. 6.

In his visit to the Hub as star of the Rodeo, which closed Sunday (4), Gene Autry pulled 172,791 paid, compared to last year's 124,466, a hypo of about 37%. While kid attendance was way ahead of last year, Autry feels that the solid cooperation of Boston Garden execs with the local dailies in tub-thumping the event did plenty to tilt attendance.

With house scaled $1.20 to $3.60, Garden execs figure more than 60,000 kids attended this year's edition of the rodeo during the 16 shows, and while they paid the lower admish, overall grosses ran about 12% over last year.

Co-ordinating Council for Negro Performers, Inc., chartered in New York as non-profit membership corporation, through N. Y. attorney Simon S. Feinstein.

Competition Too Rough, Pitt Cafe Takes Plunge

Pittsburgh, Nov. 6.

First nitery in Pittsburgh's history to get a water show will be the Balconades, bringing in Sam Howard's "Aqua Frolics" for a run starting Nov. 8. Unit carries its own tank and 12 people, including a line of six aquabelles.

Balconades has discovered it has to go in for unusual type of entertainment, being unable to compete on a regular floorshow basis. It's had "Jewel Box Revue" of femme impersonators from Miami Beach for last six months. That package is closing end of this week after a more successful engagement than last year, when it first played Balconades. "Jewel Box" is expected to be a between May and November fixture locally in future.

7 Craft Unions In Garland Gala

The American Federation of Labor theatrical craft unions will unite in honoring Judy Garland via a luncheon at the Hotel Astor, N. Y., Monday (12). The singer, currently heading the two-a-day vaude at the Palace, N. Y., is being hosted by the unions because of the additional employment she's given their members. It's felt that without Miss Garland to tee off the Palace two-a-day, the Palace might have reverted to straight pictures with consequent loss of employment in their ranks.

The seven AFL groups participating in the luncheon are American Guild of Variety Artists, Local 802 of the American Federation of Musicians; Theatrical Teamsters, Local 817; Theatrical Protective Union, Local 1; Treasurers & Ticket Sellers Union, Local 751; Sign & Pictorial Display, Local 230, and the Theatrical Amusement & Service Employees, Local 54. Luncheon committee includes Solly Pernick, Local 1; Sam Suber, AFM; Henry Dunn, AGVA, and James Murphy, Local 751.

About 200 are expected to attend. New York's Mayor Impellitteri, Astor Hotel's managing director and State Athletic Commissioner Robert Christenberry and Dick Walsh, president of the International Alliance of Theatrical Stage Employees, will attend.

Not One Big Casino Left In Ohio, Sez Lausche Aide

Toledo, Nov. 6.

After Lucas County authorities padlocked the Webster Inn, the Hollywood Club and the Victory Club on the outskirts of Toledo, Anthony Rutkowski, state liquor enforcement chief, said Gov. Frank J. Lausche's three-year campaign against gambling casinos is now successfully concluded. Rutkowski, the governor's crusading lieutenant in the drive, made the statement before a grand jury investigating gambling here.

He said there was not one big casino left running in Ohio. During the three years since Lausche made his pledge to stamp out the casinos, these spots have been shut down: Mounds Club in Lake County, Jungle Inn near Warren, the Colony Club in Lawrence County and Pettibone Club in Geauga County.

'Ice Follies' Hit By Cast Ailments

Omaha, Nov. 6.

Wave of hard luck in "Ice Follies" personnel sent substitutions into the current presentation at Ak-Sar-Ben Coliseum.

Ballerina Betty Schalow is in her hotel room with a bad bump she got in Chicago last week. Frack of comics Frick and Frack is still in a Los Angeles hospital with serious eye trouble. Both numbers were eliminated for the emergency. Montel Phillips replaced Alice Quessy in her two numbers because the latter is still ill.

Show is drawing socko appreciation from big crowds nightly.

Palace, Manchester, N.H., Incepts Six-Act Bills

Manchester, N. H., Nov. 6.

The Palace Theatre here, once one of the best known vaudeville houses in northern New England, but which has been dark off and on for some time, has announced what the management describes as "good news for Manchester."

Starting last Friday (2), six-act vaude bills were resumed, in addition to the regular film fare.

Coast AGVA Rejoins TA On New Deal

Hollywood, Nov. 6.

The American Guild of Variety Artists has rejoined the Coast branch of Theatre Authority after a 90-day disagreement. A revised set of working rules was put into effect immediately to tighten the policing of benefits in this area. AGVA had departed TA Aug. 2, after losing its demand that the vaude union administer proceeds from benefits since its members did the bulk of the work at such affairs.

Reaffiliation was announced in a joint statement issued by AGVA Coast topper Eddie Rio and TA board chairman Ken Carpenter which said the return of the vaude union was dictated by "the best interests of the public and of all actors and performers generally. Theatre Authority will continue to render a public service by regulating benefits to prevent impositions upon the public and upon the performers."

Highlights of the new working rules for the organization include the following provisions:

Minimum 75% Approval

1. TA cannot clear a benefit without approval of 75% of the voting member organizations present at a board meeting.

2. Requests for clearance must be submitted at least 30 days prior to the date of the scheduled benefit.

3. TA free talent clearance will apply only to recognized stars and feature players, other performers to be paid according to union requirements with responsibility for collecting devolving upon the individual unions.

Only Actors Equity, Chorus Equity, AGVA, American Guild of Musical Artists, Artists Mgrs. Guild, Assn. of Motion Picture Producers, and Screen Actors Guild will have voting membership. Hollywood Coordinating Committee will be represented but will have no vote. Others will be entitled to three reps each, but only one vote. Six of the organizations must be repped at a meeting to constitute a quorum. Talent for okayed benefits will be supplied through HCC.

'Name Dearth' Cues Exit Of K.C. Tower's Vaudery

Kansas City, Nov. 6.

Vaude vanishes from the Tower Theatre here after a four-week tryout, current week closing tomorrow (Wed.). House returns to straight film policy, playing dual bills at 75c admission, the prevailing local top for pix.

Stage policy was given the go-sign four weeks ago via the Lou Walters "Parisian Follies" unit with feature film, and got satisfactory money. Management then went to combo of five acts with feature film. Grosses slumped during the past three weeks, however, and vaude is being abandoned.

City manager Leon Robertson described the difficulty as "inability to obtain suitable attractions," dearth of vaude names being the clincher at the one-time vaude flagship.

O&J Cafe Dates

Olson & Johnson are set to do a series of nitery dates in Nevada. Comics are slated to go into El Rancho Vegas for two weeks and will follow with a Reno two-weeker.

El Rancho opening date is not set yet. Duo may do more cafe time, depending on whether they'll be picked up by NBC for video shows.

Las Vegas' Bistros Vs. AFM Local On Coin Hike Threatens Mon. Work

Las Vegas, Nov. 6.

A spat between management of Las Vegas resort hotels and larger clubs in one camp, and Local 369, American Federation of Musicians, has resulted in a stalemate which may close dining rooms and nitery showcases on Monday nights, plus layoffs of relief bands and combos. Original closing date had been set for yesterday (Mon.), but a moratorium has been declared until tomorrow (Wed.), when both factions will meet to decide a course of action. Up to this point both sides have been holding fast to their demands.

Hassle grew out of musicians asking for a pay hike four months ago. This, in light of current skyrocketing prices, was not considered out of line. Tooters here haven't been granted salary boosts in four years. Following decisions to up pay rates in all spots by AFM, bonifaces of the various plush spots agreed, but with stipulation that owners would be allowed to govern number of men performing on stands. In other words, if pay was hiked from $90 per man to $125, ops could use a seven or eight-man orch, thereby keeping music payroll level with former number of men used.

Anticipating such a move, membership of Local 369 then voted to attach a rider on pay hike request, requiring a minimum of 11 men in orchs at all Class A spots (five resort hotels, one club). Deadlock finds AFM-ers sitting tight, with business agent Bob Calkins expressing membership's request of "no comment" to press.

Ops on the other hand, are talking. They claim that if this one union were to achieve minimum personnel demands, a wholesale batch of similar demands would be immediately forthcoming from all other unions in town.

By a Monday closing of dining rooms where shows are presented, owners would toss many local windjammers out of work. Principal relief crew, Benny Short Orch (10), has been jumping between four hotels—Flamingo, Last Frontier, Desert Inn and El Rancho Vegas on succeeding nights. Thunderbird employs its own unit—Jack Martin Five—to double on interim dansapation chores, after midnight stand in Pow Wow Bar, and Monday night relieving in Navajo Room. Dictum also hits Normandie Boys at latter hostlee. Trio of instrumentalists and vocalizers are on notice along with Martin.

A six-night week is okay, however, to most entertainers. Only beef expressed is a minor one—that other rooms will be closed, leaving pleasure pursuits rather barren, other than gambling, downtown pix, or roundering to smaller clubs.

Ozarks Motif to Relight Pappy Howard's, Cleve.

Cleveland, Nov. 6.

Long shuttered Southern Tavern, formerly owned by Ed Pentecost, is reopening Nov. 15 with a hillbilly-western format, with Pappy Howard, local TV-radio bandmaster, as manager.

T. W. Grogan, real estate operator, bought the spot for $85,000 and will rename it Pappy Howard's Country Inn. Completely remodelled, with sagebrush atmosphere in cocktail room, plus dining room done over in bucolic decor, new club will book touring bands and recording singers periodically.

VAF Asks Quota On Foreign Acts

London, Oct. 30.

Demands for a quota limiting foreign cabaret artists in West End niteries have been renewed by the Variety Artists Federation. After negotiations spread over a year with little result, it has now asked the Ministry of Labor to intervene and to press for an immediate decision. The quota, as proposed by the VAF, would insist on the employment of 60% British artists in West End cabaret. The remaining 40% would cover all foreign sources, including America and the Continent.

The proposed quota has been resisted strenuously by the Hotel and Restaurant Proprietors Assn. which claims that the inadequate amount of available British talent would make impractical the operation of a percentage scale of this character. They claim that wherever possible, British artists are being used, but that there are not enough new faces to go round for all night spots.

If the Ministry backs the VAF demand, the cafe operators will plead that the employment they give to British musicians more than offsets the few dates accorded American and other imported acts. And in a number of cases, they will argue, name bands are often as much an attraction as the solo artist.

Ironically, while opposing the VAF quota, more nitery operators are currently turning to British acts as part of an economy campaign after a not too prosperous Festival season. The Embassy Club is laying off expensive U. S. acts for the time being; the Orchid Room, which recently revived cabaret, is sticking as far as possible to reasonably priced British acts; and in a number of other spots the comparatively high money paid American artists is now almost a thing of the past.

The big money spots for cabaret are now a very much restricted field. The Cafe de Paris, with its current booking of Noel Coward at $2,800 weekly, is setting the pace. Apart from the Colony and the Astor, and occasionally spots like Ciro's, there is little prospect of earning anything like real money.

Judge Nixes Levenson Plea on Alpert 'Aping'

Comedian Sam Levenson was denied an injunction in N. Y. Federal Court in his attempt to stop Larry Alpert, current in "Bagels & Yox" at the Holiday Theatre, N. Y., from using material which Levenson claims to have originated. Injunction was sought against Alpert and Beckman & Pransky, show's producers.

Federal Judge William Bondy, in nixing Levenson's plea, stated that the damage to the plaintiff would be outweighed by the damage to the defendant if the injunction were granted.

The hassle stems from alleged use by Alpert of a bit of business done in the show which Levenson claims as his. Levenson spotted several points of similarity in the routine as done by both of them. Alpert stated that he originated the routine and that similarities stem from the fact that the expressions used are common in Yiddish homes.

CHI ARA ELECTION SLICES 'OLD GUARD'

Chicago, Nov. 6.

Chicago members of Artists Representatives Assn. last week deserted the old guard and elected an all-new slate for officers and practically ditto for board of governors. Lyman Goss was elected prexy, with James A. Roberts first v.p. and Freddie Williamson second v.p. Marvin Himmel takes over the secretary-treasurer's post.

Newly selected board has Alpha Demaree, Lou Breese, Leo Nadell, Vic Brown, Sam Roberts, Sam Levy, Sr.; Boyle Woolfolk, Sid Page, Doris Hurtig, Art Goldsmith and Eddie Sligh. Representatives to be sent to the national ARA meeting in N. Y. next week include Lyman Goss, David O'Malley and James Roberts.

Cristianis Vice Lang As Palace, N.Y., Acers

The Cristianis replaced the Lang Troupe as the opening act in the two-a-day vaudet at the Palace Theatre, N. Y. Lang act joined the Polack Bros. circus in Baltimore this week.

Cristianis will stay with the show for its run with Judy Garland.

Andy & Della Russell signed for the State, Hartford, for two days starting Nov. 17.

Palace Pulls 49½G For 3-Frame 148G; Mull Day of Rest

Third week of the Judy Garland two-a-day vaude bill at the Palace, N. Y., pulled a $49,500 gross. Last week the house drew a little more than $51,000 and the preem week scored $47,500. The three-week total is $148,000.

Theatre is still selling tickets four weeks in advance with boxoffice line rivalling that of the town's smash hits.

Palace Theatre execs are still mulling either the elimination of Tuesday matinees or closing of the theatre entirely on Mondays. Idea is to give Miss Garland some badly needed rest. Actress had been doing some shows in subnormal condition and theatre execs want her to conserve her energy. Decision is expected to be made today (Wed.).

Kay Thompson Ropes 'Em In Dallas' Adolphus 1st

Dallas, Nov. 6.

Kay Thompson & the Williams Bros. set for a fortnight in the Century Room of the Hotel Adolphus, wound up the first week Sunday (4) doing a boff biz. Room has been a sellout nightly at a $3 cover, plus tax.

Act will play through Sunday (11), with the usual ice show at luncheon sessions. Herman Waldman's orch backs both shows.

Dorothy Franey's ice show resumes nightly (no Sundays) next week (12).

Wide Open Free-for-All

Dallas, Nov. 6.

The old days of free-lunch counters is being counterparted here by free beer for adults and soft drinks in the case of juve trade. Two nitery operators are furnishing cuffo lager for the admission price.

Pappy's Showland, operated by C. A. Dolsen, donates beer and setups with each admission. Joe Bonds, Sky Club operator, starting with the appearance of the Ray Anthony orch Nov. 18, will launch a one-price policy with soft drinks furnished with the admission at the teenage matinee dances and beer and setups to adults in the evening.

AGVA Tells Pipers To Pay and Play

Hollywood, Nov. 6.

Pied Pipers aren't going to attract any following in any AGVA-licensed spot unless they sing the vaude union a $500 tune.

Combo was placed on the "unfair" list after failing to comply with an arbitration board ruling to fulfill a contract and pay $500 expenses. They were charged with failing to play the Melody Club, San José, because they didn't like the looks of the spot. Arbitration board didn't find anything in the contract about what a club should look like.

Bernhardt to Garland

By JOE LAURIE, JR.

Sarah Bernhardt did it in 1913—can Judy Garland do it in 1951?

It was the Divine Sarah who really started off the Palace Theatre, New York, as the outstanding vaude theatre in the world. Although the Palace was opened on March 25, 1913, it was a dismal failure until Sarah Bernhardt's billing was put up on May 23. She received tremendous publicity and drew crowds that for many years were to keep coming to see the blue-chip talents of all amusement fields. So why shouldn't little Frances Gumm (of the song and dance trio known as the Three Gumm Sisters, but now known as Judy Garland) start the folks back into their old habit of visiting two-a-day vaude, which returned to the Palace Oct. 16. If anyone can do it, this little bundle of talent can. (By the way, Sarah Bernhardt's real name was Rose Bernard, so they both start off even.)

Miss Garland is booked to play an eight-week engagement (maybe more) at the Palace. Miss Bernhardt on her first visit only played three and a half weeks; she closed in the middle of her last week to catch a boat to England to fill a previous booking. While at the Palace she played various one-act sketches. In one of her acts, "Thedre," she had three ladies in waiting; they had no lines. At one matinee three great ladies of the theatre played the latter parts as a gesture of honor to the Divine Sarah. They were Laurette Taylor, Jane Cowl and Elsie Janis.

Vaude not only took topflight talents from other fields but contributed its own graduates to legit musicals and even to the opera (Rosa Ponselle and Dorothy Jardon). In vaude, performers could deliver their material as they saw fit, without restraint, and were able to adopt their code of procedure on the basis of prevailing conditions. This freedom to assert one's individuality brought out the best in the actor. He created a 15 or 20-minute specialty with which he became familiar, and he could play the audience like a Paderewski on the keyboard. Personality players were the spirit of vaude, the chief prop of specialty entertainment. This Garland gal is bursting with it.

It was at the Palace where the kings and queens of show biz reigned for years, presenting the best vaude in the world. And it was the leading vaude moneymaker of the country. In 1927, through the large pic houses raiding the headline market by paying much more than the vaude managers could afford (by having larger seating capacities and continuous performances), the Palace found it difficult to get headliners. They had to hold over and repeat many acts, which wasn't good for business. Also, in the same year, it began to feel the opposition from the picture houses and so started to do three shows on Sundays; soon they were doing three on Saturdays and Sundays. As things were getting worse, the salaries of employees were cut and the speculators (who got as high as $5 a ticket on weekends) were no longer interested.

Tried Gimmicks

In desperation, the Palace management was now trying all kinds of gimmicks to get business. They put in emcees, shows were held over four to six weeks, everybody was moving in on others acts, afterpieces using all the turns on the bill (a throwback to early variety shows). They went in for film and radio names, but it didn't work. So they put in its first pic policy, with Eddie Cantor's "Kid From Spain." Then they tried band presentation-type shows that included four acts and a picture. The acts stretched to eight, counting the specialists in Fred Waring's band, with Waring m.c.ing. Later it went into a grind policy with four-a-day, five Saturdays and Sundays. This was later cut to five-act nameless bills, and after all these failed the Palace went into straight pix, double features, plus a film preview Thursday nights. Vaudeville was dead—and so was the Palace.

In 1949 Sol A. Schwartz, president of RKO theatres, a vet showman with a love for vaudeville, decided that Broadway and America, after a 14-year layoff, was again ready for vaudeville. Not the aristocratic two-a-day but an eight-act policy, with a feature "B" picture, doing four shows a day. All for 95c. The opening was heralded from coast to coast, getting limitless free publicity and hailed editorially as the comeback of vaudeville. Many theatres throughout the country followed the Palace footsteps.

The Palace did very well; that 95c admission and the Palace name had a great deal to do with this. But the other theatres dropped out, one by one, when it found that Dan Friendly, the booker, found it harder to get good acts for the Palace. There was a lot of good talent around but they preferred playing nightclubs, "A" picture houses, and radio—and, in some cases, TV—because they could get more money and steadier work.

Now Schwartz feels that the public is ready for the old-fashioned two-a-day with a reserved-seat policy. It's not exactly the old-fashioned nine and 10-act vaudeville, but a streamlined show of five acts. The opener comprises The Langs, Doodles & Spider, Giselle & Francois Szony, Max Bygraves and, acting as anchor men, the oldest and greatest two-man act of show biz, Smith & Dale. Then the little Queen of Song, Miss Garland, takes over with the talented Eight Boy Friends. This type of show has proved very successful in London.

Headliners Needed

The great question is: will the Palace be able to get enough headliners? That all depends on how long the present-day headliners can stand the terrific pace of trying to break each other's boxoffice records. Working on percentage in the large pic houses brings them in more money. They do five, six and sometimes seven shows a day. The loot they drag out of the theatres is fantastic. They draw down more coin in a week than a month of great bills used to cost at the old Palace.

On the other hand, Miss Garland also plays on percentage at the Palace, doing only two shows a day to a reserved-seat audience. There aren't the swooning bobbysoxers, no dancing in the aisles, no yelling hecklers to bother her and, I'm sure, she will end up (after taxes, etc.) with almost as much net money as the record-breaking boys and still keep her self respect as an artist. You just can't do four and five shows a day like the vigorous ones Miss Garland did at the Palace on her opening night.

If the big names decide to go back to the nice, easy-going, classy two-a-day for a four-week "vacation," Palace vaude should make a comeback. Without them it would be tough going.

As for the other acts on the bill, which are just as important as the headliner, there are many who refuse to appear on TV; they are the ones who have a single specialty and feel that it doesn't pay them to go on TV and show their act to millions in one shot and then lay off a few months before getting another. They would rather play nightclubs and picture houses; it makes their acts last longer.

Vaudeville can never really die. It's a spirit of music, song and dance, and laughter. Sarah Bernhardt did it in 1913; let's hope Judy Garland does it in 1951.

Schure to MCA Vaude

Jimmy Schure has resigned the Leo Cohen Agency to join the vaude department of Music Corp. of America.

Schure had been with Cohen for several years, having joined it after returning from South America, where he booked and produced shows for several casinos.

Names Lined Up For Anti-Blindness Show

National Council to Combat Blindness will hold a benefit show at Carnegie Hall, N. Y., Nov. 18. Lined up to perform are Ed Sullivan, Harry Hershfield, Milton Berle, Barry Gray and Bert Lytell.

American Guild of Variety Artists has cleared the show.

Vaude Fate Up in Air At Miami's Olympia; N.Y. Goes on Booking

Miami, Nov. 6.

Paramount officials here are talking about shutting down the Olympia vaude policy with straight pix substituted.

As per annual the local American Federation of Musicians contract renewal demands have sparked the feeling that costs are too high, as set against difficulty in booking name acts at the budget set for the house (estimated $2,200-$2,500), as well as picture booking difficulties (this is a second and third-run house, usually).

Upped demands of the musickers and low grosses in recent weeks are bringing matters to a head. However, neither American Guild of Variety Artists, stagehands union nor the AFM local has been put on notice. Some of the unioneers feel it's strictly a pressure angle by the chain to keep scale as is.

N. Y. Still Booking

Booker Harry Levine of the Paramount circuit stated in N. Y. that there has been no talk on closing of Miami's Olympia Theatre. So far, he's booking shows as far as Dec. 5, he said.

Hope's 155G in 11

Hollywood, Nov. 6.

Bob Hope hit a $155,000 gross in a tour covering 11 one-night stands through Texas. During the period, comic also did three shows at military installations for USO-Camp Shows.

Hope's troupe included Marilyn Maxwell and the Les Brown orch.

NOTICE

to OPERATORS and TALENT USERS! from GEORGE A. HAMID & SON

TIME does not permit personal answers to your many wires, letters and phone calls with reference to the present situation in AGVA.

First, we believe that operators, agents and all users of variety acts should organize in their respective communities for the purpose of working together. Since AGVA appears determined to divide and conquer, operators must act collectively.

Second, we believe that such groups should reject all arbitrary schemes not in the best interest of performers as well as operators. We believe the insurance plan now being thrust upon you is such a scheme.

An example of how effective you can be appeared in this morning's papers (Nov. 1). An Associated Press release from Baltimore dated October 29 and headed "CLUB OWNERS BALK AT ARTISTS' DEMANDS" goes on to report, "20 night club operators from Philadelphia, Washington and several Maryland cities agreed today not to pay the new tax demanded by the A.G.V.A. to protect its members while traveling to and from work."

Other signs of opposition to the insurance plan are appearing. Variety (Oct. 31) reports, in a story headed "ARA SEEKS CLARIFICATION," that the Artists' Representative Association is making a survey to determine the amount that members have paid to the insurance plan since last July. Variety goes on to say that "It is assumed that ARA will press for reduction in rates at the next joint meeting discussion planned for after Jan. 1." Walter Winchell commented in his column this morning as follows: "The new war between local night clubs and the AGVA (actors' union) is over its proposal that bistro bosses shell out insurance for all acts. Typical reaction of one boss: 'I pay $6,000 a week for an act and now they want me to pay $2.50 a week to insure him in case he falls out of bed.'"

George A. Hamid, Sr.

P.S. *No, thanks, I do not need financial aid. All you can do is stand up and defend your rights as citizens and legitimate businessmen in a free democracy.*

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King and Queen of the Trampoline

A STATEMENT OF POLICY
by
GEORGE A. HAMID AND SON

with regard to the practices of Messrs. Henry Dunn and Victor Connors of the American Guild of Variety Artists.

ALTHOUGH the position of our organization with regard to the above-mentioned AGVA officers has been reported by Billboard and Variety in their editorial pages in connection with various recent developments revolving around the AGVA insurance and their so-called Outdoor Code, we wish to summarize said position in this paid advertisement.

✣ ✣ ✣

1. George A. Hamid and Son believe in democratic unions which are conducted in the best interests and for the general welfare of the membership. This belief has been repeatedly demonstrated by our organization. In the case of AGVA we demonstrated it most graphically by actually signing some 50 members and collecting dues from said members for AGVA during this past summer.

2. George A. Hamid and Son is unqualifiedly opposed to dictatorial union leadership, particularly when such leadership functions with a disregard for the practical operation of the industry.

3. George A. Hamid and Son is not opposed to a group insurance plan for performers. Our organization is indeed in favor of such a plan, but our position is that the plan must be developed (as such plans have been developed in other industries) by calm, judicious and utterly fair negotiations between employer and employee. And such insurance should be recorded in accordance with prescribed laws.

4. George A. Hamid and Son has expended untold thousands of dollars in the form of risk investment in an effort to open new markets and build employment for performers. We charge that Messrs. Dunn and Connors, in spite of the fact that it is their duty to likewise seek means of expanding employment opportunities, have adopted a policy which cannot help towards this end and, in our opinion, on the contrary, can only work toward hurting the performers' employment opportunities.

5. Further, because of indications of apparent mismanagement on the part of numerous AGVA representatives we urge AGVA's Board of Directors to accept the full responsibility vested in them by the AGVA membership and take corrective steps for the best interests of performers and the entire entertainment industry.

6. Finally, George A. Hamid and Son stand ready at all times to meet with responsible members of the Board and officers of AGVA for the purpose of aiding the cause of performers in any manner in our power. On the other hand, we will never submit to the high pressure, selfish and dictatorial tactics of Messrs. Dunn and Connors and their ilk.

✣ ✣ ✣

For more than 30 years we have served Performers, Fairs, Parks, Shrine Committees and scores of others who have employed talent through our offices. We intend to continue to do so to the best of our ability and we wish to thank all performers for their loyal and staunch support in our mutual interests.

GEORGE A. HAMID, SR.

Defense Plants, Tax Writeoffs Cue Upsurge in Midwest Club Dates

Chicago, Nov. 6.

Midwest club date business, on the downslide for the last few years, has taken a decided jump in recent months. While not as high as five years ago, which was the peak, it is clearly ahead of the other postwar years. While much of the impetus is again due to defense plants, the latest spur is the new tax structure which is making companies more eager than ever to spend money for conventions and employee parties. Along with this, many companies are sending out sales groups that have mobile entertainment units for special spot sales campaigns.

While budgets generally have not risen perceptibly, more and more companies are using club acts, so that performers are getting more work. However, larger firms are increasing their outlays for talent. Due to the lack or unavailability of big name talent which used to head a good portion of industrial shows, there's a greater accent on production motifs. Thus the total coin put out is as much as for the star bills of the past. The smaller firms, of course, are leaning less to large orchestras, chosing smaller band units and more acts.

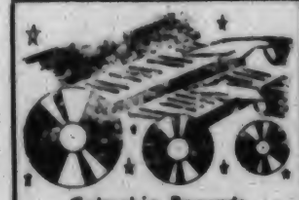
TV No. 1 Showcase

Not especially new or surprising is that showcase for club dates has now switched from niteries and vaude houses to TV. The Stratford, which was the showing house for this area, shut off talent last year, and since then bookers and firm entertainment chairmen and buyers have been watching teevee for the acts. In town, "Courtesy Hour," which plays an average of eight acts booked by Leo Salkin, is the No. 1 video program in this sphere. Outdoor and acro acts usually work the "Super Circus" or "Hollywood Jr. Circus" blocks. For the New York stints they watch as many variety shows as they can.

Buyers actually see these shows and make "demands" for talent used there, as well as nixing acts pushed on them which they feel didn't do well or don't fit their particular needs. For some acts, the showcase is the kiss of death, but for others who couldn't crack the territory before due to lack of playing time or bookers' tastes, it's a bonanza. It's also hiked the asking price of many of the turns.

Peculiarly enough, if the act appears on TV more than once, it doesn't diminish the worth or asking terms. Surprising is the number of repeats that outdoor and acro acts can make without wear-

(Continued on page 51)



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Direction: MUSIC CORPORATION OF AMERICA

Hamid Attacks AGVA In Letter to Price

Booker-operator George A. Hamid's controversy with the American Guild of Variety Artists is hitting in high gear. Union is preparing to picket the Hamid-Morton Circus in Boston, Nov. 17, with AGVA's Henry Dunn going after the support of musicians and stagehands in the Hub.

At the same time, Hamid has opened a brisk campaign against the union's insurance program. He scored some of the union's tactics in a letter last week (1) to AGVA president Georgie Price. In a blistering condemnation of AGVA, Hamid called on Price and the union's governing bodies to correct "evils" in the organization and formulate a policy that will "benefit the industry as a whole."

Hamid charged that AGVA reps had used coercion and misrepresentation in attempting to get insurance payments. In his letter to Price, he declared that an AGVA organizer had "misrepresented" to Spike Jones when latter played the Canadian National Exhibition, Toronto. The organizer allegedly told Jones that Hamid had agreed to pay insurance premiums, when actually, Hamid said, he had made no such promise. Hamid said that Ralph Wonders, Jones' manager, contacted him for confirmation, with the result that Jones never paid additional premiums. Hamid's letter also stated that the union rep told Elwood Hughes, CNE's general manager, that he (Hamid) sent him there and was agreeable to having the exhibition pay the insurance.

Hamid cited other instances of "coercion" to Price and observed that organizers can build goodwill and confidence by dealing "fairly" with both employers and employees.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 6.

"Duke" Huntington, northern N. Y. jukebox agent, and Ray Turner, WNBZ deejay, took time out to nitt many of the gang, and gitted the lounge room with appropriate records.

Frank Walters, former Philadelphia and Atlantic City manager, left for Scranton, Pa., to undergo an eye operation.

The Russell Thompsons motored in from Fostoria, O., to chat with Ruth Burke.

Jeff Clark and Jeanne Romer (Mrs. Jeff Clark) rated a 10-day furlough which they spent in Lake Placid.

Genie "Legit" Reed (Mrs. Otto Hayman) all agog after a six-month observation siege. Her ace clinic rated her an up for one daily meal in main dining room. Ditto Henrietta Allan, staffer of the Legendre circuit, Summerville, S. C.

Lawrence (IATSE) Garber hit the jackpot in less than two years. He mastered major surgery, received an all-clear and is headed for Gotham.

Gene Commerford and his wife, Peggy LaFeave, to N. Y. for a two-week furlough to sap up Broadway shows and niteries, their first trip there in five years.

Herbert Neil, Lake Placid showman, in for bedside chat with Ray (IATSE) Van Buren, Paul Hein and Eddie Stott. He found trio enjoying marked progress.

Saranac Lake, N. Y., Nov. 6.

Johnny Lake, Hollywood actor and former network announcer, elated over fact that his oil paintings were picked for exhibit at Betty Niehoff's gallery and book shop.

Rufus (IATSE) Weathers, Louisburg, N. C., technician, bedded by a cardiac attack but situation well in hand.

Henrietta Allan and Patricia Payne elected to the house committee for entertainments; Shirley Handler and Audrey Lumpkin appointed music librarians.

Write to those who are ill.

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• • • • •

NOW

JEFFERSON HOTEL

ST. LOUIS

Vaude, Cafe Dates

New York

Harvey Stone booked for Latin Casino, Philadelphia, Nov. 8 . . . **Angel Lopez**, Chateau Madrid, N. Y., operator, had a $4,193 judgment entered against him in New York by the Roland Bodee ad agency in connection with the Havana-Madrid, N. Y., which he formerly bonifaced . . . **Bea Lillie** slated to arrive in the U. S. mid-November . . . **Billy Daniels** will double at the Mocambo, Hollywood, starting Dec. 12. He'll be doing a Columbia film, "Honey." . . . **Alan Dale** tapped for Town Casino, Buffalo, Nov. 19 . . . **Lolo & Lita** into the Henry Grady Hotel, Atlanta, Dec. 19 . . . **Ross Harvey** pacted for a season of pantomime at the Casino, London, starting Dec. 17 . . . **Eric Thorsen**, who goes into the Cocoanut Grove, Los Angeles, Nov. 15, is set for a tour of the Statler chain starting Christmas Eve . . . RKO booker **Dan Friendly** setting an eight-act bill into the Palace, Youngstown, Nov. 22 for four days . . . Singer **Bob Carroll** into the West Town Lounge, Cleveland, Nov. 26.

Hollywood

Peggy Lee set to open at Thunderbird, Las Vegas, Nov. 8, for fortnight . . . **Trenier Twins** booked for two frames at Oasis starting New Year's Day, to be followed by **Nellie Lutcher** . . . **The Four Knights** opened this week at Golden Hotel, Reno, then trek to Last Frontier, Las Vegas, for another two-weeker . . . **Marguerite Padula**, current at Charley Foy's, moves into film work via "Ancient Indian Village."

Chicago

Chicago, Nov. 6

Willie Shore in this week at the Elmwood, Windsor, Can., and goes into the Shamrock Nov. 20. Comic then terps in Omaha and does a return stand at the Mapes, Reno, mid-December . . . Chez Paree follows the **Ritz Bros.** with **Carmen Miranda** and **Jackie Cannon** Nov. 20 . . . Quimby house Emboys in Ft. Wayne, goes live with Leo Salkin booking. Salkin also setting dates for Palace and Wisconsin in Milwaukee . . . **Tony Bennett** set for the Chicago Theatre Nov. 23, followed by **Don Cherry** Dec. 7 . . . **Selma Marlowe** breaking in another line for Florida dates . . . **Caryl Kross** joins the David O'Malley office as booker . . . **Pauline Parks** is the new line at Vine Gardens . . . **Four Dukes** leave Detroit for stand at Lake Club, Springfield, Nov. 9 . . . **Dave**

Josh White's Daughter Barred From Scot Tour

Edinburgh, Oct. 30.

Beverley White, 12-year-old daughter of Josh White, was barred here from performing on any Scottish stage. A tour had been planned for Edinburgh, Glasgow, Dundee and Aberdeen. Under Scot law, no child under 13 can appear on the professional stage.

Beverley was to have appeared with her father, whose Scottish tour goes on. She sat in the audience of the Usher Hall here last week while her father went on alone.

Josh White's comment: "I think they have cut it a bit fine. Beverley will be 13 next May."

In England, according to Peter Bell, White's touring manager, Beverley was allowed to appear in every English town on the tour, eight in all. The only condition was that she would be off stage by 9:30.

CHI LE BOEUF'S FIRE

Chicago, Nov. 6.

Le Boeuf here was raked by fire Sunday (4), destroying interior of the intime spot. Bistro has been using French minor names.

Fire caused an estimated $10,000 in damages. Owners plan to remodel the club.

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Cafe Owners Ask Court Curb

Continued from page 47

and that by paying them premiums the cafe owners may breach the rules of the wage stabilization board.

AGVA's Rebuttal

Dick Jones, AGVA's national rep here, discounted the COA stand. "AGVA is not in the insurance business and never has been," Jones declared. "We have bought an insurance policy for our members. Somebody has to pay it, and the cafe men and other employers of talent must do their part."

Jones said there were only a few clubs responsible for present trouble, and these are from clubs that employ very few acts. Jones said AGVA here has a few projects of its own on the griddle. Half the cafes in this area have "terrible" dressingroom conditions, he charged, and the union intends to clamp down on this situation, as well as the ruling against mixing.

'Sign or Else'

Washington, Nov. 6.

The American Guild of Variety Artists began to put its new insurance plan into operation in Washington last weekend on a sign-or-else basis, threatening to yank acts from spots which refused to go along.

Club Kavakos, Casino Royal, Lotos, Crossroads and Waldrops were all signed on an "under protest" basis by Saturday night (3), with indications that the insurance clause would be tested in the courts and with the U. S. Dept. of Labor and salary stabilization board.

Last to sign was William Kavakos, who went along after his five-act show walked out on him last Friday night (2). The AGVA crackdown was directed by Ben White, N. Y. organizer for the Guild, and Smiley Hart, area rep who came over from his office in Baltimore.

Plan being pushed here is the same as elsewhere—$2.50 per week per person in each act and $1 per person per night for engagements of less than a week.

Defense Plants

Continued from page 50

ing out their welcome on some of the stations.

Hypo Via Harvester

One of the more formidable yet lesser known operations in the field is International Harvester whose units embrace $1,000,000 in talent from early November to about mid-April. More than 300 entertainers are employed to make the rounds of dealers' showrooms and auditoriums for the huge farm equipment firm. They make from 3,500 to 4,000 appearances in total, with the average budget being about $250. While other companies use similar sales techniques, none do it on such a wide and intense basis. Particularly popular are magico acts, especially in the more rural areas.

Many agencies specializing in club dates have put on additional help and are scouring new territories, especially some of the smaller towns whose defense plants are way out of proportion to the size of the area. Oklahoma and Texas are being hit by delegations of Windy City bookers as well as those from within those states. One of the interesting aspects of the rising business is the fact that the insurance bite by the American Guild of Variety Artists hasn't caused lessening in bookings, as was first thought. Buyers just accepted it as a cost added to the overhead.

Billie Holiday opened a week's stand yesterday (Tues.) (6) at the 400 Casino in Albany.

Terpers, 2 Ex-Cafes Hit For Unemployment Coin

A dance team and two defunct N. Y. niteries last week were hit with judgments filed with the N. Y. county clerk by the state industrial commissioner. The papers involve unemployment insurance arrears.

Terp duo of Rosario & Antonio owes $68, while Monte Proser's Theatre Restaurant has a debt of $1,243. Dario's Martinique failed to pay $1,750.

Saga of an Italo Casino In Swiss Setting Where Show Is Boff in Reverse

By DAVID SURECK

Compione, Italy, Oct. 30.

Swank but little known spot, the Casino at Compione, the only gambling house in this part of the Continent, is now booking American acts in the dining room to lure Yankee tourists with their Yankee dollars. Compione is unique in the world in that the government is Italian, though the town is entirely surrounded by Switzerland and uses Swiss currency and postal service.

Casino is run by an Italo syndicate on a lease from the Rome government. Owners figure that the only people today who can pay steep prices are Americans. Dinner for two is about $15, which is eating mighty high on the hog by Italian standards. In recent weeks Mary Raye & Naldi, Manhattan Moderns, Shirley, Sharon & Wanda have been among acts appearing. Current headliner is David Powell, who saves an otherwise appalling show from falling flatter than a 42d St. pizza.

Opening show, European acts except for Powell, was an incredible comedy of errors. Chorus line came out for opening turn only to discover orch was playing the wrong intro. Nothing to do but stop and start over. Then a specialty dancer in gypsy skirt, swinging too close to ringside table, caught a bottle of champagne in the voluminous folds of her skirt, causing the celebrants to engage in a dextrous display of acrobatics to dodge the bubbling spray.

Another unexpected but interesting aspect of the show occurred when the girl's zipper slipped, and dancer nearly succeeded in losing her blouse. Real big boffolo was during a strategic production number, when everybody suddenly realized the band was playing one number and the piano player merrily playing another.

In the midst of this mishmash appeared Powell, and it is a tribute to his artistry to report that he recaptured a semblance of normalcy during first turn, and then fractured them for remainder of act, winding up with his comedy drummer routine to hefty applause. Powell has been going well in England, and is now on a tour of Italy. He is the son of comedy drummer Jack Powell.

Show is short so as not to deprive visitors of opportunity to unload their dough at gaming tables. Main room has penny ante stuff, but back room is where the heavy sugar is played. On the night of errors and acrobatics, King Farouk picked up $7,500 at chemin de fer. Other frequent royal visitors are the Shah of Iran and ex-King Michael of Roumania. British film star, Jean Simmons, was seen in dining room.

Village of Compione totals 1,000, all in some way earning their livelihood from the Casino. Spot is heavy on scenery, Lake Lugano in front, Alps on all sides. Hitherto heavy play has been by Italian and English tourists, but now fewer lire and pounds, and more greenbacks, are in evidence. And more American acts are wanted.

Next to appear are Costello Sisters, Jack Hylton in London, Tavel in Paris, and Ivaldi in Milan book the club.

Union Brass Preps New Insurance Pact After Exec Com. Hears Beefs

Insurance snarl of the American Guild of Variety Artists is nearing solution at the top union levels, but difficulties are mounting in several areas, particularly Philadelphia and Washington, where cafe owners are objecting to the plan (see separate story).

Union's counsel, Silverstone & Rosenthal, and national administrative secretary Henry Dunn are now negotiating for a rewrite of the basic contract. It's expected that they will come out with a three-year term and an option for an equal period to replace the present pact, which gives the Matthew Adler Agency a three-year deal plus an option for 12 years.

The showdown came last week at the union's executive meeting held in New York. Fireworks started early with the reading of a letter of resignation by Vic Connors, union's outdoor head who is in charge of the insurance program. Connors stated that he was prepared to step out because of the criticism leveled at him. Connors has been attacked for accepting $600 from the Adler office for his help in setting up the insurance program. However, the resignation was voted down and Connors continues in office.

The meeting was marked by frequent exchanges between board members and union execs and counsel. The major break and a pitch for harmony came with admission by union execs that the insurance matter was handled badly from viewpoint of bypassing counsel. It was conceded by the entire exec committee, however, that since insurance was a desirable aspect of the organization program and was vital in getting outdoor members into the union, objectionable parts could be rewritten so that the AGVA rather than individual organizers would benefit from the "gravy" inherent in the program.

Revised contracts are expected to be presented to the executive board meeting which convenes at the end of the month.

Lili's All-Burley Miami'er

Stripper Lili St. Cyr has been signed for the Beachcomber, Miami Beach, starting Dec. 20 for 12 weeks. She'll head an all-burlesque lineup.

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La Vie's Talent Problem Typical Of Niteries' Current Name Dearth

That mademoiselle from Harlem, Pearl Bailey, is usually a surefire saloon songstress but somehow she is not only out of character in a svelte boite like La Vie En Rose, but she didn't fare well at the opening. So impressed, perhaps, with the chi-chi atmosphere of what is one of the top-decored rooms in New York was Miss Bailey that she tried too hard to be different, and her stuff was ditto.

She makes an entrance through the audience a la Hildegarde. Her small-talk and the broken-lyric style of her songalog are okay to a degree. It is surprising she doesn't recognize the contrast for the good, when she sings straight, because then she's great. When she tries to become a character—a spurious sort of character that adds up to confusion rather than any distinction—it's hit 'n' miss.

"Wonderful Time Last Night," "Simple Little Feller," "Overrated Pleasure," "Diamonds a Girl's Best Friend," "Duration Blues," "Tired," "Tootsie," among her excerpts, are spotty in reaction. "Duration" is dated. Her attempts at audience intimacy misses as much as does her byplay with the piano-drums bass trio backing her.

Monte Proser has a class room which requires more careful thinking-through to make it pay off. He has a new bankroll in the operators of Atlantic City's Hotel Senator where, this past summer, he housed a seaside La Vie En Rose and did well with it. But in mid-season in New York, and particularly with a class environment, he has too much competition. Just booking Bonardi, a w.k. headwaiter (seasonally at Bill Miller's Riviera) as an "attraction" in the paid ads may be his idea of a gag—or maybe he played it straight. Adman Milton Blackstone, who counsels Proser and is also financially associated in this operation, may have the answer to that.

Next due is an imported French puppet novelty, Les Mains Joly, which may be more like it. Even a road company Piaf more fittingly belongs in an atmosphere labeled La Vie En Rose. Or he should throw the songplug out the window and call it Proser's Plushery or Proser's Pretzel—maybe the Gallic billing circumscribes the orbit too much.

Proser has been around, and he has a following like the Pied Piper of Hamlin, as was evidenced the opening night by a loyal turnout of regulars who were so anxious to leave a few bucks that they were shipping vintage grape around to others' tables like it was 7-Up.

This spotty booking, of course, is no big surprise to Proser. He dramatizes, unfortunately, the paucity of boffo availabilities these days. Nick & Arnold figured it was too tough a hassle for names and shifted—successfully, it developed—to a Georgie Hale floorshow for their Versailles. Jack Entratter and Jules Podell, at the Copacabana, for example, are opening tomorrow night (Thurs.) with Carmen Miranda and Larry Storch for only two weeks, and just before zero hour were able to come up with Xavier Cugat-Jack Carter combination for the Xmas-New Year's trade. The best the Hotel Waldorf-Astoria, for example, can do for its New Year's semester attraction are Les Compagnons de la Chanson, the choral group which was merely a component of Edith Piaf's act when she first came over until, of course, she so impressed that any auxiliary support was extraneous.

Why all this? The bonifaces know the answer—television. Too many of the top variety performers have TV commitments and are so hemmed in with coaxials and the like that the saloon circuit no longer lures 'em, regardless of coin. That's Sol Schwartz's headache right now in getting a successor to Judy Garland at the Palace. So you think Proser has troubles?

La Vie has a miniature dance floor in between sessions, and the Harry Rosenthal and Ernie Warren orchestras do their stuff. Former has been a longtime Hollywood expatriate, and his dansapation is as sprightly as ever. Warren is an ex-Stork Club maestro and he knows his "society" rhythms too. *Abel.*

La Vie En Rose, N. Y.

Pearl Bailey; Harry Rosenthal and Ernie Warren orchs; $5 minimum.

Chez Paree, Chi

Chicago, Nov. 2.

Ritz Bros. (3), Jet MacDonald, Skeets Minton, Johnny Martin, Chez Paree Adorables (10), Cee Davidson Orch (8), Dave Rivera Band (4); $3.50 minimum, $1 cover.

With the Ritz Bros. headlining, current show at this supper room is assured of minting plenty of coin, as tradition has it when the zany freres play this spot. In no way do the boys disappoint, either with their frenzied comedics or in their remarkable power of seducing the pub-crawlers away from the fireplace opening night (2), with the temp skidding to the zero mark.

Lads systematically turn this hayloft nitery from bedlam to stark hysteria, latter point being reached as Harry Ritz socks over a hoked-up, spasm-wracked impresh of Harry Richman (who just wrapped up a successful two-week stand here).

Balance of the output is standard Ritz capering, with brothers Al and Jim feeding the openings to Harry, who double-talks, swishes, spins his mobile eyeballs and contorts his puss till some of the queasier patrons turn for cover. Boys do a half dozen of their familiars, including the fortune-telling bit, which gets the biggest salvos. Boys cap with some flashy terps and pie-licking business for one of the loudest finishes this one flight-upper has heard in ages.

Ventro Skeets Minton, who opens the show, gets well-earned attention in the customary throw-away spot. Lad has plenty of voice-tossing talent, best demonstrated by use of the dummy for socko vocal carbons of Laine, Lanza, Pinza, Torme, Jolson, Monroe, et al., with nary a quiver of the lips. Although puppet is fairly standard in looks, the block's fillip is in expressive brow and eye movements. Effect is thwarted, however by poor material and Minton's failure to give the dummy definite character.

Singer Jet MacDonald, working in the deuce, has some neat pipes and an inspiring chassis, neither of which gets much notice. Her three numbers, "Take Love Easy," "Ballin' The Jack" and "Black Magic," are firstrate, but command little attention over the eating noises. She finessed a longer stay—the better part of valor in this case.

Chez Paree Adorables and vocalist Johnny Martin, in the production stepping and color warbling, make an okay parlay. Cee Davidson backstops the show with savvy. *Mel.*

Mark Hopkins, S. F.

(PEACOCK COURT)

San Francisco, Oct. 30.

Celeste Holm, Joe Reichman Orch (12), $1.50-$2 cover.

Celeste Holm's hurdling of this massive room's challenge is a compliment to her adaptability as a performer. Working a song and style routine which profits from a measure of intimacy, she scores a hefty response from the plushy turnout. The town's wine buyers turned out in force and many stayed for the second helping.

Plying her studied melange, she steps off with an effective end-of-room entrance requiring her to traverse the entire premises to her stand. The process is a neat warm-up for her "There's a Small Hotel" opener. Thence follows "Always the Lady," with French dressing, a mildly appreciated item, and on to a smash early climax with her "I Can't Say No," her "Oklahoma" topper, which required a reprise. This specialty is an indication that material slanted to her special sense of comedy song values is her most incisive payoff.

There are other Holm bellringers, notably "La Seine," a top-rung tune, and "No Business Like Show Business." Her neo-cacophonic "Modern Art" number, text of which is flimsy, is less than satiating, and her three-layer song-story ("In the Still of Night," "I'm Glad There Is You" and "Lover") is elongated copy which could stand bobbing to good effect, though yet managing the course in better than par.

Sum total is a pleasing slice of nitery songfesting calculated to score even more effectively in salons better adapted in size and contour to Miss Holm's choice cuts.

Support at piano by Jerry Bresler is superior. Joe Reichman's music for show is ditto. *Ted.*

Waldorf-Astoria, N. Y.

(EMPIRE ROOM)

Marcel Lebon (2), Mary Raye, Naldi & Vanya; Emil Coleman and Mischa Borr orchs; $1.50 and $2.50 cover.

Marcel Lebon, French import, is under New Acts, and the standard Mary Raye & Naldi turn is now a threesome with the addition of Vanya, herself an ex-ballroom team pard when she was with Pierre d'Angelo. The threesome have extended their ballroomolgy into a "challenge" idea but wisely, are eschewing the Hartmanesque hokum that usually attends mixed trios.

There are lighter touches with "Tennessee Waltz," a little hokum of partisanship between the two femmes, but above all basic slickness distinguishes Naldi's lifts and holds. Miss Raye is a svelte partner as before, and the contrasting blonde personality of Vanya makes for a nice change of pace.

Emil Coleman is one of the best terp getter-outers; they're on the floor with the first downbeat. The equally solid Mischa Borr orch, alternating, likewise clicks. This lineup will be followed by Les Compagnons de la Chanson—Edith Piaf's original original group—for the New Year's trade. *Abel.*

96 Piccadilly, London

London, Nov. 1.

Marcella (with Bill Davis), Jimmy Young Trio, I. Cochran Dixieland Band; $3.50 minimum.

In London debut at this intimate Piccadilly restaurant, Marcella's act is frankly designed to capitalize on her charms. Her material, mostly original in character, engenders the same warm, lusty, sexy style.

Coming out in a leopard skin coat, the chantoosie soon discards this to reveal an alluring plunging neckline. In matching style, she opens appropriately with an Rem about collecting men, a richly provocative lyric which makes good impact.

In the same strain, she follows with another original, "You've Got a Taxi Outside," crammed with saucy lines. "Love for Sale" is treated in a slightly more conventional way, but her other numbers follow the earlier pattern of original material with each telling a complete story.

Act ran slightly over quarter of an hour on opening night, and this was inadequate. Artist could have done almost double the time with some variation of material. She is efficiently accompanied by Bill Davis. Dance music is capably provided by the Jimmy Young Trio and Cochran's Dixieland Band. Opening biz good. *Myro.*

Flamingo, Las Vegas

Las Vegas, Nov. 1.

Connee Boswell, Dick Wesson, Michael Edwards, Calendar Girls (12), Nat Brandwynne Orch (10); no cover, no minimum.

One of the best layouts to hit the Flamingo in recent months, this management hallelujah has thrush Connee Boswell and comedian Dick Wesson sharing equal billing. Combo should bring in fine biz.

Addition of 12 line stunners displaying plenty of their frames will be more than enough to keep the wolves at the door.

Miss Boswell, not resting on her mounting laurels, includes new ideas and songs to enhance her sock Vegas stints. One fresh insertion falls at close of edition wherein she brings Dick Wesson back to duet "Basin St. Blues" as a parody of the w.k. Bing Crosby-Boswell Decca disk etched several years ago. Wesson, in loud shirt, pork-pie hat, pipe and golf club, grabs howls as he accomps with groans and "boo-boo-boos." Followup is waltzing of the oriole around in her specially-built chair, getting an ovation. Ditto for jitterbug routine that follows.

Opening-night festivities were heightened to fever pitch when Eddie Cantor bounced onstage to give Miss Boswell the final whirl. Whoever does the bit—and whenever—it's surefire. Bagful of tunes poured forth previous to payoff includes "When You're Smiling," "Whistle a Happy Tune," "Because of You," "It Had To Be You," "Beguine" (new jump version and solid). Another canny piece of biz is tossing of orchids to femme ringsiders as thrush takes off bouffant gown before sliding onto piano bench for 88 sesh. Gives out with current folktuner "On Top of Old Smoky" and fave "Piano Roll Blues." "Martha" ropes peak applause prior to duet and terp curtain. Has to beg off.

Dick Wesson, currently doing okay in Warners pix, returns to nitery fold for sojourn before Hollywood calls again. In this field, as in pix, his puss is his fortune. Muggs for heavy yocks during opening stories, then wallops over impresh turn using caricatures of Bogart, Cagney, President Truman, Vaughn Monroe, Frankie Laine, sealing with Jane Russell chirp of "Sunny Side of Street." Sequels with poignant panto of man cleaning up attic ti find boyhood treasures, and returns for quickie Berle using Michael Edwards as foil. Receives full attention all the way and rousing walkoff mitts.

Calendar Girls, under banner and direction of Dave Gould, sally forth with seven gorgeous paraders and five steppers. A little footwork is essayed by all, but hardly laudable. Actually, in opinion of males pantingly present, the chicks need only to stand about for ogling. Sherry North, in mucho abbreviated thisa and thata, terps a lively bit. "Broadway Tour" has other gals revealing fine points of anatomy. Marguerite Campbell paraphrases Grieg's Piano Concerto in midst of melee to pull okay palms. Michael Edwards is rather stilted with his skippering, but sings fair production tunes. Nat Brandwynne orch sounds better this frame than ever before. *Will.*

Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Nov. 3.

Rosalind Courtright, Art Devaney Orch (5); no cover, no minimum.

After about three years, Rosalind Courtright is back in the deluxe room of the Bellerive for her first midwest date since her European tour. Her singing provides a good share of entertainment for the dinner-dance customer. While name value is on the moderate side, the opening-night turnout was good. With some smoothing which the show is certain to develop, things may pop an average pace for the session.

Leader Art Devaney opens proceedings with nifty keyboard work on "Malaguena" and a dreamy "Clair de Lune." Miss Courtright launches into the livelier rhythms with "Getting to Know You" and "Shall We Dance," then changes mood somewhat with "Autumn Leaves." She offers some of her better entries with "Whistle a Happy Tune" "Hello Young Lovers" and the soliloquy from "The King and I"—all well received. Goes linguistic for a Spanish version of "Granada," also approved.

Blonde songstress turns to lighter vein for her version of the "Guys and Dolls" treatise on feminine psychology, "Adelaide's Lament." In the pop song vein she works out on "Mr. and Mississippi," and returns to the Gallic with "Vive la Vie," "My Career," an original with both songs and dramatics, is done well enough but is somewhat elongated. A lift comes with her work on "Hello My Baby," "Oh, You Beautiful Doll" and "Alexander's Ragtime Band," with ready patron approval. Bow-off is to "La Vie En Rose," a standby of hers and requested here.

Opening show in 45 minutes provided some stronger moments, winding at a greatly improved pace and embellished by Miss Courtright's personable work. *Quin.*

Bon Soir, N. Y.

Jimmie Daniels, Mae Barnes, Three Flames, Tony & Eddie, Norene Tate; $3 minimum.

The Bon Soir is a Greenwich Village counterpart of the uptown swankeries. Boniface-singer Jimmie Daniels has succeeded in imparting a chi-chi aura and presentation similar to that which prevails at Blue Angel and Le Ruban Bleu.

A major ingredient in this display is the bow of Tony & Eddie, a record-panto turn (New Acts). There's been a replacement, lad in the wheelchair having stepped out of the act.

Another turn new to this spot is the Three Flames, a song and instrumental group. They are no strangers to the Village, having debuted several years ago at Max Gordon's Village Vanguard. This Negro group punches out tunes neatly, with a good sense of humor and a good tune selection which get them over handily.

Norene Tate spends most of her time at the piano and displays finesse at it during the lulls. During her own turn, she's in front of the mike and manages to impart a wealth of feeling in ballads. She holds attention and creates a mood which is generally appreciated by the customers.

Mae Barnes, another sepia turn, is similarly a strong songstress and she makes a deep impact on the customers with a variety of tunes. Daniels scores on his own with a sophisticated interpretation of pops. He gets several encores. *Jose.*

Celebrity Club, N. Y.

Alan Gale, Napoleon Reed, Freddie Stewart, The Haydocks (2), Teddy King Orch, Melino Orch; $3.50, $5 minimums.

If some of the shows now on the Gotham roster continue into the summer, grave doubts as to the future of the borscht belt is indicated. With "Borscht Capades," "Bagels & Yox" and now Alan Gale's Celebrity Club, what, except trees, can the borscht belt offer? Besides, Route 17 is so perilous, why take chances? Practically everything that can be obtained in the mountains is here right in New York City.

Alan Gale's Celebrity Club, which opened last Thursday (1) on the site of Dario's La Martinique, is the nitery counterpart of the aforementioned Yiddish-American vaude revues. Gale has found this to be a profitable format in Miami Beach, where he has operated for the last few years, and now he's breaking it in for the Broadway set.

Of course, with the hybrid formula, Gale necessarily limits the appeal to Yiddish clientele, although he says that his Florida spot gets a healthy segment of non-Jewish trade. He plans to open the Florida operation in January.

Gale has a stock company comprising singer Freddie Stewart and dance team of Vince & Gloria Haydock, who are fixtures in his Miami show. Singer Napoleon Reed is an added starter in this cafe.

Gale is a good comic who knows how to get on familiar terms with the payees. He's got a fast and agile line and has developed a knack of working with the acts, particularly Stewart, which is precipitative of plenty of amusement.

Gale and the trio of acts stayed on for nearly two hours opening night, too long for the comfort of the patrons. At the midnight session, there was considerable movement among the customers after the first hour.

Gale's line of comedics is similar to that which prevails in the hill country. Some of it is homey and sufficiently commercial to please most any type of clientele, but too much of it is limited in appeal to the language trade. There are many parts that shouldn't be presented in either a nitery or theatre. Some of the lines that are downright dirty, and a few of the cuss words aren't for the family trade. These can be eliminated without hurting the overall impact. In fact, it could be an improvement.

One of the major aspects of this display is the fact that Stewart emerges as a comedian under Gale's heckling. Aside from having a schmaltzy and effective tenor, Stewart handles himself like a yet funnyman. He's okay at heckling and at performing. He compliments Gale excellently and makes a tremendous impact on the customers. The heckling waiters also contribute to the humor.

Relegated to a minor role are the Haydocks, a competent terp twain who gives off with taps and softshoe. It's a comparatively brief and punchy turn and they make off to a salvo.

The strongest legitimate turn is Napoleon Reed.' This Negro singer has a learned and potent set of pipes equally as strong on operatic selections as on middle-brow material. His effectiveness was impaired by the fact that the audience had had a surfeit of entertainment and would have liked nothing better than to go home. But it's evident that he has a singing style that could hold up in virtually any medium. There's power, clarity and excellent expression in such tunes as "Granadas," an operatic medley and "Eli Eli."

Maestro Teddy King chimes in on the clowning as well as show-backing competently. The Melino trio gives the rhumba relief. *Jose.*

'Ice Follies' Pulls 124G, 7-Day Mark for Omaha

Omaha, Nov. 6.

"Ice Follies" broke all seven-day records at Ak-Sar-Ben Coliseum here this week.

The icer grossed $124,000 in the face of the toughest opposition in years.

Jordan's 5G, Prov.

The Celebrity Club, Providence, has become one of the more important talent buyers in that area. Specializing in jazz names, spot has booked Louis Jordan to start Nov. 11 at $5,000 weekly.

In the past the spot has used Louis Armstrong, King Cole Trio, George Shearing, among others.

VARIETY BILLS

WEEK OF NOVEMBER 7

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 8
Olga Suarez
Michael Maule
Lee Diaborne
Tony Starman
Dick Stewart
Rockettes
Corps de Ballet
Sym Orch
Palace (R) 6
Judy Garland
Smith & Dale
Max Bygraves
G & F Stony
Doodles & Spider
Longo
8 Boy Friends
Paramount (P) 7
Rosemary Clooney
Myron Cohen
Bobby Byrne Orc
Stan Fisher
Tip Tap & Toe
Roxy (I) 6
Xavier Cugat Orc
Abbe Lane
Los Barrancos
El Gringo
Dulcine
Otto Bolivar
George Lopez
George Conley

ANSONIA Conn
Capitol (W) 9 Only
Asylum of Horrors
CHICAGO
Chicago (P) 9
Josephine Baker
Pat Henning
Berk & Hallow
Oriental (I) 9
Lou Walters'
"Parisian Follies"
Jeffrey Clay
Muriel King
Riveras (2)
Nellie Arnaut &
Bros
Tonya & Bianka
Lelia Lampt &
Stefan
Sherman Hayes Orc
OLEAN N Y
Haven (W) 7 Only
Asylum of Horrors
ROCKFORD
Palace (I) 9-11
J & M Mulcay
Jay Seiler
John Tio
J & E Kemmy
2 Austins
WELLSVILLE N Y
Babcock (W) 8 Only
Asylum of Horrors

Tiller Girls
MANCHESTER
Hippodrome (S) 5
Bonar Colleano
Canfield Smith
Smeddle Bros
Albert Burdon
E Arnley & Gloria
Sahara Tp
Levanda & Van
Georges & Lennette
NEWCASTLE
Empire (M) 5
D & J O'Gorman
Dudley Dale
3 Hicks
Kirk Stevens
Andree Nudes
Ketchinsky &
Gretyna
Betty Broughton
Paulette D'Orsay
Pat Stevens
Johnny Rogers
De Lelo Ballet
NORWICH
Hippodrome (I) 5
Dorothy Squires
2 Ladas
Morellos
Pat Lennox
Davies & Lee
Tattersall & Jerry
Marie De Vere 3
Anderos
NOTTINGHAM
Empire (M) 5
Joseph Locke
Maureen Rose
Tony Walsh
Bernard Miles
Terry Hale
E Gordon & Nancy
Del Cortina
Mme Louise Pets
Rene Dymoss
PORTSMOUTH
Royal (M) 5
Carroll Levis Co

Les Ipolys
Christine Norden
Joe Church
J & B Nosham
F & L Preston
SUNDERLAND
Empire (M) 5
Jackie Co
Nat Mills & Bobbie
3 Pirates
Billy West Co
Enid Margaret
Donald B Stuart
Victor Julian Pets
Grosetta 3
Eddie Arnold
Del & Maureen
WOLVERHAMPTON
Hippodrome (I) 5
Dick James
Semprini
Charles Hague
McDonald &
Graham
Danny O'Dare
Taro Naito
Freddie Frinton
Stella Marie &
Paul
WOOD GREEN
Empire (M) 5
Issy Bonn
Gladys Hay
Pat Hyde
Len Williams
Cox Twins
Miles Twins
Williams & Shand
Amble Lova Dogs
YORK
Empire (I) 5
Sally Brenan
Michael Carb
Bonna Dee
Barbara Stetson
Hillman Aven &
Clyde
Freddie Brent
Gordons Bway Girls

AUSTRALIA

CHRISTCHURCH
Royal (I) 5
Joyce Graeme
Alison Lee
Lynne Golding
Henry Danton
Rex Reid
Leon Kellaway
Arna Rooge
Arvid Fibags
Corps de Ballet
MELBOURNE
Tivoli (I) 5
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Renita & Alexander
Pan Yen Tp
3 Glens
Celebrity Singers
Dancing Boys
Tivoli Ballet
SYDNEY
Empire (I) 1
Jon Pertwee
Guss Bros & Myrna
Los Trianas

3 Carsony Bros
Tipsy & Brew
Bobby Limb
Alan Clive
Evy & Everto
Mushoni
Sigrita
Babe Mackinnon
Moira Claux
Herrie Dargie (4)
Celebrity Singers
Lee Models
Les Debonaires
Tivoli Ballet
Tivoli (I) 5
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Christi
Marika Saary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (I) 5
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearse
N & B Bridges
M & S Davies
Neville Williams
New Embassy Girls
BIRMINGHAM
Hippodrome (M) 5
Al Read
Allen & Lee
Tommy Joyce Co
Walton & May
Albert Saveen
Flying Comets
Lorette & Eddie
Josh Turner
T & P Shamva
Coram 3
BLACKPOOL
Palace (I) 5
Eddie Lee Co
2 Rassos
Acromaniacs
Romanos
Irish Emery
Horacio & Roberto
BOSCOMBE
Hippodrome (I) 5
Jane
Claire Ruane
Trixie Mason
Lucy Loupe
Billie Brenchley
3 Colores Sis
Judy Miell
Pamela Trent
10 Girlie Girls
BRIGHTON
Hippodrome (M) 5
Edric Connor
Geoffrey Hibbert
Ivan Lee
Bill Owen
Barbara Shotter
K Summerfield
Leonard Sachs
M & H Nesbitt
Leslie Welch
Granadas & Peter
Nixon & Dixon
Richards Sis
Medlock & Marlowe
BRISTOL
Empire (I) 5
M & A Day
Bates & Gardiner
R & B Brude
Romanni Bros
Kay Bros
Lea Sinclair
Romano Lovites
BRIXTON
Empress (I) 5
George Robey
Hetty King
Georgie Wood
Albert Whelan
Jack Henderson
Jack Edge
Peter Bernard
Marie Lorenat
8 Empire Girls
Keefe Bros. &
Annette
CARDIFF
New (S) 5
Max Wall
Radio Revellers
Marcia Owen
Len Marten
Yale & Diane
Jothia & Joan
Tune In Lovlies
Lester Sharpe & Iris
CHELSEA
Palace (I) 5
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Kenne Lucas
Eddie Helme
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morge
Express Lovlies
CHISWICK
Empire (S) 5
B & A Pearson
Billy Russell

Spence & Davis
Mabel Melrose Sis
Terry Kendall
Doris & Carol
George Bolton
Ancaster
M French & Joy
Kirma & Karen
EAST HAMPTON
Metropolitan (I) 5
Nitwits
G H Elliott
Tanner Sis
Konyots
Spanglers
Gstorda
Nelson Lloyd
3 Coronets
Palace (I) 5
Max Miller
M Crosby & Thelma
Flack & Lucas
Rovell & Fields
Martyn & Cook
Delly Fin
Potter & Carol
Rita Carmo
Max Seymour
FINSBURY PARK
Empire (M) 5
Frances Duncan
Eddie Gray
Val Merrall
Arthur English
Bentley Sis
I Moreton & D Kaye
Lowe & Ladd
GLASGOW
Empire (I) 5
4 Whirlwinds
Jack Radcliffe Co
Joe Black
Lee Lawrence
A & L Ward
Arnaut Bros
B & J Clyde
HACKNEY
Empire (S) 5
Beverly Sis
Layne & Evans
Max Bacon
3 Monarchs
T & G Durante
Norman Vaughn
Peter Raynor
R & M Lamar
Kay & Gloria
LEEDS
Empire (M) 5
Reg Dixon
Hajos & Surany
Victor Seaforth
Arthur Askey
Richman & Jackson
Bobby Wotherspoon
Peggy Widing
Penelope & Cedric
John Joyce Girls
Corps de Ballet
LEICESTER
Palace (S) 5
Vic Oliver
Steve Conway
Carl Friends
Les Rayner & Betty
J & S Davis
Eddie Arnold
Gavin Doyle
Ernie Brooke
LINCOLN
Royal (I) 5
Robbie Kimber
Adrian & Spero
Terriss Joyes
Low & Webster
Terry Ellson
Olga Varona
Joe Aster & Rene
LONDON
Palladium (M) 5
3 Wiere Bros
Mildred Seymour
Vera Lynn
Edmundo Ros Bd
Jack Jackson
2 Monarchs
Chuck Brown &
Rita
Bryan Johnson
Huguette Mony
Gillian Lynne
Fay Lenore
Great Unger 3
Malcolm Goddard
Geo Mitchell
Singers

CANADA

EAST HAMPTON
Granada (I) 5
Lynne & Lee
B & B Johns
Jack Melville
Roger Smith
George Co
4 Whirlwinds

Cabaret Bills

NEW YORK CITY

Birdland
Johnny Hartman
Terry Gibbs 4
Blue Angel
Stan Freeman
Kaye Ballard
Betty George
Doodles & Spider
Bart Howard
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Nellie Lutcher
Hayes Grant
Sammy Benskin O
Cliff Jackson
Celebrity
Alan Gale
Freddie Stewart
Haydocks
Napoleon Reed
Chateau Madrid
Fernando Rivera
Isabelita Campus
Sarita Herrera
Catalino Orc
Copacabana
Carmen Miranda
Larry Storch
[illegible] & Eva Hayes
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Teddy Wilson 4
Gilded Cage
Ben Blue
Lorna Lynn
Clara Cedrone
Ernest Saracino
Sid Slate
Line
Calvin Holt
Ron Rogers
Leonard Kebric Orc
Habibi
Irving Grossman
Dinah Goldberg
Zomira Gon
Mina Bern
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds
Orc
Adrian Rollini Trio
Farrar & Carter
Syd Krofft
Karen
Pat Terry
Hotel Pierre
De Marcos
Jean Nelson
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Carl Brisson
Federico Rey &
Pilar Gomez
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Jane Pomiera
Terri Stevens
Page Morton
Latin Quarter
Chaz Chase
Bolliana Ivanko Tr
Jack Kilty
Honey Bros
Gloria Le Roy
Les Pablos
Can Can Dere
Art Waner Orc
La Vie En Rose
Pearl Bailey
Ernie Warren Orc
Harry Rosenthal O
Le Ruban Bleu
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Libby Dean
Al Delloy
Carmen Montoya
The Rogers
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Adnia Rice
Jeff Warren
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
"Bill's Belles"
Sammy Smith
Dolly Lawson
Dick Diana
Old Roumanian
Sadie Banks
Milt Ross
Florence Zamora
Lynne Fader
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Gloria Elwood
Patsy Abbott
Park Sheraton
Jose Melis Orc
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Sugar Hill
Larry Steele's
Smart Affairs
Two Guitars
Lee Bundy
Liena & Anatole
Eli Spivak
Mischa Ladanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvas &
Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Norton & Patricia
Celia Cabot
Burt Hilber
Bobby Baxter
Bobby Meyers Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Clarence Williams
Vouvray
Susan Wayne
Waldorf-Astoria
Rose & Naldi
Marcel Lebon
Emil Coleman Orc
Mischa Borr Orc
Wivel
Kaj Ericson
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Casablanca Hotel
Laurie Robbins
Charlie Carlisle
San Nanez Orc
Clover Club
Spike Jones & Co
Woody Woodbury
Tony Lopez Orch
Delano Hotel
Zina Reyes
Willie Hollander
Sy Nunes Orc
Five O'Clock Club
Beatrice Kaye
Jackie Kannon
Len Dawson Orc
Gaiety Club
Zorita
Little Egypt
Jackie Jenkins
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Johnina Hotel
Michael Strange
Tony Matas
Libby Dean
Frances Colwell
Lee Carroll
Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Cookie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
MacFadden Deauville
Rollo Laylan 5
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Paddock Club
Camille Stevens
Jimmy Day
Toni Raye
Freddie Brenner
Bob Morris Orc
The Raven

Park Avenue
Charlie Farrell
3 Continentals
Jowe Duval
Leonardo & Anita
Poinciana Hotel
Leroy Lang Orc
Robert Richter Ht'l
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Madelyn Russell
Arne Barnett 3
Sacasas Orc
Saxony Hotel
Helen Aimee
Henri Rose
Chavez
Lane & Dee
Juan Cortez Orc
Sea Gull Hotel
Elaine Dexter
Lustig & Mantl
Terry Shands
Wanda & Rudolf
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Trini Reyes
Ann Hathaway
Paul Mallory
Frank Linale Orc

CHICAGO

Blackhawk
Jack Friend
Arlene Frank
Pat Hammerlie
Gloria Evans
Sonny Sparks
Larry Lawrence
Martin Kraft
Tead Carrano
Eleanor Luckey
Henry Brandon Orc
Chez Paree
Ritz Bros
Tommy Morton
Jet McDonald
Skeets Minton
Arden Fletcher
Dancers
Pancho Orc
Cee Davidson Orc
Edgewater Beach
Hildegarde
Martin Denny
Robert Norris Orc
Hotel Stevens
Scarecrows (3)

Romayne & Brent
Jo Bachum
Elmore
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olie Clarke
Boulevar Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc
Palmer House
Louise Hoff
Bambi Linn & Rod
Alexander
Judy Miller
Cabots (3)
Songsmiths (3)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Dorothy Shay
Eddie Bergman Orc
Biltmore Hotel
Suie Davis
Bob Fay
Virginia Lee
Hal Derwin Orc

Ciro's
Lili St Cyr
Nicholas Bros
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Bobby Breen
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Last Frontier
Liberace
The Proctors
Gene Nash
J Devlin Girl Rev
Bob Millar Orch
Flamingo
Connee Boswell
Dick Wesson
Michael Edwards
Calendar Girls
Nat Brandwynne O
Desert Inn
De Marco Sisters
Dean Murphy
Bill Hughes
Gene Griffin
Arden-Fletcher Dcs
Carlton Hayes Orch

Thunderbird
Carol Bruce
The Redheads
Lopez & Ayres
Johnny O'Brien
Kathryn Duffy
Dansations
Normandie Boys
Fritz Becker
Dick Pierce Orch
El Rancho Vegas
Gordon MacRae
Pinky Lee
Lecce & Nikko
Van Alexander
Kirby Stone Quintet
El Rancho Girls
Ted Fio Rito Orch

'Vadis' Policy

Continued from page 7

et but the M-G officials had refrained from any public announcements on the money factor.

Switch came with M-G's sales meeting in Chicago last month, at which time production topper Dore Schary used the $7,000,000 figure in an address which was circulated to the press. Schary again pointed up the film's cost at the Allied States Assn. convention in N. Y. last week. Rodgers, at the same meet, also gave the figure some play, having mentioned it at least a couple of times.

Apparent reason for spotlighting the $7,000,000 factor is to impress upon the trade the scope of the production. How the company is breaking down the expenditure, in terms of dollars and Italian lira, was not disclosed. Film was lensed in Italy, partially with M-G's blocked currency in that country.

Pub-Ad Staffers

Continued from page 7

to garner a 30% membership in order to bring about a National Labor Relations Board election. However, Loew's International and Loew's Theatre, according to Joe Abels, business rep of Local 230, have given his union the okay to try and come in as their reps. As a result, he said, Local 230 has filed a petition with regional board of the NLRB seeking the right to hold an election.

District 65 will be unopposed when the United Artists unit goes to the poll shortly. Date for this election has not been set and is pending on official word from NLRB headquarters in Washington.

New Acts

MARCEL LEBON (2)
Songs
20 Mins.
Waldorf-Astoria, N. Y.

Marcel Lebon is the nearest thing to an American juvenile, for all his Gallic background. Still very much in the French groove, and in a measure stylized, according to the American conception of Parisian chanteurs, Lebon has the distinction of being a tall, personable, thoroughly masculine juve. It was for this purpose that Lee Shubert imported him from London, where he was in an Anglo-French musical, "Sauce Piquante." In his native Paris, Lebon was a cabaret and music hall singer. His London revue training accounts for his excellent command of English, unfaltering, lucid in what he wants to say, but touched with a decided Gallic accent, of course, which in all such instances is a plus.

Lebon starts slow but hits his stride as he progresses and from midriff on he clicks. His pacing is determined by his songs. While he is really home with the now standard "J'Attendrai," "La Seina" "La Vie En Rose" and "C'est Si Bon" medley—as surefire a French hit parade as a Berlin medley—he is up and down with "Pigalle," which has been overdone and is too stylized, and one or two others.

In between he does English and French pops, new and old, such as "When You're Smiling," "Two Sleepy People," "I'm Mad for You," "Bon Soir" (good opener), "Painting Rainbows," "Paris Will Call You."

He is backed by two of his own instrumentalists, an accordionist for the bal musette stuff and a Steinwayist, but the crack Emil Coleman aggregation is not bad 802ing on its own.

Lebon is on loan from his Shubert contract due to in-between production plans by the impresario, hence his nitery future is circumscribed by possible recall for a legit musical. However, he is a welcome new face to the saloon circuit which can use anything—and everything fresh and different. *Abel.*

JULIANA LARSON
Songs
25 Mins.
Ritz Cafe, Montreal

Blond Juliana Larson makes her first cafe appearance at the Ritz Cafe, and the showcase is ideal for this handsomely-groomed, expensively-attired songstress. Miss Larson played Montreal last summer in an outdoor version of "Fledermaus."

Offering a varied songalog that includes "Always a Lady," "Get a Kick Out of You," a medley from "The King and I" plus a brace of French tunes, Miss Larson is still uncertain about the switch from the operatic to the boite type of entertainment. Her general piping is fair, but demure approach and rather similar tempos throughout kill general pacing.

A looker from every angle, Miss Larson's routining needs hypoing if she is to continue in this particular line. On night caught, she held attention on all tunes, managing an audience-participation number handily, but her intros are shaky and the Maggy Rouff-Christian Dior illusions can only be lifesavers up to a point. *Newt.*

TONY & EDDIE
Record-Panto
18 Mins.
Bon Soir, N. Y.

The original edition of Tony & Eddie included Eddie Gruber as one of the mainstays. Gruber worked from a wheelchair, because of a physical disability, but need to travel and impossibility of getting the chair out on the stage of many spots limited their outlets and was also rough on Gruber. Consequently, he recently retired. Eddie Hodges is the new Eddie with the same Tony (Benson).

The new edition of the act would naturally have more movement and a wider variety of interpretation. As it now stacks up, Tony & Eddie are in the forefront of the record-panto acts. The boys are excellent workers, use a zany approach, and have sufficient force to create a madhouse atmosphere. They have good duet numbers and some strong solos. A lot of their work is in drag, and they create comedy moods with their costuming.

They're okay for most visual media. *Jose.*

JIMMIE MILNER
Songs
9 Mins.
Apollo, N. Y.

Jimmie Milner, young colored singer who recently won an amateur night contest at Harlem's Apollo Theatre, impresses in his initial professional date. He's a good-looking lad with a big voice and his shy quality should win a solid femme following. He seems a bit unsure of his stance and what to do with his hands, but these are minor faults which can be corrected with more playing time.

Milner's voice is well-trained, however, and he knows what he's doing with each phrase. He projects an intimacy that actually draws femme wolfcalls. He has three heavy tunes for his initialer, which tend to keep his turn at a static pace. Inclusion of a gayer number would help the set. "Temptation," "Sad Lover's Blues" and "Solitude" come across with an emotional impact.

He's a bright prospect for disks, vaude and niteries. *Gros.*

MICHELE MARCONI
With Otto Schumann
Dance
4 Mins.
Cirque Medrano, Paris

The Otto Schumann equestrian act (14 minutes) is done as usual, meaning that three different horses are presented and do their usual routine; one of which, for the grey mare Mascotte, is doing some fancy dance steps.

The novelty in the act is that during the four minutes Otto Schumann rides Mascotte, and puts her through dance steps around the ring; Michele Marconi, dressed in black tights with a red hunting coat and black riding hat, keeps pace with the horse near its head and does the same steps at the same time he does them.

This synchronization of the easy-to-look-at girl's and the horse's steps is extremely graceful and effective. The number is short but leaves the audience clamoring for more. *Maxi.*

FREDDIE SLACK TRIO
Instrumental
Encore, Hollywood

There's a bright future ahead for this newly organized combo. Once the rough edges are smoothed, the piano-bass-electric guitar trio looms as a cinch either for the better cocktaileries or the intimeries where slickly arranged instrumentals provide appropriate background music.

Freddie Slack, who's been around for some time, has fashioned an effective group, and some projected Capitol platterings will help spread the word. Trio works easily, drawing from the ranks of standards and pops to dish a surefire series of medleys. Arrangements range from lazy-tempoed romantics to Dixieland. Slack's vocal efforts could be increased and probably will in different surroundings. *Kap.*

MPAA Hires

Continued from page 4

vate industries that wanted channels.

MPAA feels that while its position is different in its estimation, it may be lumped in the same pot by the FCC. Latter has taken the stand that channels cannot be given to individual industries. It has stated that they should use common carriers, pointing out that that is why common carriers (such as the American Telephone & Telegraph Co.) exist.

Theatremen feel that as a medium of information and entertainment, they have the same right to channels as the broadcasting companies. They feel they are in a different category entirely from, say, the steel industry or auto industry.

In addition, they point out, AT&T and other common carriers don't have sufficient cables to handle the theatre traffic, and it will take years before such facilities are available.

Mayer Indie

Continued from page 3

with UA on a preferred distribution deal.

(UA in New York said: "It would be very nice if true. But Mayer hasn't talked to us.")

Mayer has signed a non-member title registration agreement with the Motion Picture Assn. of America. He has staked claims to "Joseph, His Brethren," "Joseph, Potiphar's Wife," "Joseph, Zuleika." Alexis Thurn-Taxis, a member of Mayer's staff, has been named his title rep.

Oriental, Chi

Chicago, Nov. 1.

Lou Walters' production of "Parisian Follies," with Muriel King & Jeffrey Clay, Daisya Dorsay, Riveras (2), LeBrock & Bernice, Tonya & Biogi, Nellie Arnaut & Bros. (3), Lelia Lampi & Stefan, Line (14), Marty Gould Orch; "The Racket" (RKO).

Windy City hasn't seen a flash tab show like this in years; perhaps not since Mike Todd produced at this spot years back. It's also odd that one of the last stage bills to be presented in this house should veer away from the acceptable formula of names, especially in the platter field.

With the exception of the opening line number, a somewhat overlong parade type, rest of the revue moves fast, tied neatly together by the singing of Muriel King & Jeffrey Clay. It's also a little strange to see a bill presented without an emcee or orch leader milking the applause or building up the acts, so audience isn't quiet conditioned to the absence of the "just one more number" entreaty.

Riveras get the action started with an apache dance which has the slight looking miss slinging some fancy judo holds and body twists on the male, with femme carrying the male offstage. LeBrock & Bernice take over the proceedings with high unicycle meanderings. Male does some fancy hoop balancing, getting a big hand for rolling the open disks 14 different ways while 10 feet high. Femme gets atop for some dance steps and adroit hand work for neat wheeloff.

Tonya & Biogi come on and really make seatholders unbend via terping which gets into a comedy strip before they're through, with gal revealing a fine torso held tantalizingly together by some black lace. Terping is fine and the comedy is tightly paced with none of the vulgar overtones which it could easily essay.

Latter half of the revue has a can-can number highlighted with some fine running splits and boffo kicks by Lelia Lampi & Stefan. Needed additional comedy is supplied by the bright antics of Nellie Arnaut and her brothers, whose standard act seems to fit here more than on other bills. Brothers start things rolling with their hoke work on guitar and balalaika, and panto buffoonery gets more chuckles with both bowing on one fiddle. However, it's the whistling courtship of the femme bird by the males which registers best.

Line of 12, plus two parade girls, assisted by toe terper Daisya Dorsay are lookers who might be more animated. Toe dancer does a trick strip which is a bit too slow but pays off well. Strong costume followup with tinkling bells is a bit incongruous. Costumes are good and flat of Paris through the Eiffel Tower is a pleasing backdrop. Jeffrey Clay gets a solo chance with "Take Me Back," the baritone getting nice mitting, as does singing parner Muriel King on "La Vie en Rose." *Zabe.*

Chicago, Chi

Chicago, Nov. 3.

Berk & Hallow, Pat Henning, Josephine Baker, Louis Basil Orch; "A Millionaire For Christy" (20th).

Josephine Baker's current stand is her second here in five months at increased admission. It impresses as spreading a good thing mighty thin—particularly considering Miss Baker's playing a family vaudet in what still stands as a pretty bucolic town. The curious got their glimpse last time, but on this trip the returning bon tons and aficionados aren't pulling enough weight on their own at the wickets or making enough noise inside. General reaction at show caught (2) was a long way from making the singer's return a triumphant one.

The fabulous entertainer, however, holds up her end, and her 55-minute stint is anything but a waltz. The biggest exception is that payees must yawn through lulls and irrelevancies before getting their forks into the choice cuts. The stops-and-starts have the effect of wearing the peasants into edginess before they get around to finding out just what the singer does and what she's there for. Costume changes do more toward slackening the pace than any other factor.

In all she does four changes, while Pat Henning (hilariously, most of the time) eats up the minutes. With a sure sense of the shocking, Miss Baker suceeds each time her duds are changed. As a matter of fact, she often impresses as more of a caricature in her clothes than a chic, highly-stylized mannequin for import finery.

Miss Baker comes on in a cloak of black and white ostrich feathers and sells a sock version of "Begin the Beguine," back to the patrons, while spread-eagling her frock. Beside some sexy mambo terps, gal also chirps "Night and Day," "Solitude," "This Is My Happiness," a couple of Gallic tunes, and her boff closer, "Two Loves Have I."

Pat Henning goes over better here than at his last appearance several months ago, though he's added nothing new to his material. There's also a lot of swish stuff that doesn't belong. Berk & Hallow, lad and lass cleaters, are impressive in the opener with plenty agile and original stepping. Team earns a warm palming that could have been bigger with more projection.

Orch leader Louis Basil, back after a few months' leave, makes the house band seem like its old self again. His sage emceeing and excellent stage deportment are standards here. He was missed in the interim. *Mel.*

Casino, Toronto

Toronto, Nov. 3.

Clyde McCoy Orch (17), Chris Abbott, Ruth Petty, Georgie Kay, Argo & Faye, Alex & Gelina, Jimmie Cameron, Archie Stone House Orch; "He Ran All the Way" (UA).

Clyde McCoy, with his 16 men on full stage before a gold and crimson set, plus neat support from Archie Stone's pit orch, whams over a terrific 75-minute package. It's swift-paced and bright except for Georgie Kay, whose mediocre chatter throws the bill off balance, with lad staying on too long for determined milking and audience not relishing the holdup on his insistent time grab.

All brass and percussion, McCoy's band socks over orch styles with his "Get Out Those Old Records," a neat "Rhapsody in Blue" with McCoy on socko trumpet, Francis Craig with a wow piano solo, and a smash arrangement by the band of "Heartbreak." McCoy's liquid trumpet dominates throughout.

Also up in the top applause brackets is the lusty, busty crimson-gowned Ruth Petty with impressions of femme singers, scoring particularly on her Sophie Tucker and Mae West that rated a begoff when caught.

Alex & Gelina open with neat ballroom acrobatics for nice showmanship; Chris Abbott gets over on his Italian songs, complete with the old sob, and whams with his "And So to Sleep Again." Argo & Faye have no trouble scoring with their tap work; but Georgie Kay makes the mistake of telling the customers that he isn't funny. They take him at his word, despite sporadic laughter and his voluminous appreciation of the occasional audience response. Whole bill, apart from the Kay interlude, is sprightly. *McStay.*

Tower, K. C.

Kansas City, Nov. 2.

Joe McKenna, June & Martin Barrett, Jim & Mildred Mulcay, The Kemmys (2), Al Gordon, Turney Gibson House Orch (12); "Reunion in Reno" (U).

Vaude backs out of the Tower with this bill, the final one in a four-week trial of the policy. Biz is lightweight with this entry, and has been moderate at best over the past three weeks. Like its predecessors, this lineup packs a generous amount of entertainment, but lacks any boxoffice magnetism. Therein lies some of the explanation for the lethargy.

In the standard house pattern, Turney Gibson's orch leads off with "Blue Moon," leader taking a turn on both violin and vibes. Joe McKenna handles the m.c. chore, assigning the first spot to the Barretts. Sister-brother act reels off ballet tap, softshoe and rhythm-challenge in firstrate fashion. They are followed by the Mulcays and their harmonica session. Add a fillip with electrified instruments, doing an imitation of The Harmonicats and their own Carol label version of "Caravan," the last to a deserved hand.

Al Gordon and his retinue of mutts prove laughable all the way, the half dozen assorted pups refusing his entreaties and giving a closing lift to the act as they vie with each other for a place on the spinning turntable. Kemmy duo adds another comedy entry, theirs being acrobatic terp in pantomime with much ado about male member losing his turban and recovering with the act in progress. They keep the customers chuckling.

Closing spot goes to McKenna and his impressions of drunks and people in a parade. Proves moderately interesting to wind the 50-minute route. Policy coming up will be firstrun dual films. *Quin.*

Fox, Detroit

Detroit, Nov. 3.

Billy Daniels, with Benny Payne; Connie Haines, Peggy Ryan & Ray McDonald, Borrah Minevitch's Harmonica Rascals; "No Highway in Sky" (20th).

An all-inclusive style of singing, ranging from soft to boisterous—but always pleasing — warmed young and old alike as a poor house greeted Billy Daniels' first theatre engagement in Detroit.

Daniels wins plaudits for "I Get a Kick Out of You," "Sunny Side of Street," "Lady of the Evening" and "Old Black Magic." Accompanist Benny Payne, joins him when an added voice helps along the effect.

Connie Haines very ably sells "The Trolley Song," "Because of You" and "Old Man Mose" to an appreciative audience.

Dancers Peggy Ryan & Ray McDonald do a neat soft-shoe, act being livened via the timely clowning of the gal. The duo has a winning way with payees.

Borrah Minevitch's Harmonica Rascals finish uninterrupted only one number, "Peg o' My Heart." The rest gets lost, of course, in the clowning of prinimuscular Johnny Puleo, much to the delight of the audience. *Tew.*

Apollo, N. Y.

Machito Orch (14), with Graziel; Buster Brown, The Earles (2), Jimmie Milner, Spo-Dee-O-Dee & Co. (3), The Denvers (2), Sugar Chile Robinson; "Fury of the Congo" (Col).

Apollo marquee gets a good jolt this sesh via Sugar Chile Robinson and Machito's rhumba orch, and they don't disappoint the pewholders. Supporting acts round out one of the best bills house has had in some time.

Robinson, back from a European tour, is a talented youngster who knows how to handle an audience as well as the keyboard. Garbed in a Scot's kilt, he makes an ingratiating impression as he walks on, and he sustains it throughout his set. Some of the patter, interspersed between keyboard solos, tends to make him a little too precious, but it goes over. His 88-ing remains top-drawer and his vocals hypo each tune. He accomps himself on "Baby Blues," "Say, Little Girl" and "You've Got to Bookkeep All the Time" for solid results. The youngster beats out the boogie tempo with assurance and showmanship. Closes with a wild rendition of "Caledonia" to a begoff.

Machito's Afro-Cuban rhythms are spotted often enough throughout the show to please the rhumbaddicts. Each number comes across with a rhythmic zest that makes for good listening. Comprised of six rhythm, four reed and four brass, the crew socks out the hectic Latunes in top style. Such numbers as "Ezy," "Boco Boco" and "Sambis" rock the house. Graziel, band's femme vocalist, does an okay job on "Felicidad" and "Cao Cao."

Buster Brown opens the show with a good assortment of tap tricks. His terping is clean and artful, earning a mitt throughout the five-minute turn. The Earles, a class acro act, work with ease and grace through their body-lifting and balancing stunts. The two lads have a salvo windup in a mock fistfuff battle which draws aud yocks and mitts.

Vocalist Jimmie Milner, in the trey, is listed in New Acts. The Denvers score with their rope twirling and knife throwing bits. Ofay guy and femme team frighten house in closing bit in which she's leaning against wooden board completely covered with white paper and he throws knives at her blindfolded. It gets gasps. Spo-Dee-O-Dee handles the comedics with an assist from two of the house regulars. It's routine stuff. *Gros.*

Capitol, Wash.

Washington, Nov. 3.

Fran Warren, Bobby Sargent, Meribeth Olds, Milt Herth Trio, Sam Jack Kaufman House Orch; "Mr. Imperium" (M-G).

This is a rather drab lineup, a far cry from the sock shows of recent weeks. There's value in some of the individual stints, but general pace is slow and even maestro Sam Jack Kaufman's able emceeing fails to knit quartet of acts into any type of unit. Lack of sparkle to show is in large measure due to a factor beyond anybody's control—the acute cold and sore throat handicapping headliner Fran Warren. Singer has a solid rep and plenty of fans, so it's to be assumed that her performance here is no measure of her talent. "Show must go on" spirit aside, it would have been to the best interests of Miss Warren and the payees if she had not appeared until well.

Miss Warren looked lovely enough at show caught, and her choice of numbers impressed as good and somewhat off the beaten track. She succeeded in achieving an effective blues quality in her low notes, but her high efforts came through sadly nasal. Style is good, with a flair for showmanship. Teed off with "This Is Where Love Walked In," then went on to "Over the Rainbow," a particularly unfortunate choice in her germ-laden condition. Wound up with a spiritual-type tune, and returned for "I Envy Anyone."

Comic Bobby Sargent, a comparative newcomer, has an appealing personality and a measure of wit. Much of his material is so tasteless as to be offensive, so that it's difficult to judge his true worth as a funnyman. His routine on quiz shows is best bet and might be worth expanding. His final routine, a death cell soliloquy of a condemned criminal, hardly seems the stuff of which laughs are made.

Contortionist Meribeth Olds, who sets a pace as curtain-raiser that rest of show fails to equal, walks off with mitt honors. Her hair-raising body twisting and turning continue to amaze, even after many viewings. Somehow, she manages to make the art of turning herself inside out appear graceful rather than grotesque. Payees went all out for this one.

The Milt Herth Trio, consisting of Herth at the Hammond organ, a drummer and a pianist, is a pleasant act. Accent is on the organ, though there's one number, "The World Is Waiting for the Sunrise," featuring the drummer. Best bet is merry-go-round origin of "Loveliest Night of the Year." Also standout was organ takeoff on Evelyn and her Magic Violin. *Lowe.*

Olympia, Miami

Miami, Nov. 4.

Three Suns, Milt Moss, Lea Wallace, Trini Reyes, Earle & Michell, Les Rhode House Orch; "Force of Arms" (WB).

Three Suns add up as one of the best toplined deliverers to play this house in many a week.

The trio (organ, accordion doubling on piano, and guitar) dish out a palm-raising sequence of tunes and lyrics that gets the stubholders from teeoff. Mix in their radio and recording hits with several comedy lined musical ideas that builds, winding into begoff. Special material is particularly well handled. Timing and delivery are potent. They're obviously a bet for video, as well as the better intime cafes.

Supporting lineup is okay. Openers Earl & Michell, teeterboard duo, set pace in fast manner, with the mitts coming in heavy proportion. Hand puppet work of Lea Wallace is imaginative and original to earn her plaudits. Trini Reyes and her authentic flamenco terps with the castanets keep the aud warm all the way. Emcee is Milt Moss, a personable guy. In his solo spot, he offers a blending of some tired gags, some ideas for legit laughs and does well only in those moments when he is using what sounds like his own material. Too heavy an abundance of familiar lines negates what could be solid reaction. He has potentialities, but not with present material.

Les Rhode and house orch are okay on the backings. *Lary.*

Agencies Stress

Continued from page 1

now working solely in video. As a matter of fact, Sol Shapiro, the agency's vaude head, was set to transfer into tele, but opening of the Palace Theatre two-a-day stymied that plan for the time being as the Morris office handled most of the booking at that house.

At General Artists Corp., the two departments are virtually indistinguishable. Harry Anger is head of both divisions.

The increasing cohesion between vaude and video is being hastened by the recent acquisition by NBC of Sidney Piermont, former talent booker for the Loew circuit, who was hired by the network to book the Kate Smith daytime and nighttime shows.

The fact that NBC is slated to operate a Broadway theatre as a showcase for video acts also indicates in a major way the greater integration between the two media. Considerable thinking along vaudeville lines will be necessary to get that theatre in operation.

Another facet is the decimation of vaude playing time. Theatre men, by necessity, must turn to vaude-type outlets if they're to maintain themselves.

London 'Pacific'

Continued from page 2

delight" . . . "Only a moderately enchanted evening" . . . "Makes 'Carousel' seem a bore and 'Kiss Me, Kate' kids' stuff" . . . "All the songs are delightful" . . . "More like 'South Soporific'" . . . "The Rodgers score is of that composer's haunting best" . . . "Not on the same street as 'Oklahoma'." But virtually all the reviewers agreed that the musical would be an enormous popular success.

W. A. Darlington, of the Daily Telegraph, while admitting the show would be a hit, compared it unfavorably with "Oklahoma," but added, "Perhaps that does not matter much. The music has a haunting charm, and is most expertly handled by composer and performers. That is the piece's guarantee—that and Miss Martin." Like others of the critics, he mentioned the show's emphasis on racial prejudice as foreign to the experience of British audiences.

Audience 'Hoodwinked'

Referring to the "rapturous" first-night reaction to the musical, Stephen Williams, of the Evening News, wrote, "But by all decent, sober, reasonable standards of art and entertainment, I feel that I must protest against a British audience being hoodwinked by what seems to me a pointless, plotless, witless and humorless farrago . . . How comes this supposition that America leads the world in musical shows? To compare 'South Pacific' with Ivor Novello's creations or other British shows of the '20's and '30's enlivened by fine artists like Jack Buchanan, Stanley Lupino, Leslie Henson and Sydney Howard, is to compare tepid water with burgundy."

The unsigned critic of the Times, after calling the show "very foreign" and terming its pace "something between the deliberate and the ponderous," gave a rave to Miss Martin and praised the songs. Beverley Baxter, of the Evening Standard (which by-lines him as being a Member of Parliament), expressed his usual pro-British, anti-American attitude, remarking in reference to the audience enthusiasm, "The temptation to debunk a Broadway success is obvious, just as the New York critics love to belabor a British importation that does not please them." He said of the show, "There was some good fun here and there, but no wit and little beauty. Again and again the music comes to the rescue, but the story creaks like an old tanker in distress."

Moderately Enchanted

Cecil Wilson, of the Daily Mail, after panning the story and production, but praising the cast, was one of few reviewers to approve Joshua Logan's staging, and concluded of Rodgers and Hammerstein, "Moreover, this pair have rarely given us a wittier or more tuneful selection of songs. They are certain to keep the theatre packed for many months."

P. L. Mannock, in the Daily Herald, called the show "much more palatable than 'Carousel' and nearly as good as 'Oklahoma.'" He said the show is "a triumph." Alan Dent, of the News Chronicle, rated it "very much all right in its way, though much more conventional than expected." John Barber, in the Daily Express, thought it "the weakest of all Hammerstein-Rodgers musicals." Describing his reaction at the final curtain, he wrote, "Nice show, I thought, yawning. Quite. But only a moderately enchanted evening. People will say I'm in love—with 'Oklahoma.'"

The production got extraordinary coverage in the news columns, with feature stories and pictures both before and after the premiere, in some cases on Page One. Miss Martin, in particular, was the subject of stories, pictures and cartoons. Several papers ran shots of her kissing her daughter, her son, Laurence Olivier, Noel Coward and U. S. Ambassador Walter Gifford backstage after the final curtain.

CANTOR'S COAST GI PLUS CHARITY TOUR

Eddie Cantor will play four military hospitals on the Coast starting Nov. 14 and winding up Nov. 16.

Cantor's post-finish stint will be a presentation of his "one-man show" at the War Memorial Opera House, San Francisco, Nov. 17. Staged under B'nai B'rith auspices, it will be his 44th presentation of his solo show this year.

'Guys' Switch Stalls Det. Battle; No 'Pressure' Involved, Martin Sez

Detroit, Nov. 6.

A knock-down-and-drag-out fight between the established Cass and Shubert legiters and a new legit operation by Wagner Enterprises, which owns the Downtown Theatre, was nipped temporarily in the bud when the Wagners had to flag out "Guys and Dolls," which was promptly flagged in by Shubert.

The rumpus started a week ago when the Wagner family announced its intention of turning the Downtown formerly operated as a first-run film house by the Balaban Bros. into a legiter specializing in musicals. The first production was announced as "Dolls," which was to begin a four-week run Dec. 10. In making the announcement, the Wagners also said they expected competition and "pressure" from "others" in the biz. The latter statement angered spokesmen at the Cass and Shubert.

A few days later, the Wagners announced that "inability to get the stage fixed up properly and problems in staging" had caused them to cancel "Dolls." Almost simultaneously, the Shubert management announced that "Dolls" would begin a four-week run Christmas night.

The remaining plans of the Wagners remain a mystery.

Martin Denies Pressure

No pressure of any kind was involved in the decision to book "Guys and Dolls" into the Shubert rather than the Downtown for its Detroit engagement, according to Ernest H. Martin, co-producer with Cy Feuer of the show. Change of plan was based entirely on the suitability of the respective theatres and on the terms offered.

Explaining that a deal was never actually closed with the Downtown

(Continued on page 56)

Play Insurance

If H. C. Potter, director of the incoming "Point of No Return," has any interpretive problems with the play, he shouldn't lack expert advice. Included in the cast of Paul Osborn's adaptation of the John P. Marquand novel are three directors — John Cromwell, Robert Ross and Colin Keith-Johnston.

So far, with the show in its second week of road tryout, there's reportedly been no shoulder-tapping from the back seat.

Half-Pint Angels Backing 'Sunday'

A new legit investing syndicate calling itself Limited Angels, has been formed to put up a small slice of backing for the forthcoming musical, "Month of Sundays." Group, headed by Phil Bloom, the show's pressagent, is composed principally of people in the trade. Each is contributing $60 ($50 plus the possible 20% overcall) and will receive a pro-rata share of any profits from the $1,250 investment.

Members of the outfit include TV-legit comedienne Imogene Coca, choreographer John Butler, ballerinas Valerie Bettis, Nina Popova and Muriel Bentley, actor Michael Wager, actress Dorothy Patton, pressagent Helen Cumming, talent agent Deborah Coleman and Chase National Bank vice-president Frederick W. Gehle. Besides being p.a. for "Sundays," Bloom is a close personal friend of authors Burt Shevelove and Albert Selden.

Various other such syndicates have been active in the Broadway legit setup in recent years, but in most cases they have been relatively short-lived, usually because their initial venture was a flop and the members lost interest. Several outfits have remained active over a number of seasons, however. One such, headed by former actress Mary Mason, wife of attorney John Wharton, is now in its eighth year, having had small slices of an average of four or five shows a season. It is called Limited Investors.

A number of other syndicates are also active, but with considerably larger investment bankrolls. Most are more or less solo projects of single individuals. One such is headed by bandleader Meyer Davis. Others are informal affairs such as that of Howard S. Cullman, consisting of a few friends and relatives who generally (but not always) go along with different size slices of any show he backs. It is referred to in producer circles as "the Cullman group."

Huston Wins Claim Of $259.78 Against Terrell

Philip Huston was last week awarded $259.78 by an arbitration panel in his claim against St. John Terrell, operator of the Lambertville (N. J.) Music Circus. Actor had asked $519.57 for two weeks' salary, plus transportation, alleging breach of contract for an engagement at the strawhat last summer. The case involved conflicting claims by the two sides.

By a two-to-one vote, the arbiters explained that the award "might do justice under the circumstances," but noted that Huston's actions "cannot be condoned."

Concurring is the decision were attorney David Marshall Holtzmann, Terrell's designee, and shoe manufacturer Ward Melville, appointee of the AAA. Legit actor Walter Greaza, Huston's designee, dissented, voting for an award of $419.57. Actor's Equity supported Huston.

Violinist Ruggiero Ricci, back last week to the United States to begin his American concert season after a seven-week tour of Europe and a two-month tour of South America, gives his first U. S. concert of the season with the Chicago Symphony Orchestra tomorrow

Miami Beach Stock Dies Out Due to Sparse Take After Nine Attractions

Miami Beach, Nov. 6.

Roosevelt Playhouse, Brandt Bros.-operated stock house here, closed out live presentations of stage plays Sunday (4) with "Voice of the Turtle," afer a sans-name and sans-audience 10-day engagement.

There's possibility that they'll bring back the revue ("Bagels and Yox" and "Borschtcapades") idea, which clicked boxoffice wise here last season.

In all, nine plays were presented, with the only profit-margin makers being "Death of a Salesman," "Streetcar Named Desire," and "Detective Story" (last-named with Robert Preston starred and also topper on grosses). Odd fact is that other names didn't do well, viz.: Constance Bennett in "Skylark," Carol Bruce in "Pal Joey" and Joan Blondell in "Come Back, Little Sheba," with Ian Keith. All were well staged and acted. But audiences just didn't come in in enough numbers.

What puzzles Brandt reps is fact that two vehicles with no well-knowns involved did okay ("Desire" and "Salesman") and that only one draw attraction (Preston-"Detective Story") pulled them in. Answer, it's felt hereabouts, is the old one —"the play's the thing."

San Antonio Muny Aud. Names Skiles as Mgr.

San Antonio, Nov. 6.

Robert ("Dude") Skiles, has been named manager of the Municipal Auditorium, succeeding Harry Griffith, who resigned. Skiles, a trumpet player, once led his own dance band.

He also has played with Jack Teagarden, Vincent Lopez, Fred Waring, Glen Gray and other name bands. He was once employed by the Music Corp. of America and also operated the Shadowland Night Club here.

Ink Arlen on 'Carnival'

Harold Arlen was pacted last week by Julian Claman and Franklin Gilbert to write the music and lyrics for George Oppenheimer's adaptation of "Carnival in Flanders," which they expect to produce next season.

Arlen was last represented on Broadway with "St. Louis Woman" in 1946.

'Kate' Visits Balto For 2d Show There This Fall

Baltimore, Nov. 6.

"Kiss Me, Kate" is making a return visit to Ford's this week, with an extra-heavy advance from a show-hungry public which has had only a single week of legit so far this season.

Don Swann's Theatre-in-the Round at the Sheraton Belvedere stayed in a slough with last week's "Camille," co-starring Claire Loos and Richard Ney, in the leads. Frank Mellugh, in "Ah, Wilderness," is current.

Hypoed Guild-ATS Drive For Subscriptions In Pitt Seen Paying Off

Pittsburgh, Nov. 6.

Concentrated campaign here of the Theatre Guild-American Theatre Society, working in conjunction with Council of Living Theatre, to increase the Pittsburgh subscription list, has already begun to pay off. There are more than 2,000 in the fold now, as against around 1,700 just a week or so ago. That's just on strength of extra ads in the dailies and generous splurges on amusement pages on the lineup.

But the real push won't be until week of Dec. 3, when local committee of society and civic leaders, being organized by Ralph Lycett, will embark on a whirlwind six-day selling job in an effort to get subscriptions up around the 10,000 mark. Leaders in drive are confident they'll reach that, too.

Only last three of the five plays set in the series will benefit by the added takes. They are "The Rose Tattoo," "Member of the Wedding" and "The Moon Is Blue." Nixon has already played "Autumn Garden," to the abbreviated list of subscribers, and Edward G. Robinson comes here in "Darkness at Noon" Nov. 17, a few weeks ahead of the all-out push.

At one time, subscriptions here were three times what they are now, but a number of seasons in which the Guild-ATS didn't deliver left a bad taste and subscribers fell off. It's that thing the Council of Living Theatre, in cooperation with the subscription organization, is trying to combat, and at the same time assure the road of a future in seasons to come.

WOOLF GETS 'DARKNESS' FOR 1-NITER TOURING

Stanley Woolf has acquired from Sidney Kingsley the one-nighter rights to "Darkness at Noon," and will tour it as part of a subscription series of three plays known as the Civic Drama Festival. Local sponsors, such as Kiwanis, etc., have been set in 150 towns of 15,000 to 50,000 population from New York to California. The one-night company will play concurrently with the national company, which wouldn't play these smaller towns anyway. Herbert Voland is performing the leading role of Rubashov, originated on Broadway by Claude Rains and being played on tour by Edward G. Robinson. Supporting players are Elizabeth Lawrence and Loyal T. Lucas.

Woolf has also completed negotiations for "Voice of the Turtle" and is dickering for "Heaven Can Wait." These two plays, together with "Darkness," would comprise the series. Each troupe will travel in its own bus, all opening on the same date but in different parts of the country, then rotating around the circuit about three months apart in each city.

Broadway Directors Set For Yale U. Productions

New Haven, Nov. 6.

With the idea of giving students a taste of the commercial approach to the subject, the Yale Drama School is importing Broadway directors for two of its productions this season. First will be Mary Hunter, who staged the original production of "Respectful Prostitute" and other New York shows. Second hasn't been signed. Move is an innovation for the legit school.

Miss Hunter will direct the college presentation of a drama, "The Far Smiling Land," by Andrew Jones, an undergrad, as will be all of the cast. Show will have six performances opening Dec. 10

Separate Financing on 'Moon' Troupes Speeds Production, Aids in Profits

Peeling It Slightly

Johnny Mercer tampered with the established burlesque jargon in coming up with "Top Banana" as the title for the current Broadway legit musical, for which he did the score. In burley lingo, comics are ranked as first, second or third banana, depending upon their rank in the billing.

Because "first banana" made an awkward phrase, Mercer changed the expression to fit his lyric needs.

See Xmas Run For 'Blondes' in Dallas

"Gentlemen Prefer Blondes," currently playing an extended run in Chicago, will probably go to Dallas for a Christmas-New Year stand. Tentative deal is for the Herman Levin-Oliver Smith production to open Christmas night at the State Fair Auditorium and play 11 performances over the eight-night engagement, closing New Year's night. It's figured the musical would have a potential gross of about $150,000 at the usual $4.80 top.

The show, now in its eighth week at the 2,200-seat Palace in Chicago, has felt the recent general business slump, slipping under $39,000 last week. Attendance is expected to improve for the next few weeks, but thereafter to reflect the annual pre-Christmas boxoffice decline. On that basis, the move to Dallas for the lush holiday period looks like a natural.

On a 16-night Dallas engagement recently, the touring edition of "Guys and Dolls" piled up a gross of $267,800 for 16 performances, and for a similar run last year the second company of "South Pacific" registered a record take of $320,000, both at a $4.80 top in the 3,401-seat house.

Charles R. Meeker, Jr., managing director of the Dallas spot, arrived in New York this week to clinch the "Blondes" deal. He'll remain several days to dicker for other bookings, set preliminary plans for his 1952 summer schedule and see the recent Broadway openings.

Purdue Glee Club Maps Latin-American Tour

Lafayette, Ind., Nov. 6.

University Glee Club of Purdue may make a Latin-American tour in the summer of 1952, according to Albert P. Stewart, director of the university's musical organizations. If plans jell, the tour will include stops in Cuba, Canal Zone, Brazil, Uruguay, Argentina, Chile and Peru.

Glee Club would travel under the auspices of the State Dept., Pan-American Union and Cultural Commission of the United Nations.

'Match,' 'Party' Skedded For Texas Circuit Tour

Dallas, Nov. 6.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit in Texas, announced that "Strike a Match," with Linda Darnell and William Bendix co-starred, may tour the circuit after the new year.

O'Donnell is also making arrangements for a Texas tour of T. S. Eliot's "The Cocktail Party." The play will be presented here at the Melba for late winter or early spring.

The production is currently in San Francisco with a La Jolla Playhouse cast, including Vincent Price, Reginald Denny, Estelle Winwood, Marsha Hunt, Rose Hobart and Harry Ellerbe. Norman Lloyd directed.

The booking would be similar to that last year of "Summer and Smoke," with Dorothy McGuire and John Ireland, which had a very successful southwestern tour.

Ann Russell, concert satirist, to give a program of sketches at Town Hall, N. Y., Nov. 27.

Third company of "Moon Is Blue" currently in Phila capitalized at $50,000 involved a production cost of about $25,000, exclusive of bonds. Despite the steadily increasing general level of prices, that's a trifle under the cost of the second company, which was capitalized at $60,000. The original production involved an outlay of $44,400, plus $3,700 tryout loss. It was capitalized at $75,000.

Although the financing setup for the three productions involved additional investment by the backers, it's figured to have actually benefited them. Explanation is that by sending out the second company immediately, without waiting for the original troupe to earn the necessary bankroll, the management was able to start garnering profits on the Chicago run, currently in its 28th week, that much sooner. Same idea was followed with the third company.

Setup of separate financing for each production would also have been a break for the management if the touring editions had flopped. Under the latter circumstances, the loss would have been borne by the investors instead of being shared with the management. But if the subsequent troupes had been financed out of profits from the original, the management would have been using its share, which would thus have been lost in case of unsuccessful tours.

Investors in the third "Moon" company are generally the same as for the first two, the newcomers being mostly replacements for originals who were traveling abroad or for some other reason could not be reached. Among the backers are radio announcer Kenneth Banghart, $1,000; legit producer Ted Adour, $500; Gertrude Bromberg, pressagent of the second company, $500; Robert Christenberry, president of the Astor Hotel, N. Y., $1,000; film executive Joseph J. Cohn, $1,500; Donald Cook, co-star of the original company, $1,000; lyric writer-film publicist Howard Dietz, representing a syndicate, $1,000.

Also, John J. Effrat, stage manager of the original company, $1,000; Julius Fleischmann, associate producer of the show, $4,500; Diana P. Herbert, actress-daughter of author F. Hugh Herbert, $500; CBS research executive Oscar Katz, $1,000; Ida Martucci, production secretary for the show, $500; producer Gilbert Miller, $2,000; Richard Myers, co-producer of the show, $2,000; Dr. Mark Preminger, father of Otto Preminger, the show's director, $1,000, and Actors' Fund president Walter Vincent, $2,000.

Piazza Voice Lost Midway In Met 'Fledermaus' at Pitt; Alternate Finishes Opera

Pittsburgh, Nov. 6.

Marguerite Piazza, singing the lead here last week at the Syria Mosque in the Met's touring "Fledermaus," lost her voice in the middle of the opera Tuesday night (30), and the last couple of acts had to be sung by her alternate, Laura Costellano. Miss Piazza had been advised by her doctors not to go on that evening on account of a laryngitic condition, but singer thought she'd be able to get through the performance. She never made it, however.

Miss Piazza was unable to sing the final two performances either, being confined to her hotel room, and Miss Costellano did them, too. Originally Brenda Lewis had been announced for "Fledermaus" here, but she decided to take the week off and Miss Piazza replaced her. Miss Lewis, Met's regular lead in "Fledermaus," sings three weeks out of four, the alternates then taking over. Regina Resnik will be her sub in Toronto.

Aside from the opening performance, biz for the Met production was pretty dismal, final three shows drawing only sparsely. It was generally agreed that the four-night run at the big 4,000-seater was too long. Bill Beegle, the local concert impresario, wanted "Fledermaus" only for two nights, but Met at first had held out for a full week and then settled for four shows.

Plays on Broadway

Top Banana

Paula Stone and Mike Sloane production of musical comedy in two acts (13 scenes), with book by Hy Kraft, music and lyrics by Johnny Mercer. Stars Phil Silvers; features Rose Marie, Jack Albertson, Lindy Doherty, Judy Lynn, Bob Scheerer, Joey Faye, Bradford Hatton, Herbie Faye, Eddie Hanley, Walter Dare Wahl, Zachary A. Charles, Hal Loman, Joan Fields, Johnny Trama. Directed by Jack Donohue; settings and lighting, Jo Mielziner; dance director, Ron Fletcher; costumes, Alvin Colt; musical director, Harold Hastings; vocal arrangements and direction, Hugh Martin; orchestrations, Don Walker; production associate, Harry Zevin. At Winter Garden, N. Y., Nov. 1, '51; $6.00 top ($7.20 Friday, Saturday nites) ($9.00 opening).

Danny	Eddie Hanley
Script Girl	Eve Hebert
Bobbie Girls Beverly Weston, Sara Dillon	
Vic Davis	Jack Albertson
Tommy	Bob Scheerer
Walter	Walter Dare Wahl
Jerry Biffle	Phil Silvers
Cliff Lane	Lindy Doherty
Moe	Herbie Faye
Pinky	Joey Faye
Betty Dillon	Rose Marie
Sally Peters	Judy Lynn
Man	Johnny Trama
Russ Wiswell	Zachary A. Charles
Mr. Parker	Brad Hatton
Announcer	Dean Campbell
Featured Dancers Hal Loman, Joan Fields	
TV Technician	Ken Harvey
Miss Pillsbury	Betsy Holland
Dr. Leroy	Doug Luther
Shepherd	Don Covert
Ted (Sport) Morosh	By Himself
Dance Team Bob Scheerer, Polly Ward	
Juggler	Claude Healer
[illegible] Girl	Mary Harmon
Widow	Judy Sinclair
[illegible]'s Assistant	[illegible]
"Bubbles"	Gloria Smith

Dancers: Florence Baum, Eve Herbert, Vivian Smith, Joy Skylar, Gloria Smith, Thelma Tadlock, Polly Ward, Nikki Collier, Bill Joyce, John Laverty, George Marcy, Walter Stane, Bill Sumner, Ken Urmston.

Singers: Marion Burke, Sara Dillon, Mary Harmon, Betsy Holland, B. J. Keating, Laurel Shelby, Judy Sinclair, Beverly Weston, Dean Campbell, Don Covert, Jack [illegible], Ken Harvey, Claude Healer, Bob Kole, Doug Luther, Don McKay.

Just when it had begun to look as if the Broadway season would never come up with a smash, "Top Banana" rolled into town with Phil Silvers and a squad of stooges to convulse firstnighters with a barrage of burlesque sketches. Not within recent memory has a premiere audience laughed as hard, or has a comedy star been such a spectacular solo click. So "Top Banana" looks like a boxoffice cleanup and a strong bet for a film sale.

It is unquestionably Silvers' show—Silvers and his retinue of straight men. Otherwise, the Paula Stone-Mike Sloane production is pretty ordinary. Hy Kraft's book has some funny situations involving the unbelievably frenzied doings behind the scenes of television, and it works in some of the classic bits from burley, plus a laughable howling dog act and an uproarious elopement in which Walter Dare Wahl's old slapstick vaude routine gets entangled.

But the Johnny Mercer songs are commonplace, the dancing has only isolated moments of non-tedium and the scenery and costumes are undistinguished. Moreover, with the exception of Silvers and such buffoons as Jack Albertson, Joey and Herbie Faye, Wahl and partner Johnny Trama, the cast is anything but overwhelming. Even the chorus girls are not much to see. But when Silvers and his comic accessories get going, which is most of the time, all the incidentals are lost in laughter.

"Top Banana" is a natural for the Winter Garden. In the old low-down musical comedy idiom, it is a caricature fable about a television star who is officially not-identified but might presumably be referred to as Uncle Milty. However, it keeps Silvers onstage through the evening with a pile-driver performance in which he clowns, simpers, roars, wisecracks, mugs, does impersonations, sings, hoofs, howls a duet with a trained dog, becomes snarled in Wahl's familiar pantomime routine, and lets the audience down only when he's offstage. It's a powerhouse performance, and if the star doesn't collapse from it, "Top Banana" should run indefinitely.

Jack Donohue's overall direction is obviously responsible for the show's breathless pace and ear-assailing tone, which rarely give the customers time to notice the sorry aspects of the proceedings. Nearest to hits among Mercer's songs are such ballads as "You're So Beautiful That——," "Only If You're in Love," "That's for Sure" and a patter number, "A Word a Day." The others are either rushed chorus tunes, dance numbers or merely un-rememberable, except "I Fought Every Step of the Way," which is interminably embarrassing.

Except for two acceptable routines by Bob Scheerer, the dancing varies from ordinary to bad. Rose Marie, the former moppet star, Baby Rose Marie, complicates an unattractive part by hammering her numbers and lines too hard. Of the others in the large cast, Lindy Doherty (formerly Mickey Shaughnessy) and Judy Lynn, the singing juveniles, are passable and the others are pretty much incidental.

But the comedy, thanks to some of the situations, the old burley bits and Silvers and his stooges, saves the evening. *Hobe.*

Barefoot in Athens

Playwrights Co. production of drama in two acts (six scenes) by Maxwell Anderson. Features Barry Jones, Lotte Lenya, George Mathews, Helen Shields, Philip Coolidge, William Hansen, David J. Stewart. Directed by Alan Anderson; settings and lighting, Boris Aronson; costumes, Bernard Rudofsky. At Martin Beck, N. Y., Oct. 31, '51; $4.80 top ($6 opening).

Xantippe	Lotte Lenya
Lamprocles	Robert Brown
Lysis	Judson Rees
Phoenix	Robin Michael
Socrates	Barry Jones
Crito	Daniel Reed
Phaedo	William Bush
Critobulus	Stratton Walling
Theodote	Helen Shields
Anytos	David J. Stewart
Meletos	Bruce Hall
Lykon	William Hansen
Crassos	Karl Light
Satyros	Bart Burns
Guards	Edward Groag, John McLiam
Critias	Philip Coolidge
Pausanias	George Mathews
Magistrate	Joseph Warren

Since Maxwell Anderson is probably the most consistent of contemporary dramatists, in both the volume and quality of his work, "Barefoot in Athens" is especially disappointing. A drama about the tragedy of Socrates, told in down-to-earth terms with obvious reference to present-day events, it emerges as a plodding, discursive piece with dubious boxoffice pull and negligible film or TV prospects.

Socrates, it appears, was a sort of male Greek version of Joan of Arc. At any rate, "Barefoot" is something in the way of a pallid paraphrase of "Saint Joan." It, too, is the story of a saint who, because his simplicity violates convention and his logic confounds orthodoxy, is destroyed by the ordinary mortals afraid of greatness. This outline also shows the saint standing trial for heresy and, at the finale, choosing death rather than compromise his beliefs.

This exalted theme is nullified by pedestrian treatment. There is no lift to the script. It dawdles over inconsequentials and the final scenes, including an almost foolish-seeming trial, are anti-climactic. Moreover, these faults are compounded in the fumbling direction of Alan Anderson, the author's son, and spiritless, dispiriting performances of most of the cast.

As Socrates, Barry Jones, an established British actor imported for the assignment, suggests nothing of the requisite vigor, directness, grandeur or moral force, but gives a merely prosaic reading. As his impatient but devoted wife, Xantippe, Lotte Lenya makes the woman a drab figure.

George Mathews gives a relaxed performance as the puzzled but impressed Spartan king, and Philip Coolidge is expressively acid as the scheming Critias. Helen Shields is rather ladylike as the amiable prostitute, while David J. Stewart, Bruce Hall and William Hansen are acceptable as witch-burners of the day.

Boris Aronson's scenery is moderately atmospheric, particularly in its use of a background view of the Acropolis, but seems rigidly arranged. Bernard Rudofsky's costumes look authentic. *Hobe.*

The Number

Paul Vroom and Irving Cooper production of melodrama in three acts (eight scenes) by Arthur Carter. Features Dane Clark, Martha Scott, Murvyn Vye, Jennie Goldstein. Staged by George Abbott; settings, Ralph Alswang; costumes, Jocelyn; production associate, William G. Costin, Jr. At Biltmore, N. Y., Oct. 30, '51; $4.80 top ($6 opening).

Dotti	Peggy Nelson
Sylvia	Martha Scott
Alice	Louise Larabee
Maury	Murvyn Vye
Lennie	Luis Van Rooten
Bessie Berger	Jennie Goldstein
Hyman Berger	Anatole Winogradoff
Judy	Lydia Reed
Dominic Spizzilini	Dane Clark
Waitress	Diana Herbert
Dolly	Bobby Vail
Si	Jay Barney
Guido	Guy Thomajan

Crime mellers are relatively infrequent on Broadway nowadays, perhaps because pictures, radio and more recently television have made something of a specialty of them and, in general, done them pretty well. Maybe that type of show isn't necessarily a dodo for legit, but if it's to succeed it obviously must be done superlatively, not just pretty well.

And as with any other kind of a play, it must be about people an audience can root for. The public can hardly be expected to pay $4.80 (plus the various extras) to spend an evening with characters only a doting mother could love.

Unfortunately, "The Number" is neither superlatively done nor does it concern people an audience would care about. It is a reasonably taut yarn, but offers little that countless films, radio and TV haven't made all too familiar. Moreover, its characters are generally sordid crooks or gullible chumps, in neither case likely to capture a playgoer's personal concern. So the piece appears a dubious boxoffice bet and a mild potential for screen or air.

A kind of love-among-the-rackets saga, "The Number" involves the tawdry romance between a crooked bookie and the affection-starved chief phone-girl of a bigshot gambler. After a placid but reasonably interesting opening scene in the fire room of the gambling headquarters, the yarn picks up pace with incidents in the girl's Bronx home, a dingy restaurant, a Florida motel cabin and the bookie's romantic hideaway. These different locales are effectively handled in Ralph Alswang's basic single setting, with insufficient help from the author.

As the rodent-like bookie, film actor Dane Clark lacks vitality or the personal magnetism that is the lady-killer character's chief stock-in-trade. As his dupe, the credulous Bronx girl, Martha Scott seems miscast, but gives an unaffected performance that achieves poignant moments. As the ruthless, wryly humorous gambling boss, Murvyn Vye has the most interesting part and gives the most theatrically effective performance.

Of the other supporting players, Jennie Goldstein combines comedy and pathos in the stereotype part of the girl's worried momma, Luis Van Rooten is plausible as the bigshot's henchman, Anatole Winogradoff is competent in a stooge bit, and Louise Larabee is believable as a terrified phone-girl. Peggy Nelson is acceptable as her pinhead partner, while Diana Herbert is passable as a semi-conscious waitress.

George Abbott's staging is briskly compact and Jocelyn's costumes add an authentic note. But nothing anyone can do seems likely to arouse an audience's concern over such an unsavory collection of characters. *Hobe.*

'Kate' Set for Single Pitt Week, as Return Show

Pittsburgh, Nov. 6.

After agreeing to play two weeks here instead of one, management of touring "Kiss Me, Kate" has finally vetoed the fortnight engagement next month at the Nixon and will stick around for only eight performances. Decision stems from fact that "Kate" played outdoors at Pitt Stadium two summers ago, doing $68,000 at that time, and producers are afraid that "Kate" under the circumstances wouldn't be able to hold up longer than a single sessions.

"Kate" comes in Dec. 3. The following week, when it was to have held over, will go to the Nancy Kelly-Victor Jory "Season in the Sun," which had previously been booked in for Nov. 26, which as of now is still dark.

'Guys'

Continued from page 55

management, Martin said that Monty Shaff, his and Feuer's general manager, had looked over the various Detroit houses and considered such matters as seating capacity, terms and which location would be most desirable in terms of performance. On the basis of potential gross, the Downtown looked preferable.

However, the producers felt that the Shubert would be better than the larger Downtown (the Cass was rated as lacking sufficient capacity to be economically acceptable) in terms of audience enjoyment. Also, Lee Shubert argued that if the established road theatres are to be kept in business and thereby available for the general run of touring shows, Broadway managements have an obligation to book them for top-grossing hits.

In addition, Shubert offered to add 100 seats to the lower floor of the Shubert Theatre and to make concessions on the terms. With the added gross potential and the increased share for the show that involves, the producers figured they'd do almost as well financially at the Shubert as they could at the Downtown. So, since they'd already decided the Shubert would be better performance-wise, they agreed to book "Guys" into that house.

The matter was resolved solely on the basis of terms and performance quality, not because of any pressure or attempted pressure by anyone, Martin emphasized. In this and other cases, Feuer and he generally favor dealing with established legit theatres rather than booking non-legit spots. Only where the capacity or terms for the regular legiter are prohibitive will they select other bookings, he concluded.

Inside Stuff—Legit

Backers of "I Am a Camera," John van Druten dramatization of Christopher Isherwood character sketches being produced by Gertrude Macy and Walter Starcke, include Katharine Cornell, for whom Miss Macy is personal manager, $1,300; dramatist-director van Druten, $2,600; Theresa Helburn, co-supervising director of the Theatre Guild, $650; Armina Marshall, wife of Lawrence Langner, the other co-director of the Guild, $650; producer Bea Lawrence, $1,300; producer-theatre owner Anthony B. Farrell, $3,250; film writer Charles Brackett, $1,300; bandleader Meyer Davis, $650; lyric writer-film publicist Howard Dietz, $1,300; souvenir program agent Al Greenstone, $1,300; theatrical attorney Bertram A. Mayers, $1,300; Abraham B. Blumberg and James E. Stroock, Brooks Costume executives, $325 each; actor-director Paul Stewart, $650; Manning Gurian, company manager of the show, $650; Carter Lodge, listed from the address of van Druten's ranch in California, $1,300; Barry Hyams, the show's pressagent, $650; producer Tad Adoue, $650; pressagent Sol Jacobson, $520; theatrical attorney Floria V. Lasky, $1,300; radio director Homer Fickett, $650. The venture is capitalized at $65,000 with no provision for overcall.

Phil Silvers' "Top Banana" is so obviously reminiscent of Milton Berle in some of the TV characteristics that firstnighters were curious about that. Apart from the fact that Berle saw the show in Philadelphia he is also a 1% investor ($3,500).

The ABC-TV camera props are explained by John Byram's $17,500 investment, acting for Paramount Pictures. This has nothing to do, technically, with the United Paramount Theatres-American Broadcasting Co. proposed merger, since Par Theatres and Par Pix are sharply divorced, but that's how WJZ-TV (ABC's key station) got into the act.

The Press was 100% for Silvers, save Robert Garland (N.Y. Journal-American), and the general opinion worried about the star's health in light of the heavy load. Silvers says, "You don't know what vitamins that laughter and applause is when they dig the yocks—I have nothing to worry about on that score."

Window display in the Roger Kent men's clothing store in Radio City, N. Y., on the theme of producer Gilbert Miller's 35 years in the theatre, stemmed from a casual sidewalk meeting. About two weeks ago, Miller's general manager, Morton Gottlieb, was leaving a midtown New York restaurant with pressagent Arthur Cantor, when he ran into Leo Perper, president of the Roger Kent stores. The clothing merchant and his wife, on their way to a repeat visit to "Guys and Dolls," inquired about Miller's forthcoming production of "Gigi." There was a brief discussion, and Gottlieb, knowing the Perpers' interest in the theatre and the fact that the Kent stores frequently devote window displays to it, suggested the Miller anniversary idea. Perper agreed on the spot, and Gottlieb and Cantor have subsequently been gathering costumes, props, photos, programs, posters and such memorabilia for the display, which starts Nov. 19.

Value of discriminating reviews to the management in doctoring a show was illustrated last week in the case of "The Number," Arthur Carter melodrama at the Biltmore, N. Y. After the premiere Tuesday night (30) the script was tightened considerably and two parts, played respectively by Jay Barney and Lydia Reed, were eliminated. According to those who had seen the Paul Vroom-Irving Cooper show during its out-of-town tryout, the deletion was an improvement. It's figured that if the tryout reviews had been more exacting the revisions might have been made prior to the New York opening. But as it worked out, the severe notices, which might have been vital on the road, were presumably too late on Broadway, since they will probably be instrumental in keeping the public away.

College Play

Bridge and Bumblebee
(YALE DRAMA DEPT.)

New Haven, Oct. 31.

Yale Drama Dept. production of fantasy in three acts by Joe A. Greenhoe. Directed by Frank McMullan; setting, Dominic Juskevich; lighting, Aubrey Moore; costumes, John MacGregor; incidental music, Gordon Crain. At University Theatre, New Haven, Oct. 31, '51.

Imagination in theatre arts can sometimes be put to profitable commercial purposes. In other instances, it can be put to profitable experimental purposes. Sometimes the two purposes do not blend, as in the case of the Yale Drama Dept.'s first major production of the 1951-52 semester.

Interesting in concept, play lacks the ingredients for popular appeal but it does yeoman duty as a farmework for student talent exploitation. Imaginatively penned, script is a co-winner of the Blevins Davis prize for best full length play written by a Drama Dept. student.

The play's title, "The Bridge and the Bumblebee," symbolizes the extremely logical, in the person of a father who builds bridges according to precise plans, and the extremely fantastic, in the person of his daughter who imagines herself capable of flights of fancy such as those indulged in by the bumblebee. The two extremes are continually at odds, but in the end each gives ground to arrive at a mutually more beneficial condition.

Played in the roof garden of an apartment atop a city building, after blandly announcing that the floor underneath them is missing and they are suspended in space, the daughter herself disappears. The "logical" parent tries to bring her back by resorting to calculus, while a maiden aunt and an eccentric uncle pin their hopes on a personally applied seance. Girl, in a trance, is retrieved by a young elevator operator who brings her back to the realm of normal humans by declaring his love for her.

Ellen Langdon impresses as the ethereal daughter and David W. Hannegan is appropriately exacting as her scientific father. Aside from a tendency toward inaudibility, Joan Zell is better than adequate as the aunt and Sorrell Booke has some good moments as elevator operator, and William Duell as a character from the beyond.

Staging has successfully brought out the conflict between logic and fantasy. Production is attractively designed and is lighted in workmanlike manner. *Bone.*

Future B'way Schedule

"Paint Your Wagon," Shubert, Nov. 12 (reviewed in VARIETY, Sept. 19, '51).

"Never Say Never," unspecified theatre, Nov. 20 (reviewed in VARIETY this week).

"To Dorothy, a Son," Golden, Nov. 21 (reviewed in VARIETY this week).

"Gigi," Fulton, Nov. 24.

"I Am a Camera," unspecified theatre, Nov. 28.

"Don Juan in Hell" (First Drama Quartet), Broadway, Nov. 29 (reviewed in VARIETY, Oct. 24, '51).

"Nina," Royale, Dec. 5 (reviewed in VARIETY this week).

"Constant Wife," National, Dec. 7 (original production reviewed in VARIETY, Dec. 8, '26).

"Grand Tour," unspecified theatre, Dec. 10.

"Lo and Behold," unspecified theatre, Dec. 12.

"Point of No Return," Alvin, Dec. 13 (reviewed in VARIETY, Oct. 31, '51).

"Fancy Meeting You Again," unspecified theatre, week of Dec. 17.

"Caesar" - "Antony," Ziegfeld, Dec. 19.

"Legend of Lovers," unspecified theatre, Dec. 26 (London production, titled "Point of Departure," reviewed in VARIETY, Jan. 10, '51).

"Jamie," Broadway, early January (tryout production, titled "Three Wishes for Jamie," reviewed in VARIETY, July 4, '51).

"Koenig Masterpieces," Playhouse, Jan. 16.

"Jane," unspecified theatre, mid-January (strawhat production, titled "Foreign Language," reviewed in VARIETY, Aug. 22, '51).

"Requiem for a Nun," unspecified theatre, Feb. 4.

"Venus Observed," Century, Feb. 11 (London production reviewed in VARIETY, Feb. 8, '50).

"M. Toulouse," unspecified theatre, week of Feb. 11.

Equity Library Show

"Camille" — Lenox Hill Playhouse, N. Y., Nov. 7-11.

Legit Bits

Roger L. Stevens, realtor and member of the Playwrights Co., will sponsor a tryout of "Eastward in Eden," a musical edition of the **Dorothy Gardner** play, adapted by the author, with music by **Jan Meyerowitz**. It will be tested Nov. 16-17 at Wayne U., Detroit . . . **Russell Nype** returned to his original part Monday night (5) in "Call Me Madam," after a leave of absence. **Jeff Morrow** subbed for him . . . **Zelda Dorfman** takes over as company manager for the N. Y. City Opera Co., replacing **Gilman Haskell**. Latter becomes company manager for N. Y. City Ballet Co.

On the basis of his emceeing an intra-Lambs Club "Seidel Night" honoring member **Bert Lahr** a couple of weeks ago, vet cafe comedian **Jack Waldron** was signed last week for the **Jule Styne-Anthony Farrell** revival of "Pal Joey."

Peter Cookson and **Melvyn Douglas** plan a production of **Patricia Coleman's** "Recurrent Dream" as soon as revisions are completed. Douglas, currently co-starring with **Signe Hasso** in "Glad Tidings," will stage . . . Casting agent **William Liebling** is readying a Broadway production of three one-act plays by **Tennessee Williams**, a client of author's agent **Audrey Wood (Mrs. Liebling)**. **Elia Kazan**, who staged the author's "Streetcar Named Desire," is slated to have a similar assignment with the new project . . . **Gertrude Lawrence** has received permission from the landlord to lend her New York apartment to **Laurence Olivier** and **Vivien Leigh** during their Broadway engagement in their dual productions of "Caesar and Cleopatra" and "Antony and Cleopatra." The British stars have accepted. Incidentally, the Warwick Hotel, N. Y., quoted a price of $60 a day for a four-room suite for the **Oliviers**.

"Paint Your Wagon," which premieres next Monday (12) at the Shubert, N.Y., is giving three benefit previews tomorrow (Thurs.), Friday (9) and Saturday (10) nights. Incidentally, backers of the **Cheryl Crawford** production have been notified to put up half of the contractual 20% overcall . . . With the distribution last week of $25,000 to the backers, the entire $50,000 investment on "Stalag 17" has been repaid. Prospective profits include the show's share, amounting to $44,000, of the $110,000 proceeds from the film sale . . . **Robert Kaufman** and **Jack Coleman** have acquired an option on **Edward Eager's** adaptation of Pirandello's "Man, Beast and Virtue," formerly held by **Peter Lawrence**, and plan a Broadway production during January or February, preferably with **Alfred Drake** as star . . . **Joshua Logan**, in London for the opening last week of "South Pacific," has reportedly reached an agreement for the Broadway presentation, in association with H. M. Tennent, Ltd., of **Emlyn Williams'** reading of excerpts from Dickens.

Physical production of last season's "King Lear" revival, including scenery, back drops, platforms and wings, but not costumes, are offered by producers **Robert L. Joseph** and **Alexander H. Cohen** to college drama groups and little theatres for the cost of hauling and shipping . . . **Lenny Traube** is associate to pressagent **Samuel J. Friedman** on the handling of "Glad Tidings," "Lace on Her Petticoat," "To Dorothy, a Son" and "Diamond Lil." **Max Eisen** is also an associate in the office . . . **Sol Lancourt**, of Leblang's ticket agency, is on jury duty this week . . . **Ben Kornzweig** becomes **Michel Mok's** associate, effective Nov. 19, as pressagent for "South Pacific," "King and I" and "Music in the Air." He succeeds **Jack Toohey**, who resigns to pressagent the revival of "Pal Joey" . . . Theatre party agent **Lenore Tobin** will publish early in December the 10th annual edition of Stubs, her booklet of Broadway theatre seating charts, boxoffice and backstage phone numbers, etc.

Henry Fonda last week sold his residence at Greenwich, Conn. . . **Eugene Lerner**, executive-secretary of the New Dramatists Committee, has an article on the group in the November issue of Mademoiselle mag . . **Ben Boyar** will be company manager of **Gilbert Miller's** production of "Gigi." **Morton Gottlieb** is Miller's general manager and house manager of Henry Miller Theatre, N. Y. . . Legit comedienne **Peggy Cass** is due back from the Coast this week after completing her scenes in "The Marrying Kind," Columbia's new **Judy Holliday** picture . . **Anne Jeffreys** will co-star with **John Raitt** and probably **Martyn Green** in "Jamie" . . **Elizabeth Miele** has optioned **John Byrne's** Irish play, "Painted Days," with the idea of a Broadway production next spring . . **Ross Bowman**, asst. stage manager of the Chicago "South Pacific" company, takes over the managership's reins with the "Happy Time" company. **LeRoy Busch** replaces him . . **Peggy Merber** leaves the Chi "SP" cast as Ensign Sue Yaeger, with **Priscilla Mullins** taking over the role . . **Leo McDonald** back as house manager of the Blackstone, Chi.

Circle Theatre, Coast group, is starting a non-profit educational setup, with **Dr. Margaret P. McLean, Benjamin Zemach, John Gusick** and **Ted Gillen** listed to give courses in speech, acting, physical coordination and fencing, and theatre murals and theatre portraiture, respectively . . . **Anne Triola** inked as featured comedienne in "My L. A.," first talent to be signed by the revue, which finally went into production for a Nov. 28 bow, after three years of preparation.

Thomas Rogers, who appeared the past summer with **Malcolm Atterbury** and **Ellen Hardies** (Mrs. Atterbury) at **Harry L. Young's** Brattleboro, Vt., strawhatter, is prepping for lead in "Legend of Sarah" at Atterbury's Playhouse in Albany, Dec. 13 . . . **Robert Beak, Jr.** of Durham, N. H., who was an actor at the Ogunquit Playhouse in Ogunquit, Me., and was casting director for the Louis deRochemont film, "The Fifth Freedom," is giving an eight-weeks course at the Portsmouth, N. H., YMCA for women and girls who are going job-hunting. Instruction covers personality development, art of conversation, self- confidence, voice, etc.

Katharine Cornell and **Brian Aherne** are scheduled to appear at the dedication of the Armstrong Browning Library at Baylor U., Waco, Tex., Dec. 3 . . . The Dallas Little Theatre will present an original play for its second play of the season in December. The production will be "Too Late, Too Late, My Love," by **Kathleen McCoo Bonifield** of Dallas.

Biz Leveling Off

Continued from page 3

them to maintain high average business.

In some quarters, return of TV and the renewed demise of the lesser pix are being tied up as cause and effect. As Samuel Goldwyn reputedly said: "No one's going to pay for a stinker when he can see one at home."

Failure of the weaker pix has had most of the majors considering cutting of schedules and concentrating on heavy-budgeted product. Only problem on that is the demand of theatres for product. They claim they can't stay alight with less than they're now getting.

Another phenomenon of present-day theatres is lack of matinee trade. There used to be a fair amount of patronage in the afternoons by women looking for a way to spend some time. Whether they are now finding it easier and cheaper to use up idle hours watching video, or whether other interests are distracting them, is a guess.

In any case, many theatremen are finding that matinees are not even paying for the electricity they use and numerous houses are now not opening until the late afternoon or early evening.

August Tax Decline

Washington, Nov. 6.

There was some decline at the nation's boxoffices in August, according to September admissions tax collections reported last week by the Collector of Internal Revenue. The September collections normally reflect August business.

The 20% admissions bite brought Uncle Sam $31,021,105. This fell short of the $31,346,385 for the same month of 1950. August, 1951, biz was also off sharply from July, 1951, which turned in a tax of $34,142,531.

About 80% of the tax take is figured to come from motion pictures.

Nitery biz was also off. The 20% nick on cabaret tabs yielded $3,550,000. This was about $700,000 behind the previous month, and $100,000 off from the same month of 1950.

Mpls. Spotty

Minneapolis, Nov. 6.

Current grosses illustrate graphically the spottiness of the boxoffice hereabouts. One local 1,000-seat deluxe suburban house, with a 55c top, reported an all-time low recently, grossing only $184 for four Sunday and $28 for two Monday shows.

At the same time, some of the loop and out-of-town theatres were chalking up hefty grosses.

Current Road Shows

(Nov. 5-17)

"Autumn Garden" (Fredric March, Florence Eldridge)—Cass, Detroit (5-10); Erlanger, Chicago (12-17).

"Candida" (Olivia de Havilland) —Lyceum, Minneapolis (5); Fox, Spokane (8); Capitol, Yakima (9); Temple, Tacoma (10); Metropolitan, Seattle (12-17) (reviewed in VARIETY this week).

"Child of the Morning" (Margaret O'Brien) (tryout)—Broadway, Springfield, Mass. (16-17) (premiere).

"Cocktail Party" (Vincent Price, Marsha Hunt, Estelle Winwood, Rose Hobart)—Curran, San Francisco (5-10); Biltmore, Los Angeles (12-17).

"Constant Wife" (Katharine Cornell, Brian Aherne, Grace George) (tryout)—Hartman, Columbus (14-17) (premiere) (original production reviewed in VARIETY, Dec. 8, '26).

"Darkness at Noon" (Edward G. Robinson)—Royal Alexandra, Toronto (5-10); Erlanger, Buffalo (12-15); Aud., Rochester (16-17).

"Death of a Salesman"—Purdue, Lafayette, Ind. (5); Indiana U., Bloomington (6); Memorial Aud., Louisville (7-8); Coliseum, Evansville, Ind. (9); Victory, Dayton (11-14); Aud., Newark, O. (15); Virginia, Wheeling, W. Va. (16); Weller, Zanesville, O. (17).

"Fledermaus" (Metropolitan) — Civic Music Hall, Cleveland (5-10), Royal Alexandra, Toronto (12-17).

"Fledermaus" (Hurok) — Auditorium, Birmingham (6); Lanier High-school Aud., Montgomery, Ala. (7); Municipal, Jackson, Miss. (8); Saenger Theatre, Pensacola, Fla. (9); Murphy Theatre, Mobile (10); Municipal Aud., New Orleans (12); Highschool Aud., Baton Rouge (13); City Aud., Beaumont, Texas (14); Music Hall, Houston (15-17).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (5-17).

"Gigi" (tryout) — Walnut St., Phila. (8-17) (premiere).

"Guys and Dolls" — Orpheum, Kansas City (5-17).

"Happy Time"—Blackstone, Chicago (5-17).

"I Am a Camera" (tryout)—New Parsons, Hartford (8-10); Forrest, Phila. (12-17).

"Kiss Me, Kate"—Ford's, Baltimore (5-10); Mosque, Richmond (12-17).

"Lo and Behold" (Leo G. Carroll) (tryout)—New Parsons, Hartford (15-17) (premiere).

"Member of the Wedding" (Ethel Waters)—Erlanger, Chicago (5-10), American, St. Louis (12-17).

"Mister Roberts" (Tod Andrews) —Auditorium, St. Paul (5-6); Lyceum, Minneapolis (7-12); Fox, Billings, Mont. (14); City Aud., Great Falls, Mont. (15); Marlow, Helena, Mont. (16); Fox's, Butte, Mont. (17).

"Moon Is Blue" (2d Co.)—Harris, Chicago (5-17).

"Moon Is Blue" (3d Co.)—Forrest, Phila. (5-10); Gayety, Washington (12-17).

"Never Say Never" (tryout)—Plymouth, Boston (5-17) (reviewed in VARIETY this week).

"Nina" (Gloria Swanson, David Niven, Alan Webb) (tryout)—Shubert, Boston (5-17) (reviewed in VARIETY this week).

"Oklahoma" — Erlanger, Buffalo (5-7); Auditorium, Canton (8-10); Nixon, Pittsburgh (12-17).

"Peter Pan" — (Veronica Lake, Lawrence Tibbett)—Civic, New Orleans (5-7); Fair Park Aud., Dallas (10-12); Municipal Aud., Oklahoma City (13), Orpheum, Kansas City (15-17).

"Point of No Return" (Henry Fonda) (tryout)—Colonial, Boston (5-17) (reviewed in VARIETY, Oct. 31, '51).

"Rose Tattoo" — Victory, Providence (5-7); Shubert, New Haven (8-10); Locust St., Phila. (12-17).

"Season in the Sun" (Victor Jory, Nancy Kelly) — Davidson, Milwaukee (5-10); Hanna, Cleveland (12-17).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (5-17).

"To Dorothy, a Son" (tryout)—Wilbur, Boston (5-17) (reviewed in VARIETY this week).

Texas Streamlined Bard

Dallas, Nov. 6.

Randy Haynes is booking agent for the Texas Touring Theatre, a new professional drama group out of Austin, which is under the guidance of Bryle Cass, U. of Texas drama professor.

The group presents a package of three streamlined versions of Shakespearean dramas, "Midsummer Nights Dream," "Macbeth" and "The Taming of the Shrew." Also, two children's programs, "Robin Hood," and "The Dream" adapted for children.

They have booking dates all over the state up to January, sponsored by schools, colleges and clubs.

Siegler Sues Shuberts on 'Banana'; Reverse of 'Wish' Case Against Her

'Peter Pan' Under $15,000 In Week of Split Stands

New Orleans, Nov. 6.

"Peter Pan," with Veronica Lake and Lawrence Tibbett co-starred, drew a total of under $15,000 last week in eight performances over an eight-day span. The sequence included two shows Sunday (28) at the Auditorium, Louisville; three shows Tuesday-Wednesday (30-31) at Ellis Auditorium, Memphis, and three Friday-Saturday (2-3) at the Civic here.

The Peter Lawrence production remains here through tomorrow night (Wed.), then jumps to Dallas for four performances Saturday-Sunday (10-11) at the Fair Auditorium.

N.Y. City Ballet Co. to Bow Ambitious Autumn Sked, 4 New Works at 30G Cost

The N. Y. City Ballet Co., which gave a sock three-week stand at the City Center, N. Y., in September, will present a fuller fall season of five weeks at the Center starting next Tuesday (13). Troupe had a boff take of $113,000 on the September run, doing the unprecedented by making a profit ($3,000-$4,000). Ambitious five-week run will be more costly, but troupe may again break even, or come near it, if biz compares with the earlier run and also if there's a favorable ruling on the moot 20% Federal admission tax exemption matter.

Troupe has skedded a world preem in George Balanchine's "Tyl Eulenspiegel"; three ballets new to this company—Balanchine's "Swan Lake" and "Apollo" and Anthony Tudor's "Lilac Garden"—and two revivals, Balanchine's "Four Temperaments" and "Fairy's Kiss." Another world opener had been skedded for this engagement in Frederick Ashton's "Tintagel," but Ashton is busy with his Sadler's Wells Ballet chores in London (as co-director and choreographer), and can't get to N. Y. in time. Work will go over till next February, while another new work may be inserted now in its stead.

No Amortizing

Four works new to the company ("Tyl," "Swan Lake," "Apollo" and "Garden") will cost about $25/30,000 to produce. Since the troupe's policy is to write off cost of new works immediately, instead of amortizing their cost over a year or several seasons, the forthcoming engagement may show no profit. This would be in tune with normal ballet operations, which generally show a deficit.

Troupe will make three home appearances this year, following its September and November-December seasons with a four-week engagement in February. Then it preps for its first continental European tour, of about four months, starting in late spring. Company appeared in England for 10 weeks in summer of 1950.

The February N. Y. season will have several important preems, including planned new works by Agnes de Mille, Ruthanna Boris and Balanchine. Balanchine's one-act "Swan Lake," to be seen this month for the first time with this troupe, is precursor to a full-length "Swan Lake" which Balanchine hopes to present next season. (Sadler's Wells Ballet has a four-act "Swan Lake" in its repertoire.) Ballet Associates, which sponsors the Center troupe, is running a dinner dance at the Waldorf, N. Y., Dec. 5 with the proceeds to be earmarked toward production of this full-length work.

'Kate' in Dayton's Keith

Dayton, Nov. 6.

"Kiss Me, Kate" has been booked into the RKO Keith Theatre here for four performances Dec. 17-19. It marks a rare occasion that a legitimate attraction of this calibre has been booked into a Keith house in Ohio.

The Victory, generally used for legitimate attractions, starts the season with "Death of a Salesman," Nov. 12-14, but has nothing further until "Member of the Wedding" after the first of the year.

Show-of-the-Month Club, already a litigant in a suit involving alleged breach of contract in connection with the purchase of a Broadway show, became embroiled in another such dispute last week. The new wrangle is with Lee Shubert, and involves $45,147.85 worth of tickets to "Top Banana." The case will be argued today (Wed.) in N. Y. Supreme Court.

An angle of the latest controversy is that it apparently represents a final breach in the once-friendly relationship between Sylvia Siegler, SOMC president, and Shubert. Last year, Shubert was trying to buy an interest in the SOMC, but the deal finally chilled. Later, Miss Siegler complained to the district attorney when she was unable to get tickets she sought for Irene M. Selznick's production of "Bell, Book and Candle." She claimed that the Shuberts blocked delivery of the seats.

According to Nathan B. Kogan, Miss Siegler's attorney in the present battle, SOMC made a deal with producers Paula Stone and Mike Sloane for several full houses and several part houses for "Top Banana." She claims that the Shuberts refused to accept her check and to deliver the tickets until after broker allotments and mail orders had been filled. The court granted a temporary injunction, barring disposal of the tickets involved, pending today's hearing.

The case already pending in N. Y. Supreme Court involves a claim by producers of "Make a Wish" that Miss Siegler reneged on a deal last spring to buy about $35,000 in tickets to the musical. Answering the charge that she had stopped payment on a check covering the tickets in question, Miss Siegler explained that no contract was signed, but that only a verbal agreement existed.

In another phase of the ticket situation last week, the Shuberts wrote to the Office of Price Stabilization in New York to protest against a bid by ticket brokers to have the Government agency set aside its recent ruling limiting theatre ticket markups to the old legal rate of 75c plus tax. The New York State Legislature several months ago raised the limit to $1 plus tax.

According to their letter to the OPS, the Shuberts believe that all theatre tickets should be sold through the boxoffice and that the brokers have no legitimate function. This is considered unusual since it's long been believed that the Shuberts themselves have an interest in the dominant ticket agencies in Boston and Chicago, and are reputedly interested in a large New York office.

Indpls. Legiter Awaits Plays; Met 'Fled' Troupe Booked Into Filmhouse

Indianapolis, Nov. 6.

Met's "Fledermaus" apparently will open the long-overdue legit season here with three performances at Loew's Dec. 14-15. Dates were confirmed this week by Loew's Manager Howard Rutherford, while the regular legiter the Murat, has nothing definitely in sight until the Dec. 31 opening of "Autumn Garden."

This is the first filmhouse legit booking here in many years, despite the crowded docket of conventions, concerts, etc., at the Murat, which keeps many shows out. Indiana played "The Great Waltz" in the 1930's and the Circle once interrupted its film policy for a Sunday afternoon Marian Anderson concert.

Several inquiries had been received here recently from booking offices regarding availability of Keith's, long home of bigtime vaudeville and the old Stuart Walker stock company, but a moveover filmhouse in recent years. While there have been no takers to date, Mervin Brazee, general manager of the Greater Indianapolis group, said it could be had for road shows on a four-wall basis.

Toshiya Eto, Japanese violinist, will make his New York debut at Carnegie Hall, Friday (9) under management of S. Hurok.

Plays Out of Town

Nina

Hartford, Nov. 2.

John C. Wilson & H. M. Tennant presentation of comedy in three acts by Andre Roussin, adapted by Samuel Taylor. Stars Gloria Swanson, Alan Webb, David Niven. Directed by Gregory Ratoff. Set by Charles Elson; costumes, Miss Swanson. At New Parsons, Hartford, Nov. 1, '51; $4.80 top.

Gerard	David Niven
Adolphe	Alan Webb
Nina	Gloria Swanson
M. Redon-LaMur	William LeMassena

The storm warnings are up, indicating rough seas ahead for "Nina," which embarked on an American cruise to Broadway by way of Hartford, Boston and Philly. This is the American counterpart of the French production which spent three seasons on the Paris boards.

"Nina" reportedly will have undergone much plastic surgery by the time it reached New York, and deservedly so. In its present state, it is a lightweight craft, kept afloat mainly by the buoyancy of Alan Webb. Filmster David Niven, in his first legit appearance, turns in a capable performance. Gloria Swanson lacks spark in this comedy offering.

"Nina" is the first of a series of Broadway-bound plays that may aid in re-establishing Hartford as one of the top tryout towns of the nation—a reputation it held for some 40 years, and which was dissipated with the razing of the old Parsons shortly after the death of prohibition.

The three-character comedy deals with the theme of wife, lover and husband in a French setting. The plot holds interest mainly because of the efforts of Webb and the witty dialog. Opening with the husband (Webb) calling on the lover (Niven) to shoot him for his attentions to his wife (Nina), the play takes the trio through three acts of varying crises. It allows Webb to run the full gamut, from pathos to panto. Webb demonstrates an artistry that grows with each succeeding scene as the wronged husband and frustrated male wanting to be a gay young blade.

Niven sticks close to his lines, appearing rigid in his part as the suave man of many affairs. The work of the duo far outshadows the efforts of Miss Swanson, whose personally designed clothes dazzle the eyes of the femme audience, but whose acting falls remarkably short of expectations. As the Parisienne double-dealing wife, she lacks the vivacity for the role. On several occasions opening night she muffed her lines.

Charles Elson's one-setter overlooking Paris is bright and eye-appealing. Direction by Gregory Ratoff is okay. William LeMassena as M. Redon-LaMur, another husband wronged by the efforts of the lover, does well in his short bit. *Eck.*

Never Say Never

Boston, Nov. 3.

Albert Rosen & Lester Meyer production of comedy in three acts (five scenes) by Carl Leo. Directed by Robert B. Sinclair. Sets by Frederick Fox; costumes, Anna Gibson. At Plymouth, Boston, Nov. 2, '51; $3.60 top.

C[illegible] Lane	Anne Jackson
G[illegible] Sampson	Nita Talbot
A[illegible] Wesley	Hugh Reilly
[illegible] Sorawis	Don Briggs
Maxie Jordan	Haim Winant
Jasper Hornblower, 3d	Royal Beal

This one looks like a good moderate. It's got a great deal to offer in every department, with a literate script of more than usual entertainment value, a firstclass cast, a gem of a set and highly skilled direction.

Somewhat in the vein of "The Voice of the Turtle," it is the well-contrived tale of a single girl sharing her Greenwich village apartment with the boy she loves, but refusing to marry him to retain her independence. When a former suitor and friend of the family comes to town, she realizes that word of her setup would get back to her mother in the old home town, if he learned of it, and tries to get her lover to play along by taking off until she gets rid of him. The lover balks, however.

With this initial situation established, Carl Leo contrives to bring his characters warmly and amusingly alive, and to keep the plot boiling nicely along. His dialog if occasionally salted with imposing words, is pertinent and often epigrammatic. The business (whether it is his or that of the director, is hard to say) is ingenious and telling. The general story line is both well-thought-out and interesting.

Where the author gets into trouble is in the slapstick developments of the second and third acts. Here he employs more the tactics of the amateur theatre than the subtlety of the bedroom comedy, and though fights under such circumstances as those depicted might well occur in real life, they do diminish the effect in this case. If he and Robert Sinclair, whose direction is excellent save in the drunk scene and the whipped-up events of the third act, can overcome this defect, the show will have a lot more chance to really click than it has now.

The acting in every role is excellent. Anne Jackson conveys a singularly fresh quality as the "plain" bachelor girl, handling herself with remarkable ease and conviction. Hugh Reilly, as the man who wants to marry her, is equally at home and equally without the mannerism of the actor. They make as believable a romantic couple as could be imagined. The top comedy role in the show with nearly all of the bright lines, is given to Nita Talbot. This stunning blonde pays off with a sock deadpan delivery, and a voice and accent of perfection in the role of a world-wise model.

Don Briggs brings the proper quality of the men's luncheon club apple-knocker, and handles his part splendidly, save in the difficult drunk scene, though this is not entirely his fault. Royal Beal, always a solid performer, adds a fine assist, and Haim Winant makes a brief appearance in the second act. *Elie.*

Candida

Minneapolis, Nov. 3.

Thomas Hammond production of comedy-drama in three acts by Bernard Shaw. Stars Olivia de Havilland. Directed by Norris Houghton. Setting by Donald Oenslager; costumes by Motley. At Lyceum, Minneapolis, Oct. 31, '51.

Proserpine Garnett	Pamela Simpson
Rev. James Morell	Ron Randell
Rev. Alexander Mill	Frank Leslie
Mr. Burgess	Berry Kroeger
Candida	Olivia de Havilland
Eugene Marchbanks	Terrance Kilburn

When, for practical reasons, Olivia de Havilland shelved "Romeo and Juliet" for the touring portion of what might be termed her sabbatical leave from films, she undoubtedly found in Bernard Shaw's classic comedy-drama an excellent substitute choice. Here is a small cast, single-set masterpiece always calculated to engage drama lovers' and students' attention, a play that despite its age (more than 50 years) still sparkles and intrigues.

This is not only because of the Shaw wit and brilliance of observation and dialog, but also because its eternal triangle theme, holding a universal appeal, is given a civilized, rational variant that makes it as apropos as when first produced. And here for Miss de Havilland, is an appealing role that neatly sets off her beauty, charm and talent, and for which, physically and otherwise, she's fully qualified. A sterling vehicle, it should prove popular and profitable as long as she cares to play it, and it may well take her back to Broadway before she returns to the Hollywood film mills. Tentatively scheduled for 40 weeks, the present tour should be a succession of triumphs.

Younger and more alluring and attractive than most illustrious predecessors in the role, Miss de Havilland makes all the more plausible the infatuation for her of the two men in her life, her mature clergyman husband and the unsophisticated 18-year-old poet lover. Not, of course, that, for example, a comparatively recent Candida in the person of Katharine Cornell, still glamorous if not so youthful, failed in that respect.

But the de Havilland Candida probably takes its place as physically the most beautiful, without destroying the intended illusion that the matronly heroine is a woman over 30. At the same time, in a part that is not too histrionically demanding, it must bear favorable comparisons with the many other fine portrayals from an acting standpoint.

The star, warmly human, never leaves the auditor in doubt that, while encouraging and even enjoying Marchbanks' attention, she is inseparably attached to her husband. And it, thus, devolves upon the perfect Shaw technique to create suspense, not as to the triangle's outcome, but as to the manner in which the main characters will react to it. Reading her lines in a way that delights the ear and handling the emotional nuances with inspired skill, the actress creates a wise, generous, smiling Candida who is the personification of understanding and sympathetic woman as well as of good wife.

The supporting cast, fast-paced, intelligent direction and handsome staging, are top-drawer in all respects. As the sensitive, amorous and frequently hysterical, sniveling adolescent Marchbanks, Terrance Kilburn is as intermittently mock heroic and foolish as Shaw intended him to be. Handsome Ron Randell is well cast as the snug, confident, priggish clergyman who still makes manifest his self-insufficiency and dependence on Candida's love and companionship. Berry Kroeger acts the scoundrelly father with broad, effective strokes that induce laughter, and Pamela Simpson is an amusingly believable secretary. Frank Leslie also does his minor role well. *Rees.*

To Dorothy, a Son

Boston, Oct. 31.

Herman Shumlin production of comedy in three acts by Ronald MacDougall, with adaptations by Otis Bigelow. Sets by William & Jean Ackart. Directed by Shumlin. At the Wilbur, Boston, Oct. 31, '51; $3.60 top.

Evelyn Ridgeway	Ronald Howard
Dorothy Ridgeway	Stella Andrew
Hank Thompson	Martin Rudy
Alice	Hildy Parks
Dr. Cameron	Neil Fitzgerald
Nurse	Rosalind Avery

There's very little chance that this English importation will survive its Atlantic crossing very long. It doesn't have much substance to begin with, and long before that substance its stretched out enough to fill the conventional lapse of time, it snaps like a piece of taffy pulled too far.

A reasonably silly piece to begin with, featuring a highly involved plot based on the inheritance of $1,000,000 to a baby if it is born before a specified time limit, it gets its audience out of sympathy from the beginning through the shrewishness and petulance of Dorothy herself.

This character (very ably recited by Stella Andrew), who is confined to a bed awaiting the arrival is never seen, ranks high on the list of major irritants. For a solid act she barks at her distracted husband, whimpers, weeps, gnashes her teeth and carries on as all stage wives about to have a baby do. By the time the farcical complications set in, and they are not entirely unentertaining, nobody cares very much.

While the lines are occasionally amusing, most of the jokes are topical, mainly for English audiences. But it is a situation comedy, and it consequently depends mostly on the sudden switches and setbacks in the characters' play for the $1,000,000. These are very cleverly worked out by the playwright, and it all culminates in plenty of feverish thrashing about. It misses, however; there aren't enough laughs.

Ronald Howard, who is from many aspects the well-known spitting image of his late father, reads his lines as the frantic father-to-be with a good deal of ability. He, however, like all the others in the cast, has been over-directed. He overplays the gait, the gestures, the double takes. Hildy Parks, a looker with a lot of presence, also overdoes everything, giving the part of the American heiress trying to keep the $1,000,000 from going to her divorced husband's son an even brassier quality than the author gave her.

Martin Rudy, who occasionally forgets his western drawl, is suitably pompous as the irate fiance, and Neil Fitzgerald does fine in five different roles. It's easy to see why the English think it is funny (for caricatured Americans are always funny to the English) and why Herman Shumlin, hearing the English belly-laughs, thought it might go here. Maybe it would if the husband and wife were American, the heiress and her fiance a screwball British couple, but this way it doesn't look like it. *Elie.*

TOP LEGIT SEASON SEEN FOR SCOTLAND

Glasgow, Oct. 30.

Best legit season in years is currently being enjoyed by Scotland's playgoers while the current run of vaude shows has few top names. Glasgow in one week saw the Old Vic players in "Othello," Ivor Novello's "King's Rhapsody," with Barry Sinclair, Zena Dare, Olive Gilbert and Vanessa Lee; and Ruth Draper in character sketches.

The Sadler's Wells Ballet will have John Clements and Kay Hammond in "Man and Superman" for opposition week of Oct. 29, while Peter Ustinov's new play, "The Moment of Truth," is currently vieing with Noel Coward's new comedy, "Relative Values," which features Gladys Cooper, Judy Campbell and Angela Baddeley. Despite all these top counter-attractions, a fresh Scottish comedy "Bachelors Are Bold," simple election story by playwright T. M. Watson, is drawing good biz to the little Citizens' Theatre here.

In vaude the Deep River Boys, strong favorites here, have been drawing Scots to the Empire in Glasgow, Scotland's No. 1 music-hall.

Plays Abroad

South Pacific

London, Nov. 2.

Williamson Music Ltd. presentation (as originally produced by Richard Rodgers & Oscar Hammerstein 2d in association with Leland Hayward and Joshua Logan) of musical play in two acts (17 scenes). Book by Hammerstein and Logan; music, Rodgers; lyrics, Hammerstein. Stars Mary Martin; features Wilbur Evans. Staged by Logan-Jerome Whyte. Scenery and lighting, Jo Mielziner; costumes, Motley; orchestration, Robert Russell Bennett, conducted by Salvatore Dell'Isola; musical director, Reginald Burston. At Drury Lane, London, Nov. 1, '51; $2.80 top.

Ensign Nellie Forbush	Mary Martin
Emile De Becque	Wilbur Evans
Bloody Mary	Muriel Smith
Luther Billis	Ray Walston
Liat	Betta St. John
Capt. George Brackett	Hartley Power
Professor	Wally Peterson
Bloody Mary's Assistant	Evelyn Dove
Ngana	Patricia Lowi
Jerome	John Levitt
Henry	Michael Mellinger
Abner	Archie Savage
Stewpot	Bill Nagy
Lt. Joseph Cable	Peter Grant
Comdr. Wm. Harbison	John McLaren
Yeoman Herbert Quale	Larry Hagman
Sgt. Kenneth Johnson	Ivor Emanuel
Seabee Richard West	Henry Goodier
Seabee Morton Wise	A. J. Powell Bristow
Seaman O'Brien	Raymond Buckingham
R. O. Bob McCaffrey	David Williams
Col. Hamilton Steeves	Paul Dobson
Staff Sgt. Thos. Hassinger	Glen Fontane
Pt. Sven Larsen	Andrew Cole
Pt. Victor Jerome	Desmond D'Arcy
Sgt. Waters	Hayes Nicholas
Lt. Genevieve Marshall	Patricia Hartley
Ensign Dinah Murphy	Barbara Whiting
Ensign Janet MacGregor	Deirdre De Peyer
Ensign Cora MacRae	Eileen Sands
Ensign Sue Yaeger	June Whitfield
Ensign Lisa Minelli	Joyce Blair
Ensign Connie Walewska	June Charlier
Ensign Pamela Whitmore	Dorothy Lataque
Ensign Bessie Noonan	Patricia Hall
Marcel	Neville Crabbe
Lt. Buzz Adams	Gerald Metcalfe
Ensign Betty Pitt	Rosalie Whitam

Islanders, Sailors, Marines, Officers: Stanley Howlett, Victor Herman.

Rarely, if ever, has a stage production had to live to the tremendous advance buildup that "South Pacific" has received during the past year. Opening night was sold out in the early part of the year, and the rejections could have filled the Drury Lane time and time again. Weeks before its premiere, the house was sold well into the New Year and advance bookings continue on an unprecedented scale. That this Rodgers-Hammerstein-Logan musical play could rise above this exceptional publicity barrage is the measure of its London triumph.

The first-night ovation reached memorable proportions and clearly clinched the success of this predestined Broadway importation. That it will now rank with the great musical successes that have come to London from New York in recent years, is beyond doubt. It can go on filling the Drury Lane for years to come, in the same way that the original is packing 'em in at the Majestic, N. Y.

The greatest personal triumph is that of Mary Martin. For her, the reception more than compensated for the failure a few years back of "Pacific 1860." Hers is a captivating performance, warm, vital and responsive. Easily her most successful song hit is "I'm Gonna Wash That Man Right Out Of My Hair," and although the lyrics are already widely known, the song comes through with delightful freshness and vitality. That song, particularly, and several others too, stopped the show opening night for minutes at a time.

Although Miss Martin was part of the legend associated with the production, Wilbur Evans, who plays the role of the middleaged Frenchman living on a Pacific island, was an unknown quantity. Comparison with Ezio Pinza, who created the Broadway character, isn't justified, as every artist must interpret a part in his own way. There can be no two minds, however, about Evans' performance. He has a fine, clear voice, excellent diction, and a pleasantly restrained stage presence. The two leads, indeed, make a firstrate stellar combination.

The production, naturally, follows very closely the pattern of the Broadway original. There have, however, been slight embellishments, mainly because of the larger capacity of the Drury Lane Theatre. Staging is a model of slickness, and the decor and lighting command top rating. The intriguing technique of keeping the action going in between scene changes, helps to eliminate most of the risk of a letup in the action, and although there are occasional slow patches, these are quickly forgotten when a new song hit is launched.

Only a small proportion of the roles are filled by Americans, and it's a tribute to the careful casting by Jerome Whyte that it's not possible to distinguish between the accents. The Yank contingent in the cast, apart from the principals, are Muriel Smith, as Bloody Mary, who makes a surprise hit with "Bali Ha'i"; Ray Walston, whose characterization of Luther Billis provides the potent comedy angle; Wally Peterson, filling with style the small role of the Professor, Hartley Power, chalking up another success as Captain Brackett, and Betta St. John, bringing a rare charm to the role of Liat.

Leading the British lineup is Peter Grant as Lieut. Cable, with a performance that lifts him to the front rank. John McLaren as Commander Harbison, Bill Nagy as Stewpot, Archie Savage as Abner and Evelyn Dove as Bloody Mary's assistant, make effective contributions, while Patricia Lowi and John Levitt fill the moppet roles with distinction. And right down to the smallest bit, the company operates as a perfect team.

The musical backgrounding is, of course, flawless, and with Salvatore Dell'Isola directing, there is virtually no margin for error. *Myro.*

Zip Goes a Million

London, Oct. 22.

Emile Littler production of musical extravaganza in two acts (10 scenes) based on "Brewster's Millions," by Winchell Smith and Byron Ongley. Book and lyrics by Eric Maschwitz; music by George Posford. Stars George Formby; features Barbara Perry, Warde Donovan, Wallas Eaton, Sara Gregory. Directed by Charles Hickman. Costumes, Anthony Holland; dances, Pauline Grant; orchestrations, Debroy Somers. Opened at Palace Theatre, London, Oct. 20, '51; $2 top.

Percy Piggott	George Formby
Lilac Delany	Barbara Perry
Buddy Delany	Warde Donovan
Molly Whittle	Wallas Eaton
Sally Whittle	Sara Gregory
Paula Van Norden	Phoebe Kershaw
James Van Norden	Frank Tilton
George Connolly	Wilfrid Caithness
Eddie	Ian Stuart
Letty	John Marquand
Hairdresser	Audrey Freeman
Manicurist	Diana Russell

Emile Littler took a chance when he persuaded George Formby to desert vaudeville after 30 years for legit. The bait, a musical version of the old favorite "Brewster's Millions," has proved well worth the $100,000 gamble. It is not a one-man show, having a skilled supporting cast and nearly everybody has an equal chance to score. There is some catchy music, effective, well-executed dance ensembles and a good singing chorus tastefully garbed. The whole thing runs like clockwork after a successful pre-London tour. Show looks set to be one of the bright lights of the winter season.

Formby slips comfortably into the role of the hick who treks to Texas to collect a fortune. His thrifty Lancashire soul quails on learning he must spend $1,000,000 within a year to qualify for the inheritance of a further $7,000,000. As the will precludes giving away cash, his troubles speedily mount. His girl friend disowns him, all the dubious investments he indulges in return a thousandfold profit including a Broadway show and an outsider racehorse which romps home. Whatever he touchs leaps to prosperity. In the end he wins both the inheritance and the girl.

Barbara Perry registers strongly with her attractive personality and intricate dancing, in company with her fellow American Warde Donovan who sings pleasantly to evident audience enjoyment.

Sara Gregory is appealing if somewhat colorless as the girl friend, and Wallas Eaton is wryly humorous as her father bent on watching his daughter's interests and the vanishing dollars. He had the misfortune to collapse with appendicitis after the first show, and had to be replaced by his understudy, Keith James, an ex-subway porter. Charles Hickman has done a splendid job of direction in his usual expert fashion while Pauline Grant deserves plaudits for her choreography. *Clem.*

Peep Show

London, Oct. 31.

Val Parnell presentation of revue in two acts (17 scenes). Staged by Charles Henry. Sets, Charles Reading; dances, Joe Latona, Anne Negus, Barbara Aitken; special music and lyrics, Phil Park, Barbara Gordon; orchestrations, Woolf Phillips, Bobby Howell, Rennie Hanmer, Arthur Wilkinson, Ray Terry; costumes, Alec Shanks, St. John Roper.

With Vera Lynn, Jack Jackson, Three Wiere Bros. & Mildred Seymour, Edmundo Ros & Rumba Band, Chuck Brown & Rita, Bryan Johnson, Gillian Lynne, Malcolm Goddard, Fay Lenore, Whirlwind Elwardos (4), Huguette Mony, Three Monarchs, Greta Unger Trio, George Mitchell Ensemble, John Tiller Girls (20), Eight Peepettes, Woolf Phillips & Skyrockets orch. At Palladium, London, Oct. 30, '51; $2 top.

The new Palladium revue, which is scheduled to run until the start of the pantomime season, follows very closely the successful formula of previous Val Parnell shows. It is a solid mixture of good vaudeville, with the extra dash of production numbers to provide additional color. The title notwithstanding, it's a firstclass family entertainment which should qualify for sturdy biz during its limited run.

With standard British faves like Vera Lynn and Jack Jackson, there are top variety attractions in the Three Wiere Bros., Chuck Brown

(Continued on page 60)

Chi B.O. Slips Off in Bad Weather; 'Blondes' $38,300, 'Wedding' $13,700

Chicago, Nov. 6.

Unexpected freezing weather for several days helped to give Chicago theatres a bad time last week. Although most attractions were still on the profitable side, the musicals really took a slash, and "Moon Is Blue" was also off several thousands. "Happy Time" opened last night (5) at the Blackstone to a good house.

"Autumn Garden" is the second Guild offering for the Erlanger, starting Nov. 12 for a month. "Peter Pan" lights the Great Northern on the 20th, and the N. Y. City Opera is crowding the agenda with a stand at the Opera House Nov. 10-23.

Estimates for Last Week

"Gentlemen Prefer Blondes," Palace (7th week) ($5; 2,200). Still in the black with $38,300.

"Member of the Wedding," Erlanger (7th week) ($3.80; 1,334). Femme trade, mainstay of the show, is off; weak $13,700.

"Moon is Blue," Harris (27th week) ($4.40; 1,000). Although down too, show is clicking along with fine $19,700.

"South Pacific," Shubert (51st week) ($4; 2,100). Got clipped some, too, but still lush $42,900.

'Wagon' 39,500, 'Noon' 24G, Hub

Boston, Nov. 6.

The Hub is in the midst of a scrambled legit season, with three newcomers having preemed over the weekend. "Never Say Never" bowed into the Plymouth, Saturday (3), "Nina" opened at the Shubert, Monday (5) and "Point of No Return" preemed at the Colonial tonight (Tues.). Latter pair opened to solid advance. "Paint Your Wagon" wound up a solid four-week run Saturday (3) at the Shubert, Edward G. Robinson's starrer, "Darkness at Noon," bowed out of the Colonial with neat grosses for the two-week stint, and the First Drama Quartet pulled capacity biz at Symphony Hall for the two-day stand (Nov. 1-2).

Estimates for Last Week

"Darkness at Noon," Colonial (2d wk) ($4.20-1,500). Built nicely during second week, to wind with nifty $24,000.

"Paint Your Wagon," Shubert (4th wk) ($4.80-1,700). Went clean for final week; $39,500.

"To Dorothy, a Son," Wilbur (1st wk) ($3.60-1,200). Opened Wednesday (31) to so-so notices; about $5,500 for five performances.

'CANDIDA' $25,300 IN MPLS.-ST. PAUL SPLITUP

St. Paul, Nov. 6.

Olivia de Havilland and her "Candida" company played three shows here at the Auditorium last Monday-Tuesday (29-30), netting $7,000. Play finished the week in Minneapolis (31-5), with $18,300 take for eight performances, netting $25,300 on the week.

St. Paul take was hindered by fact that weather was below freezing for the first time this fall.

'Point' Sets House Record In N. H. With $35,300

New Haven, Nov. 6.

Another Shubert house record took a tumble last week (29-3) when "Point of No Return," starring Henry Fonda, broke a new figure for a straight play. Although the number of attendees has been exceeded on other occasions, a revised scale at $4.80 top pulled the peak gross of them all at an estimated $35,300.

Ballet Theatre $16,000; 'Beaustone' $4,500, L. A.

Los Angeles, Nov. 6.

Final week of the San Francisco Opera Assn's local stand, and advance ads for such offerings as Sadler's Wells and the Ballet Russe, cut deeply into the first week take of Ballet Theatre at the Biltmore. Tally for the initial stanza hit $16,000, about $8,000 under the break-even point. Current, final frame should be better.

Town's other offering, "The Beaustone Affair," racked up another profitable $4,500 at the 400-seat Las Palmas and holds another three weeks, after which it may essay the road.

Heavy Sked Cuts 'Tattoo' To $10,700 in Montreal

Montreal, Nov. 6.

"The Rose Tattoo" drew a poor $10,700 as it started its road tour last week at His Majesty's. Three days of the Royal Visit which brought out thousands of Montrealers to jam nearby streets, and blocked traffic cut heavily into overall returns. Critical opinion, although somewhat confused, gave the show good notices, with Maureen Stapleton picking up most of the kudos. Reprises by crix and second-guessing in articles throughout the week failed to pick up necessary interest.

'NINA' LAVISH $14,500 IN FIVE AT HARTFORD

Hartford, Nov. 6.

It was SRO for each one of the five performances (four days) of the "Nina" preem at the New Parsons Theatre here, starting Wednesday (31). Comedy, starring Gloria Swanson, Alan Webb and David Niven, racked up an exceptional $14,500 for the 1,147-seater.

Originally scheduled for a three-day run, comedy was sold on Wednesday night as a "play preview." Actually it was a dress rehearsal. Situation would never arisen but for sellout of balance of week. Play marked the debut of the New Parsons as a legiter.

"I Am a Camera" is the house' second offering, Thursday (8).

'Garden' Poorish $12,400 In Week at Pittsburgh

Pittsburgh, Nov. 6.

"Autumn Garden" didn't make too much of a dent last week at the Nixon, doing only around $12,400. Almost half of that was in subscription sales, too. Play got generally favorable notices and acting was particularly praised, but except for a little flurry at the tag end of the engagement, the box-office was pretty static.

Opinion at large seemed to be that serious dramas, except in rare instances, are anathema these days.

'Season' Hits Neat $18,300 With Week in St. Louis

St. Louis, Nov. 6.

"Season in the Sun," with Nancy Kelly and Victor Jory in the lead roles, wound up a one-week stand at the American Theatre Saturday (3) with a neat $18,300. Crix were lavish with their plaudits for piece and cast. "Season" was scaled to $3.66.

The Ballet Russe de Monte Carlo is making its annual visit to St. Louis and teed off a seven-night, nine performance stand at the American last night (Mon.). The piece is scaled at $3.66. In former years, performances were presented in the Henry W. Kiel (Municipal) Auditorium, but space wasn't available this year.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Child of the Morning" (D) — Eddie Dowling, John MacArthur, prods.; Dowling, dir.; Margaret O'Brien, star.

"Constant Wife" (CD) — Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Brian Aherne, Grace George, stars.

"Fancy Meeting You Again" (CD) —Chandler Cowles, Ben Segal, prods.; George S. Kaufman, dir.

"Gigi" (C)—Gilbert Miller prod.; Raymond Rouleau, dir. (in Philly).

"I Am a Camera" (D) — Gertrude Macy, Walter Starcke, prods.; John van Druten, dir. (in Hartford).

"Lo and Behold" (CD)—Theatre Guild, prod.; Burgess Meredith, dir.; Leo G. Carroll, star.

HOLLYWOOD

"My L. A." (R)—William Trenk, prod.-dir.

'Kate' $29,800, D. C.

Washington, Nov. 6.

"Kiss Me, Kate" wound up its Gayety Theatre stand with a very strong $29,800 second week, nearly $5,000 above the initial stanza.

Due to a change in bookings, Gayety is dark this week. House reopens next Monday (12) with a fortnight of "Moon Is Blue."

Greco Ballet $18,300 On Century Switchover

Jose Greco's Spanish Ballet, which moved over to the Century, N. Y., Oct. 28, after four boff weeks at the Shubert, grossed a fair $18,300 in its first stanza at the new stand last week.

Gross, though way below the $27,800 take of the final Shubert week, is considered good for the switchover, with indications of improvement as attraction continues its run. Troupe is skedded for four weeks at the Century, and then embarks on a tour, starting in Boston.

'Chiffon' 7G, Folds, 'Moon' 12G, Philly

Philadelphia, Nov. 6.

First casualty of Philly's 1951-52 legit season occurred last week when management (George Brandt) of "Black Chiffon" decided to close the tour of this English drama immediately. Skedded two weeks' stay at the Locust was, accordingly, cut from two weeks to one, and terminated Saturday night. Local reviews, as a matter of fact were all favorable, but biz failed to respond to them.

Short-notice closing of "Chiffon" (decision wasn't finally made until Friday) leaves Philly, as of now, with only one legit offering—"The Moon is Blue," which is playing its fourth and final week at the Forrest. On Thursday (8), however, the Walnut will re-light with the American preem of the Gilbert Miller production of "Gigi," in for nine days only.

Estimates for Last Week

"Moon is Blue," Forrest (3d wk) ($3.90; 1,760). Even with opposish decidedly reduced, this comedy got under $12,000 in its third and semi-final week. "I Am A Camera" opens at the house Monday (12).

"Black Chiffon," Locust (one week) ($3.90; 1,580). Management decided, late in week, to fold tour of this English drama and local stay ended Saturday night (3). House currently dark, with "Rose Tattoo" in for three weeks Monday. "Chiffon" bit around $7,000.

'DOLLS' SOCK $41,000 IN 2D KAYCEE WEEK

Kansas City, Nov. 6.

Second stanza of "Guys and Dolls," in its three-week stand in the Fox Midwest Orpheum Theatre, continued virtual capacity, the week's gross being $41,000. Price top is $4.88.

John Antonello, handling the show here, indicated the third week sale is as bullish as either of the past two, and another big week is ahead. Total take on the three weeks here, with only six performances in the first week, is likely to reach $130,000.

Sadler's Continues To 'Mop Up; $49,300 in Four

Sadler's Wells Theatre Ballet did a split-week of six performances last week, with a $49,300 take in four performances at Detroit, Grand Rapids and Milwaukee, while two more shows were done in East Lansing on an undisclosed guarantee.

Week before, the dance troupe had a boff seven-performance run, with stops at Buffalo, Rochester, Cleveland and Detroit, taking in $61,400 for the week.

43G Advance on Omaha's 'Dolls'; 'Follies' Looks Hot

Omaha, Nov. 6.

"Guys and Dolls," opening next Monday (12) at the Orpheum Theatre, had better than a $43,000 advance last weekend. It's in for eight performances. Gross of $70,000 is expected at a $4.80 top in the 3,000-seat house.

"Ice Follies of 1952" opened Oct. 31 for eight performances at Ak-Sar-Ben Coliseum. Gross of $120,000 made last season is expected to be equalled this year. House seats 6,300. Scale is $1.20 to $3.60 on opening night, standing room was the rule, and up through Sunday, attendance was capacity or close to it.

'PARTY' $17,500, FRISCO

San Francisco, Nov. 6.

"The Cocktail Party," Lewis & Young-Theatre Guild production, slipped to $17,500 for its third frame at the 1,758-seat Curran.

Show, with Vincent Price, Marsha Hunt and Estelle Winwood starred, is scaled to $3.60.

B'way Sags Again, But Upturn Due; 'Banana' 27½G (4), 'Number' 11½G (7), 'Athens' 11G (5), 'Fourposter' $22,200

For the second week in succession, business on Broadway followed its annual pattern last week diving to the lowest point since last mid-August. Even the solid capacity-plus hits felt the slow pace, losing a little standee trade in some cases and having a few empty seats in another. Moderate draws sagged sharply in some instances, one show being more than $9,000 under the previous week's reduced level. Improvement is due this week and increased activity was reported Monday at ticket windows and agencies.

The total gross for all 23 shows last week was $566,800, or 76% of capacity (for the corresponding frame last year the 26 current shows grossed $541,100, or 70%), representing a drop of 10% from the preceding week.

Week before last the total gross for 22 shows was $582,400, or 80%, a decrease of 3%.

Of last week's three openings "Top Banana" drew almost unanimous raves and is an indicated hit while "The Number" and "Barefoot in Athens" got mixed notices and are not yet clearly indicated prospects. Of the previous recent arrivals, "Fourposter" appears to have a good chance to catch on for a run, with "Glad Tidings" also doing moderate business and "Remains to Be Seen" still sticking close to the capacity mark. "Love and Let Love," "Faithfully Yours" and "Music in the Air" are apparently being helped by party bookings and mail order advance.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, ("indicates using two for one*s), *number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.*

"Affairs of State," Music Box (58th wk) (C-$4.80; 1,012; $26,874) (June Havoc). Almost $17,700 (previous week, $22,800).

"Barefoot in Athens," Beck (1st wk) (D-$4.80; 1,124; $28,000). Opened Wednesday night (31) to five favorable notices (Chapaman, News, Coleman, Mirror; Garland, Journal-American; Pollack, Compass; Watts, Post) and three pans (Atkinson, Times; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune), first five performances on Theatre Guild subscription grossed almost $11,000, plus $4,100 for two previews.

"Call Me Madame," Imperial (56th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Had a few empty box seats, but standees took the week's total over capacity, almost $52,000 (previous week, $52,300).

"Diamond Lil," Broadway (8th wk) (CD-$3.60-$3; 1,900; $32,747) (Mae West). About $8,600 (previous week, $11,600), closing moved up from Nov. 24 to next Saturday (10).

"Faithfully Yours," Coronet (3d wk) (C-$4.80; 1,027; $28,378) (Ann Sothern-Robert Cummings). Nearly $20,600 (previous week, $22,800).

"Fourposter," Barrymore (2d wk) (CD-$4.80; 1,06., $28,060) (Jessica Tandy-Hume Cronyn). First full week $22,200 (previous week, five performances grossed $14,400, plus $1,500 for one preview).

"Glad Tidings," Lyceum (4th wk) (C-$4.80; 995; $22,845). Melvyn Douglas-Signe Hasso). Just topped $15,000 (previous week, $16,500).

"Guys and Dolls," 46th Street (50th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (32d wk) (MD-$7.20; 1,571; $51,717). (Gertrude Lawrence). Ditto, $51,700.

"Lace on Her Petticoat," Booth (9th wk) (C-$4.80; 766; $20,235) Nearly $4,800 (previous week, $6,200); trying Sunday performances starting next weekend.

"Love and Let Love," Plymouth (3d wk) (C-$4.80-$6; 1,063; $32,000) (Ginger Rogers). Bettered $25,000 (previous week, $29,700).

"Moon Is Blue," Miller (35th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes-Donald Cook-Barry Nelson). Almost $21,000 (previous week, $21,400).

"Music in the Air," Ziegfeld (4th wk) (O-$6; 1,628; $48,244) (Dennis King-Jane Pickens-Charles Winninger-Conrad Nagel). Over $29,800 (previous week, $39,000).

"Remains to Be Seen," Morosco (4th wk) (C-$4.80-$6; 912; $25,700). Topped $24,800 (previous week, $25,800).

"Saint Joan," Cort (5th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Approached $22,900 (previous week, $22,600), with the end of Guild subscription, the revival is now on regular price scale.

"Seventeen," Broadhurst (20th wk) (MC-$6; 1,160; $36,000). Just over $20,000 (previous week, $26,000).

"Sleep of Prisoners," St. James Church (3d wk) (D-$4.80; 900; $20,000). About $6,400 (previous week, $10,400); closing Nov. 17, to tour.

"South Pacific," Majestic (133d wk) (MD-$6; 1,659; $50,166) (Roger Rico-Martha Wright). About $50,500 again.

"Stalag 17," 48th St. (26th wk) (CD-$4.80; 921; $21,547). Almost $15,100 (previous week, $16,800).

"The Number," Biltmore (1st wk) (D-$4.80; 920; $22,600). Opened Tuesday night (30) to three favorable reviews (Garland, Journal-American; Pollock, Compass; Watts, Post) and five pans (Atkinson, Times, Chapman, News, Coleman, Mirror; Hawkins, World-Telegram & Sun, Kerr, Herald Tribune); first seven performances drew over $11,500, plus $1,200 for one preview.

"Top Banana," Winter Garden (1st wk) (MC-$6.60-$7.20; 1,519; $31,000) (Phil Silvers). Opened Thursday night (1) to six raves (Atkinson, Times, Chapman, News; Coleman, Mirror, Hawkins, World-Telegram & Sun, Kerr; Herald Tribune, Pollock, Compass), one pan (Garland, Journal-American) and one split-opinion (Watts, Post); first four performances grossed almost $27,500, plus $10,100 for two previews.

"Tree Grows in Brooklyn," Alvin (29th wk) (MC-$7.20; 1,331; $47,16.) (Shirley Booth-Johnny Johnston). Almost $21,900 (previous week, $28,600), closing Dec. 8.

"Two on the Aisle," Hellinger (16th wk) (R-$6; 1,527; $49,563) (Bert Lahr-Dolores Gray). Over $42,300 (previous week, $47,900).

OPENING THIS WEEK

"Dinosaur Wharf," National (D-$4.80; 1,172; $23,534). Joel Wyman play, directed and presented by Terese Hayden; production financed at $25,000 and cost an estimated $13,000 (plus $9,500 in bonds and deposits) can break even at around $10,000 gross. Strawhat tryout reviewed in VARIETY, July 25 '51, opens tomorrow night (Thurs.).

'TIME' $14,000, DETROIT; 'SALESMAN' LOW $10,300

Detroit, Nov. 6.

Both legiters here fared badly last week. The second week of "The Happy Time" earned only $14,000 at the Cass, while "Death of Salesman" grossed only $10,300 in nine performances through Sunday night (4) at the Shubert.

"Autumn Garden," starring Fredric March and Florence Eldridge, currently is at the Cass. The Shubert goes dark for three weeks, reopening with "Oklahoma."

Weekend Blizzard Holds M'w'kee 'Roberts' to 16½G

Milwaukee, Nov. 6.

"Mister Roberts," with Tod Andrews as star, grossed $16,500 at the Davidson last week. Advance ducat sales were augmented by theatregoers attending the Wisconsin State Teachers annual confab here.

Driving snowstorm, reaching blizzard stage in Milwaukee and upstate Friday and Saturday, brought numerous last-minute cancellations. Patrons were unable to reach Davidson due to glazed highways and late train schedules.

'Okla' $27,950, Toronto

Toronto, Nov. 6.

On its eighth engagement here and second this year, "Oklahoma" racked up a big $27,950 at the Royal Alexandra (1,525), scaled at $4 top, tax included. Only dent in week's near-capacity business was the Wednesday matinee, this marked by the first snowfall of the season.

George Oshrin joined the troupe here as company manager.

Plays Abroad

Continued from page 58

Peep Show

& Rita and the Whirlwind Elwardos. And for special good measure, there is the Edmundo Ros Rumba band in a rhythmic session of current popular Latin tunes.

Show is slickly produced and runs smoothly. A good balance has been achieved between comedies and the vocals, with just the right quota of dancing for the spectacle. Miss Lynn, with a solo spot in each half of the show, chalks up another major hit. A vocalist of considerable style and talent, she socks in the first part with a few pop numbers, and then makes a particularly big click with a new translation from the French of "If You Go." In the latter part of the show she has an exceptionally charming number in "Sleigh Ride For Two."

Jackson has three solo sessions in the first half and a fourth in the second, and adds to his reputation with a strong laugh contribution. Act varies from an almost talking trumpet to a goofy singing routine and comedy interlude with the Skyrockets orchestra.

One of the major hits of the show are undoubtedly the Three Wiere Bros., whose previous success at the Royal Command Vaudeville Performance is reinforced by a solid laugh-making routine. Their droll humor, perfect timing and original comedy approach, make them instant Palladium favorites. Their pianist, Mildred Seymour, is in every respect a full member of the team. First-timers at this house, Chuck Brown & Rita also make a quick click. It's a smart piece of bar acrobatics, carrying a full load of laughs and thrills. Three Monarchs register with their light harmonica turn; and the Whirlwind Elwardos do their racy acrobatic act to warm returns.

The Edmundo Ros musical contribution, which winds the first half provides the basis for colorful dancing display and some vivid vocalizing by Fay Lenore. Ros himself does the vocals for a samba medley, and maintains his standing as one of the top rumba batoners in the country. Other effective production numbers are the "Raggle Taggle Gypsies" and "Neapolitan Melodies." In both, Bryan Johnson is the principal vocalist and his fine tenor voice comes through effectively. Huguette Mony, the Greta Unger Trio, Gillian Lynne, Malcolm Goddard and the George Mitchell Ensemble provide added color to these sequences. Two dancing lines, the John Tiller Girls and the Eight Perpettes, are drilled above average standards.

Firstrate job is done, as always, by the Woolf Phillips aggregation, who are an integral part of every Palladium production. *Myro.*

Charles Dickens

London, Nov. 1.

H. M. Tennents presentation of Emlyn Williams in readings from Charles Dickens. At Lyric Theatre, Hammersmith, London, Oct. 31, '51; $1.50 top.

Emlyn Williams' one-man Dickens show, presented without props and staged without tricks, is proving to be a successful experiment. Performance has drawn substantial audiences out of town and in this London neighborhood situation, outstripping the reception given in Britain to the First Drama Quartet in "Don Juan in Hell." It may well prove to be a Broadway hit as a serious dramatic contribution, in the style launched by Dickens himself.

On stage alone throughout the entire performance (which runs two-and-a-half hours), Williams is dressed as the author in a frilly waistcoat, with whiskers and a white carnation in the buttonhole of his tail-coat. Reading selected passages from Dickens' books and stories, he gives a standout performance.

The stage is bare save for a replica of a Dickens favorite reading desk in the center, with a flask of water by the side, and a pile of five books from which the extracts are taken. The actor seldom moves from behind his desk. It's his voice, face and hand movements which contribute to the full dramatic effect.

The program includes "Moving In Society" from "Our Mutual Friend"; "Paul," the story of the boy's life through to his death, taken from "Dombey and Son"; "Bob Sawyer's Bachelor Party," from "Pickwick Papers"; a ghost story, "The Signal Man," from "Christmas Stories," and another passage from the same volume, "Mr. Chops," the circus dwarf who goes into society. The last item is an adaptation from "A Tale of Two Cities," with the building horror of the hungry Paris mob before the revolution.

Adaptations were made by Williams himself and he took a year over the chore. His speaking part is about the longest in the theatre. *Dave.*

Sales Policies

Continued from page 3

claimed they had the only choice of taking "David and Bathsheba" on the inferred condition that they tilt prices, or not taking it at all.

William Gehring, 20th's assistant sales topper, told the convention that in all cases where admission prices were boosted the exhibs were acting "of their own accord."

So far as rental terms generally were concerned, the Allied board voted to publicly identify distribs, via paid trade ads, whose demands are exorbitant and with pix specifically named. This, the board decided, will result if efforts to seek relief by negotiation are unavailing. Allied's film committee, of which Wilbur Snaper is the N. Y. contact, will do the negotiating.

Directorate further voted that drive-in theatres should be given equal consideration with standard houses by the distribs. H. A. Cole, topper of Allied's Texas unit, said there were instances where ozoners, playing on the same run with key neighborhood houses, would be willing to fall back to a subsequent run. However, said Cole, the distribs are disinclined to lower rental terms accordingly.

Allied board's resolution calling for an all-embracing system of arbitration for intra-industry disputes this week was said likely to hit a snag when it's proposed to the distribs. Companies for the most part are anxious to set up some means of conciliation when differences arise on clearances, runs and possible inconsistencies in sales policy, it was said. Rub lies in the fact Allied wants competitive bidding and rentals also subject to arbitration. Film outfits, it was said, will balk at these two provisions.

TV Dries Up Old Pix

Continued from page 3

own vaults and from some of their indie friends on the Coast, but recognizing the limited quantity of product available, they're planning to keep Peerless in business via specially-made tele pix. Some will be made by the producers themselves, but most of it will be contracted for with outside producers financed by Peerless. It will be in the standard half-hour length.

Bank of America as Pix Source

Another source of product which the telepix distribs are eyeing avidly is the Bank of America. It holds liens or has actually foreclosed on a number of top indie films made during the past six years. These should prove of tremendous value on video, but the bank has evidently not determined whether it couldn't get more coin by arranging theatrical reissue.

Numerous indies with name-cast product have come to the conclusion that tele proceeds as yet can't equal the residual in reissue rights. In any event, they feel there should be further milking of theatre distribution, since the pix in any event can be sold to TV later.

Top average income now for a feature released to tele is a $50,000 gross. Lots of pix don't hit that much and a few may be reaching $75,000. Final potential is hard to measure, depending to a great extent when the freeze on new station construction comes off and how many airers are then built.

David O. Selznick, who has been investigating the TV potential for the dozen or so top features he owns, recently offered "Duel In the Sun" for distribution. He wanted it released in five half-hour segments and asked $30,000 for each of them, or a total of $150,000. There were no takers, distribs feeling there was no possibility of getting that much out of the present market. They also didn't like the serialization idea.

Feature films continue to get top ratings in drawing audiences and are strong commercially. They are virtually all sponsored in their entirety or are peppered with spot announcements.

Too Many Plugs?

One of the problems of the distribs of the better films is keeping stations from ruining them by breaking into them too often with advertising. George Shupert, who is in charge of sales for Peerless, for instance, is trying to hold stations down to three brief break-in commercials. Many telecasters, however, will insert as many as six ads in a 60-70-minute film. Some of the plugs are as long as three minutes.

Peerless sold its 27-pic package to a station in Los Angeles (KTTV) and directly to a sponsor (Hauser-Nash Sales) in Chicago. Former has rights for 18 months and latter for 12 months. In each case the holder of the rights is permitted several runs of the pix.

The 27 pix include from Lesser "Our Town," "The Red House" and "Intrigue" and from Small "Duke of West Point," "Man In the Iron Mask," "Kit Carson," "South of Pago Pago," "My Son, My Son," "Son of Monte Cristo," "International Lady," "Corsican Brothers," "Annie Rooney," "Twin Beds," "Friendly Enemies," "Up In Mabel's Room," "Abroad With Two Yanks," "Brewster's Millions," "Getting Gertie's Garter," "Last of the Mohicans," "T-Men" and "Raw Deal."

They have all been released between 1938 and 1948. Nothing after 1948 is available because of a Screen Actors Guild demand for participation in pix released after that date. No formula has been worked out with SAG yet, but it is expected that it won't be long in coming.

American Federation of Musicians had a similar 1946 cut-off date, but that no longer applies for anyone who wants to make a deal with the union. Payment can be made—as Small and Lesser have done—under which the AFM permits tele use of product in which its members' services have been utilized.

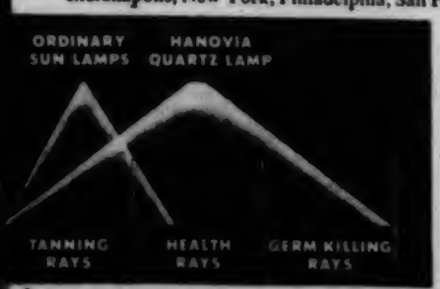
be full of ENERGY at curtain time...

Get a Quick Pre-show Lift with a Hanovia Ultraviolet Radiant Bath

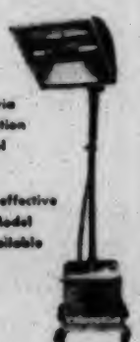
Leading stars of stage, screen and television use Hanovia to help keep themselves both looking and feeling fit. They say a few minutes exposure in their dressing rooms, hotels or apartments gives them healthful color —leaves them glowing, refreshed and vigorous.

Ultraviolet radiant energy of the proper kind assists in the storage of reserve energy food (glycogen), stimulates the blood building centers of the body and helps keep the red blood cells at their full healthful level. Any doctor can tell you that Hanovia Quartz Lamps will give you the same healthful quality of ultraviolet light that is used by thousands of doctors and hospitals the world over. Write for booklet and name of nearest representative.

Hanovia Chemical & Mfg. Co. Dept. V-117, 100 Chestnut St., Newark 5, N. J. Showrooms and offices in Boston, Chicago, Cleveland, Detroit, Indianapolis, New York, Philadelphia, San Francisco, Washington, D. C.



Do not confuse Hanovia Quartz Lamps with ordinary sun lamps which in general have a limited output in the sun-tan portion of the spectrum... Hanovia Quartz Lamps give you all the sun-tan rays and in addition, powerful radiant energy covering the full range of beneficial health rays.



Hanovia Prescription Model

An equally effective Travel Model is also available

HANOVIA QUARTZ HEALTH LAMPS

MADE BY THE WORLD'S LARGEST PRODUCERS OF ULTRAVIOLET EQUIPMENT FOR HOSPITALS, THE MEDICAL PROFESSION, INDUSTRY, THE LABORATORY AND THE HOME

Literati

Bob Sherwood Reviews 'Show Biz'

In 1917 an obscure act known as the Four Marks (later Marx) Bros., who were of draft age (then), turned up at a Chicago recruiting station and tried to enlist in the infantry. They had previously played in a tab show entitled, "The Duke of Bull Durham," which was managed by Minnie Palmer, their mother. They were all rejected by the armed forces—one for defective vision, another for flat feet, a third for disability following an operation, and the fourth for "general reasons," which probably meant that the Army couldn't use any harp players. Uncle Sam's negative verdict was announced to the four disappointed patriots.

"That's nothing," Groucho boasted to the recruiting sergeant. "You should see the *fifth* Marx brother: two heads!"

This fascinating bit of history was revealed to me by a new book called "Show Biz: From Vaude to Video," which was written by Abel Green, editor of VARIETY, and Joe Laurie, Jr. It is published by Henry Holt & Co., and sells for $5, and if you are reading this review, you are wasting your time; drop it and go buy the book.

In 1926, according to "Show Biz," "the Charleston was ousted out of favor, after brief but violent glory, by the Black Bottom." In the same year, the same source reports, "possibly as a reaction to an overdose of the Roaring '20s, the old-fashioned virtues of Americana came in for a brief play . . . a wholesale revival of oldtimers onstage in spelling bees, wood-chopping contests, marble-shooting, jackknife-flipping, pie-eating," etc. Possibly as a reaction to such "old-fashioned virtues," legit established new records for pornography. The motto of the time, say Green and Laurie, was "Mae West, Young Man, Mae West." A play by Miss West, shyly entitled "Sex," was given one week by the Citizens' Jury to clean up. When this cleaning process proved less than thorough, Miss West herself was given 10 days in the workhouse. The song hits of that time included Irving Berlin's "Always" and "Remember" and Jerome Kern's "Who?", which are all still wonderful, and somebody's "Ramona," which was a keg of syrupy vanilla even then. Although Prohibition was legally in "force," those who wanted a drink could get it, if they had the money to pay $20 a fifth for something called "Scotch." Rye and Bourbon were rarer and more expensive, but gin was readily available to anyone who owned a bathtub and a medicine dropper.

But what I really started out to say in the preceding fact-packed paragraph was that in 1926 this reviewer wrote his first play, "The Road to Rome." I was editor of Life (the old Life). The previous editor had also written a play which was a minor disaster and a great embarrassment to the drama critic of Life, Robert C. Benchley.

When he heard of the forthcoming production of "The Road to Rome," Benchley groaned, "I wish to God the editors of this magazine would stop writing plays. If I praise them, I'm condemned for bootlicking the boss. If I don't praise them, I'm quietly transferred to the Singapore office."

I mention this only because the task of reviewing "Show Biz" for VARIETY puts me in Benchley's predicament. What line do I take to avoid seeming to be crawling for a rave for my next play, and at the same time avoiding all risk of VARIETY underquoting its grosses? (I've already indicated in paragraph three of this piece what line I'm taking.)

I think I'll inject a mild complaint: "Show Biz" is not entirely fair to legit. Granted that there's now scant legit to be fair to, things were different when Sime Silverman founded VARIETY in 1905 and for many years thereafter. I was grieved that in all this tremendous record I could find no identification of the authors of some of the biggest hits in this half century—including Winchell Smith, Baynard Veiller, Owen Davis and Philip Barry—nor of such eminent scene designers as Jo Mielziner, Robert Edmond Jones, Donald Oenslager and Lee Simonson. I could mention other omissions, if space permitted. (And what a glorious phrase that is—"if space permitted!" It is always at the service of any writer who wants to knock off work and go out someplace.)

That concludes the complaints.

"Show Biz" starts with a fine and moving tribute to Sime, "the most unusual VARIETY mugg of them all." The authors manage to avoid the mawkishness which is an occupational disease of the business which there is no business like, but one of them shows feelings with this story:

"That which was Sime was best summed up, strangely enough, by Steve Clow, ex-publisher of the blackmail sheet, Broadway Brevities. Clow was finally committed to Atlanta for using the mails to defraud. It was typical of Sime, who undoubtedly never regretted seeing Clow knocked out, not to kick a fellow when he was down. Clow, on the q.t., got regular financial support from Sime while in prison. When he got out, Sime put him to work handling galleys and doing other innocuous chores in order to help him to possible rehabilitation.

"Once Clow and I were alone in the office. He pointed to the platform containing Sime's desk and said, "You wanna know who's the only real Christian, I know, Abel? It's that lovable Jew bastard up there on that throne."

All longtime readers know how faithfully the VARIETY muggs have carried on the Sime tradition. VARIETY has continued to be what it always was—harsh, brisk, accurate, fair, anti-phoney, tough, terse, incorruptible, always ready to kid itself and always enormously readable. The same is true of "Show Biz."

It's a temptation to fill several columns with quotes; again space doesn't permit me. But here are a couple of instances of what you may find in this pregnant volume:

Vaudeville was once invaded (date not specified) by a trick horse named Napoleon. This new act was covered for VARIETY by Jolo (the late Joshua Lowe) and his review, in its entirety, was as follows: "Giddyap Napoleon. Smalltime bound."

In 1918 the public somewhat belatedly began to catch up with the flamboyant evangelist, Billy Sunday, and to look elsewhere for their entertainment, to seek subtler outlets for their sucker money. VARIETY reported this trend with the words, "Ecclesiastical show biz not so hey-hey."

W. C. Fields, Joe Jackson, Vesta Victoria, Harry Lauder, Marilyn Miller, Bert Williams, Anna Held, Will Rogers, Jane Cowl, Irene Franklin, Al Jolson, Bayes & Norworth, Duffy & Sweeney, Cohan & Harris — great names stream through these 623 crowded pages and, although the authors make no obvious bid for it, the sense of nostalgia wells up. Those were the days and the nights, and it's wonderful to relive them!

"Show Biz" end with these provocative words:

"First it was vaude. Pix knocked that off. Sound knocked of the silents. Radio almost dittoed . . . Now comes video, something unique unto itself. Sight value, added to sound, brought into the home, and what it does to baby-sitting problems are all staggering plusses for TV.

"Hold onto your hats, boys, this is where we came in."

I have only to add that if there were one-tenth as much pure gold in show business today as there is in this book, we'd all be rich.

Robert E. Sherwood.

Terry O'Mason's 100G Libel Suit

Use of her picture in a pictorial layout on niteries run in the Oct. 24, 1951, issue of People Today damaged her good name, New Orleans songstress "Cupcake" Terry O'Mason charged in a $100,000 libel suit brought in N. Y. Federal Court last week. Defendant in the action is Hillman Periodicals, Inc., publishers of the mag.

Miss O'Mason, whose true name is Colleen McMillen, claims that the People Today layout brought scandal and contempt to her name. Photo feature was captioned "Hot Spots—Harlem to Pig Alley" and allegedly depicted the plaintiff as a striptease dancer.

'Ohio Story' Kudosed

Radio is represented among the six winners of the Martha Kinney Cooper Award of the Ohioana Library Association by Frank Siedel, Ohio State U. grad, who will receive a special medal for his book, "The Ohio Story" and his work in dramatizing Ohio history on the radio program of the same name. "Ohio Story" has been aired for several years over a special state network.

Other prizewinners to be kudosed at the association's annual meeting Saturday (10) include: Marion Renick, for children's books; Robert Harper, former Ohio State Journal managing editor, for "Lincoln and the Press"; Richard D. Altick, OSU professor, for "The Scholar Adventurers"; Mary Jobe Akeley for "Congo Eden"; and Amy Kelly for "Eleanor of Aquitaine and the Four Kings."

Hearst Press Deadpans Davies

Both the Hearst papers in New York, the Daily Mirror and Journal-American, last week played in deadpan style the twin stories of Marion Davies' marriage and her settlement of all controversial matters with the Hearst Corp. over the estate of the late William Randolph Hearst.

Stories on the settlement received front-page play in the Journal and made the Mirror's second page. News of the former actress' marriage, however, utilizing the regular International News Service report, was spotted on Page 4 of the Journal and Page 5 of the Mirror. Story on the settlement of the estate printed verbatim in both papers the statement issued jointly by reps of the two parties, under a short lead paragraph.

Miss Davies denied an AP report that she was in complete control of Hearst editorial policy. She said her views were given last week (31) in a joint statement expressing hope that those now in charge would "insure the continuity of Mr. Hearst's editorial policies." Miss Davies is serving as $1 consultant—including advice on motion pix and other amusements.

Newsweek's Retirement Plan

Newsweek mag last week instituted a retirement plan for all its employees. Mag is offering employees two plans: 1) a basic one under which the company pays entire cost of participation, 2) a supplementary plan which is optional for employees receiving more that a specified yearly salary and under which the company pays two-thirds of cost.

United States Trust Co. will administer as trustee.

A Good Humor Review

Louis Untermeyer and Ralph E. Shikes have selected another page-load of humor in their second edition of "The Best Humor Annual" (Holt; $3.50) and this one is even better than the first—and the first one was swell. Included in this volume are a couple by Sidney Sheldon and Eddie Davis, excerpted from VARIETY, with stories by blue chip humorists like S. J. Perelman, Robert, C. Ruark, Parker Cummings, John Crosby, Frank Sullivan, Ogden Nash, Will Cuppy, Red Smith, James Thurber, John Gardner and many others.

If you need a laugh (and who doesn't?) this is the book to have handy. Hand it to your landlord and he'll be so busy laughing he may even forget to collect his rent. Am waiting for the next edition.

Joe Laurie, Jr.

CHATTER

Helen Kruger, associate editor of TV Show mag, left the publication to freelance.

Roswell Han, Jr., completed his new book, "Exit Please," for spring publication by Crown Publishing.

Singer Jessica Dragonette's new tome, "Faith Is a Song," set for Nov. 23 publication by David McKay Co.

Authoress Margaret Kennedy, who privately is Mrs. David Davis, sailed from New York Sat. (3) for Britain on the Mauretania.

Biography of Douglas Fairbanks, Sr., "The Fourth Musketeer," authored by Ralph Hancock and Letitia Fairbanks-Milner, is slated for spring publication.

The Banshees' shindig tomorrow (Thurs.) at the Waldorf, honoring George McManus on the 40th anniversary of his cartoon, "Bringing Up Father," a sellout.

Laura Lou Brookman, managing editor of Ladies' Home Journal returned last week from a two-week Paris sojourn where she had been working on a political story.

U. S. Crime, new mag published by Elliot Caplin, former executive editor of Parents mag, hit the newsstands last week with lead articles by J. Edgar Hoover and John Lardner.

Writers Martin Field and Helen Colton reunited after a year's marital split and his comedy, "My Wife Helen," which Dick Irving Hyland is agenting for Broadway legit production, may or may not have foundation in autobiographical reflexes.

Times Talk, the N. Y. Times' monthly house organ, reveals how the Concord Bookshop, next door to the Broadway Paramount, which is hard by the newspaper's main line of traffic, got overboard on the two recent Simon & Schuster books dealing with the 100th anniversary of the great daily. Concord overloaded both on Meyer Berger's "Story of the N. Y. Times" and "100 Famous Pages from the Times," anticipating big sales but not knowing that all Times employees were receiving institutional gifts of both books.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 6.

Will those who checked off the lot with a perfect score, after reading "Show Biz" now try their hands at this one?

What's the name of an actress born in Lafayette, Ind., on June 17, 1895, who starred for U., Par, Metro and Warner between 1915 and 1935, and then retired to take up ranching in San Fernando Valley while her husband slugged away as a producer to pay the mounting irrigation bills? I'll give you a lead. Her parents were non-pros.

Give up? Louise Fazenda, the wife of Hal Wallis. I was invited recently to a Halloween party held at her ranch for 30 moppets, all victims of muscular dystrophy. Besides myself, I met one member of the press there. That was George Shaffer and he was present because his grandson was among the victims.

Previous to this meeting, the last time I saw Louise Fazenda was back in 1934 or so, when she was the life of the party at those Beverly Hills dinner-dances which the passing rich of filmland used to put on to impress each other.

She was always gay and lovely, and I couldn't help but reflect how much she had grown between then and now. Instead of wearing Stein No. 6, she now has a rancher's tan, and instead of fluttering around with people trying to make their private homes into niteries, she was turning over the Wallis estate to the most heartbreaking victims of a never-ending war between good and evil inside the body of the human race. She was giving these doomed children all the props that go with a Halloween party, including a good dinner, performing clowns and a dog act. And after the sun had set on one of the loveliest Indian summer days this western world has ever seen, she gave them a movie indoors ("Rhubarb," if you must have details).

But above all the laughter of the mob of moppets was a shadow bigger than an "A" bomb's mushroom. It was the shadow of sure death. Not one of those walking around or in wheelchairs will ever live to face a draft board, because muscular dystrophy is a progressive disease that so far has killed every victim. If the victim is attacked in maturity the march is slower, but in every case it's inexorable, certain, sure.

Gabriel Blowing For TV?

How I happened to get interested in this so-far unbeatable attack on childhood is typical of the crazy quilt which passes for a pattern in my life. I ran across an issue of Integrity, and learned something I never knew till now. Gabriel, the Archangel, it seems is the guardian angel of television.

The editors of Integrity took the view that TV needed some one as powerful as St. Gabriel. "If he succeeds in ordering this scientific wonder to good uses and shrinking it to its proper proportions in the scheme of things, it won't be an opiate any more, but neither will it bear much resemblance to the American institution we now see about us," the editor wrote.

I got the idea that Integrity didn't like video as now constituted but the comment interested me because I've been trying to find out for months what TV, radio and picture stars think their guardian angels look like.

Martha McGeein, the mother of dancer Terese McGeein, wrote: "I have never visualized my guardian angel before, but as of now, and from now on, when I wish to address his formal-like self, I'll be seeing Frank Scully's face. And this isn't a bowl of blarney."

I managed to contact Mrs. McGeein by going to a phonebooth at the corner drugstore. It turned out she was prez of the L. A. chapter of the Muscular Dystrophy Assn. She had a beautiful voice. It sounded as young and as gay as a spring morning. It developed, however, that the same shadow cast itself over her future as it did over the moppets at Louise Fazenda's party. For Mrs. McGeein is a muscular dystrophy case herself. She found that out four years ago. And because "there's so little time," in Sophie Tucker's phrase, she's been working night and day to do something about it. Each morning she is placed at her desk and works there till bedtime, typing with perfect precision on a rented electric typewriter, as she hasn't enough strength to use any other kind, telephoning to others in need of guidance or good cheer and otherwise doing what executives do when absorbed in their work.

Is there not in this broad land a "name" which will do as much for these victims of muscular dystrophy as Damon Runyon's has done for cancer research and Franklin D. Roosevelt's for the treatment of infantile paralysis? The trouble with muscular dystrophy is that few of its victims ever live long enough to die famous. Most are caught in childhood and stumble along till their teens. Then they quietly die. Without exception.

There are today, in this country alone, 200,000 cases of muscular dystrophy (as opposed to 32,000 sufferers of polio). On those 200,000 cases $50,000 was spent last year on research in an effort to help break the stranglehold on these hopeless cases. Compared to the $90,000,000 spent on cancer and the $9,000,000 on polio, that's a shamefully small sum. Compared to $2,000,000,000 on an "A" bomb it's ridiculous.

The easiest thing to do is to suggest that Walter Winchell take this bit in his teeth, but Winch has done his running and deserves a rest.

Cecil B. DeMille has a grandson who is a victim of m.d. He might be interested, but it requires somebody who is young, rich, talented and untiring to make a cause such as this as important in people's lives as is the manufacture of munitions designed to kill people on purpose. If he could write and had nation-wide syndication that would make his task easier, but it can be done in other ways. Look how far Hadacol got on nothing at all.

Unlike polio, muscular dystrophy doesn't let you alone after it has knocked you over. It keeps pecking away, like termites in the stairway. Often you don't even know they are there until the stairs collapse.

Difficulty in climbing stairs, incidentally, is one of the early symptoms of m.d. Others are a peculiar side or waddling gait, constant falling for apparently no reason and difficulty in rising from a sitting to a standing position.

Something Sadly, For the Boys

It's a progressive disease, causing complete degeneration of the muscles. It attacks the voluntary muscles group by group until the heart muscles finally collapse. The mind, strangely, remains as clear as a bell. This is the disease's greatest tragedy—the ability to know what to do and be powerless to do it.

Medical science has got nowhere so far with the disease beyond recognizing there are four types. Three really, because the fourth is a mixture. Dr. Ade T. Milhorat at New York Hospital has been searching for years for a cure. He found he could produce the disease in rabbits by depriving them of Vitamin E. He could cure them, too. But it didn't work on children.

The best guess is it's a disease of faulty metabolism, likely due to failure to utilize Vitamin E. But there must be other things because at the party on the Wallis ranch there were 25 boys and only three girls among the victims. The overall average throughout the country is 78 boys to 22 girls per hundred.

Only 35% have a hereditary background, but as many as six children have been struck in one family. I talked to a mother who had just lost a boy at 13, and three out of her remaining four were diagnosed as positive and therefore doomed to die in the next few years.

However, the victims now have a champion, the Muscular Dystrophy Assn., New York 53, and 1846 S. Curson, Los Angeles 19. They are asking for $250,000 in the hope of silencing this death rattle, and I'm asking my friends and the friends of Mrs. McGeein (who strangely looks like my guardian angel) to do something about it, instead of perpetually dreaming of a White Christmas.

Broadway

Baritone Robert Merrill planning vaude tour. He's talking a deal to open at the N. Y. Paramount.

Bill Boyd (Hopalong Cassidy) the "fall guy" at the next Circus Saints & Sinners luncheon Nov. 21.

Dore Schary staying over until after the "Quo Vadis" Broadway preem tomorrow (Thurs.) and then back to the Coast.

George S. Kaufman improving from an impairment to his eye as result of shingles.

John Farrow, Paramount director, in from the Coast to o.o. cast candidates for his next, "Botany Bay."

Eddie Foy, Jr., up and around a bit at Harkness Pavilion Hospital after serious abdominal operation 10 days ago.

Abner J. Greshler, the film producer-agent, sticking around town for another few days, then back to his Coast home.

Norman W. Elson, prez of Guild Enterprises, Inc., planed to Europe Sunday (3) on a three-week combined business-vacation trip.

Ruth Gordon and husband Garson Kanin, now completing the screenplay for "Pat and Mike" at Metro, due in from the Coast Nov. 21.

Borrah Minevitch may return to his Paris home shortly. He is virtually set on releasing plans of a feature film he produced in France.

Lew Barasch, former United Artists flack, now working on Roosevelt Raceway publicity, is opening an indie publicity office in New York.

Special showing of prize-winning art pix from the recent art film festival in Woodstock, N. Y., will be held at Hunter College Auditorium Nov. 16.

Tab Hunter, who debuts in UA's "Saturday Island," due today (Wed.) from Cannes aboard U.S.S. Constitution. He leaves for the Coast Saturday (10).

Annual memorial services for William Morris, founder of the agency of that name, will be held at the Jewish Theatrical Guild chapel today (Wed.).

Actor William Lynn, called west by 20th-Fox for Bret Harte's "Outcasts of Poker Flat," is the uncle of Henry Holt & Co.'s femme publicist, Maureen McManus.

Frank Sinatra last night (Tues.) was slated to hose (via Universal) midnight preview of his new pic, "Meet Danny Wilson," at the Park Ave. Theatre. Invitations went mostly to associates in the music biz.

Curd Jurgens, actor-director of Vienna's Burgtheatre, in the U. S. under State Department auspices to study theatrical and film methods, left for the Coast after huddling with local actors, composers and producers.

Fastest benefit timing probably was Jimmy Durante's between-the-acts runover to the Stork Club for a Heart Fund quickie during the Phil Silvers "Top Banana" premiere at the Winter Garden. He barely missed any of the legit musical.

USO-Camp Shows prexy Jim Sauter will present Jack Benny with a scroll in recognition of his services in entertaining GIs all over the world. Presentation will be made at the Friars Club dinner for the comedian on Friday (9) at the Hotel Waldorf-Astoria.

Rome

By Helen McGill Tubbs

Ingrid Bergman Rossellini suffering from the flu.

Tenor Tito Schipa to Israel for a series of concerts.

Henry Ringling North back after three weeks in Spain.

N. Peter Rathvon here to look over production angles.

Betty Dodero Curtis (Mrs. Alan Curtis) vacationing in Paris.

Burt Lancaster to London for studio work on "Crimson Pirate."

The Paul Muni film in Leghorn should be completed by December.

French chanteuse Anne Chapelle opening the Open Gate Club season.

Bricktop in from Capri to reopen the ABC club at the Hotel Ambasciadori.

British director Carol Reed and his wife are vacationing in Santa Margherita.

Palm Springs

By Marjorie G. Pohl

Bob Hope resting at his desert home.

Sea Horse opened Thursday (1) for season.

Dorita opened indef stand at Saddle & Sirloin.

Tennis Club to open Friday (16) with cocktail party.

Vera-Ellen staying at Hotel del Marcus over weekends.

Sophomore Trio appearing at Gaucho Room, Del Tahquitz Hotel.

Jane Powell and Geary Steffen returned to Hollywood. Ditto Rita Hayworth.

Dinah Shore and George Montgomery moved into recently completed home.

Capt. and Mrs. Horace Brown (Marion Davies) returned to Beverly Hills following Racquet Club honeymoon. Capt. Brown's sons, Gates, Russell and Kendall, with Arthur Lakes, continue to vacation.

The Ralph Kiners (Nancy Chaffey), Betty Hutton, the Freeman Gosdens, the Bill Williams' (Barbara Hale), Ginny Sims, the Charles S. Howards, Sidney Lanfield and Mrs. Sam Briskin all staying at Racquet Club.

Chicago

Pierre Van Passen in town for guest lectures.

Salzburg marionettes at Kimball Hall this week.

Louis Basil back as conductor of Chicago Theatre orch.

Hildegarde kicking off Community Chest drive luncheon.

Ab Greshler, producer, in town talking to backers for his first picture.

Ballerina Mia Slavenska having a leg operation at Michael Reese hosp.

Monogram prexy Steve Broidy in for conferences with district managers.

Ted Goldsmith in ahead of "Peter Pan" which comes to Great Northern, Nov. 20.

Janet Blair upped to star billing in new contract, with Richard Eastham also above the "South Pacific" title.

In honor of Conrad Hilton, board of Hilton hotel chain is changing the name of the Stevens to the C. H. label.

Kansas City

Tito Guizar following his El Casbah date with a pair of TV guest stints in N. Y., Nov. 7-8.

'Jazz at the Philharmonic" in a one-day stand here drew 1,800 payees for Music Hall concert.

Susan Miller and Jack Durant of the Southern Mansion bill returning to New York for TV stints.

Players, Inc., national repertory company, bringing in "Twelfth Night" for a single at St. Teresa's College, Nov. 10.

Maxie Rosenbloom, doubling from his "Guys and Dolls" Orpheum stint, heavily hypoing biz at Eddy's Restaurant.

Mimi Benzell and Robert Merrill chirped for 15,000 persons at pair of Katz Drug concerts with Philharmonic orch in Auditorium, Oct. 26-27.

Pam Britton and Jeanne Bal, current here in "Guys and Dolls," assisted K. C. Tuberculosis Society in launching '51 Christmas Seal drive here Monday (5).

Cornelia Otis Skinner working on her play, "Paris '90," and earmarking it for a spring opening in N. Y., while in town for a one-concert appearance last week.

Barcelona

By Joaquina C. Vidal-Gomis

Gloria Marti, Mambo dancer, at Rio nitery.

"No Way Out," starring Richard Widmark at the Kursaal, did well.

Henry Bell, in from Cuba by plane, is under contract to Joaquin Gasa to produce a musical show.

Maestro Torroba presenting his new musical comedy, "Pitusa" at the Poliorama with Virginia de Matos, Pepe Garcia Noval and Gila.

George Ulmer, producer-director, here apparently for a long time, having rented a private house. Intends producing several pix.

American pix still scarce because of import permit situation, which was to have been settled six months ago. However, nothing has been done since March.

The 80-year-old playwright and Nobel prize winner Jacinto Benavente has written a new play, "Life in Poetry" to open soon at the Infanta Isabel Theatre in Madrid.

Honolulu

By Mabel Thomas

Warner's crew returning for a month's shooting.

Danny Kaye and Monica Lewis stopover visitors enroute to Korea.

James C. Petrillo vacationing at the Royal Hawaiian for a month.

Yehudi Menuhin packed the McKinley with his special twilight concert.

Esther Williams, her husband and their two children will spend holidays here.

Frank Quinn (Franquin) from New Zealand, jammed the Civic Auditorium with his mentalist act.

Betty Hutton with special writer, Lloyd Shearer, will be here for six weeks soaking up sun and rest. Shearer is writing story of her life.

London

Sam Gary signed for cabaret at the intime Siegi's Club.

Hannen Swaffer celebrated his 72d birthday last Thursday (1).

Harry Morris, operator of the Colony & Astor, to N. Y. on a fortnight's prowl for talent.

British Music Trades exhibition is being held at the Royal Festival Hall next Saturday (10).

Capella & Patricia planed into London last Friday (2) and began a cabaret date at the Savoy Hotel, Monday (5).

The Skouras brothers, Charles P. and George, guests of J. Arthur Rank for grouse shooting before joining their families in Paris.

Jack Hylton staging "Women of Twilight" at the Vaudeville tonight (7) as successor to "Ardelle." Show was tried out at the Embassy recently.

Mary Martin did a couple of songs at 1:30 o'clock in the morning to galleryites who waited all night to get seats for the opening of "South Pacific."

Before he left on the Queen Mary for New York, Herbert Wilcox inked Margaret Lockwood to star in "Trent's Last Case" opposite Michael Wilding.

Joshua Logan tried to soft-pedal on "South Pacific" at a press conference the night before its West End opening as he was afraid the production had been oversold.

Al & Connie Fanton followed Savoy cabaret stint with a week's vaude engagement at Belfast. Go on a month's vacation in England before sailing for N. Y. Dec. 8.

Taped interviews with Groucho Marx, Herbert Marshall, Bob Hope, Piper Laurie and John Houseman were included in a radio program on Hollywood, aired last Monday (5).

Jane Russell received the lion's share of press publicity among all the Hollywood stars who came over for the Command Performance, capturing big space in the weekend press.

Joan Heal had to cancel her cabaret engagement at the Bagatelle because of illness, and Louise Howard stepped in to fill the gap. It was her third appearance there in less than three months.

Sir Noel Ashbridge, director of technical services for the British Broadcasting Corp., Norton Ritchey and Merle Oberon among passengers on the Queen Mary which sailed for U. S. last Wednesday.

Berlin

By Bill Conlan

Chanteuse Rosita Serrano socko at Titania Palast. A Hamburg company is anxious to book her for TV.

Oscar Karlweiss will return to the Renaissance Theatre in "20th Century." Karlweiss is due here in January from Hollywood.

Francis Lederer was in town working on details for next pic which will be the first American-German co-production to be filmed here.

NWDR-TV programs during the industrial fair here consisted of newsreels and video pix. Net cost for the Berlin TV display was $35,000.

Production will start on Larry Bachmann's "Autobahn" in January. Richard Goldstone will produce and Andrew Marton will direct the film in Munich.

Miami Beach

By Lary Solloway

Stripper Lili St. Cyr reported set for Beachcomber run in mid-December.

Several conventions due in town this week expected to hypo biz for taverns and cafes.

Arthur Godfrey in town for weekend and visiting nightly with the Vagabonds at their club.

Carmel Myers and new groom, Paramount distrib topper Alfred Schwalberg, at Roney-Plaza on honeymoon.

Norman Schuyler's Five O'Clock Club reopened yesterday (Tues.) with Beatrice Kay, Jackie Kannon and Mavis Mims.

Lou Walters will install European talent when he returns to the Latin Quarter on Palm Island in December. Only American act signed is Frank Libuse.

Casablanca's new owners have decided on full blown show policy. They're enlarging kitchen and setting an ice show for season time, as well as going out for names to follow.

Clover Club did heavy biz with Spike Jones & Co. over weekend, with Saturday (3) sold out for three shows. Danny Rogers, Stan Nelson Trio follow in two weeks, then Billy Gray, Patti Moore and Ben Lessy in December.

December loaded with openings and name additions for spots running. Due for '51-'52 preems are Latin Quarter, Mother Kelly's, Bill Jordan's Bar of Music, Copa City, Beachcomber, new Latin operation for just bought Kitty Davis'.

"Walter Winchell Country Club" (the putting green of the Roney-Plaza, that is) was preemed for press and radio with a putting tournament plus the usual additions of a cocktail-buffet. Hosting were WW and manager Duke Stewart, on Monday (5).

Paris

By Maxime de Beix

(33 Bd. Montparnasse; Littre 7564)

Richard Wright sending Caribbean script to Stanley Kramer.

Frances Ramsden moving from Palais d'Orsay to the Plaza Athenee.

Flora Gagnepain of March of Time staff, regaining health in Guebriant, mountainous resort.

Gene van Dee from Brussels for Motion Picture Assn. of America meeting of continental managers.

Lacy Kastner, back from Rome for one day in Paris before homing for Columbia homeoffice huddles.

Former school marm Anny Gould, now chantoosey, warbling "So In Love" from "Kiss Me Kate" nightly at Club de l'Opera.

Roger Ferdinand, prexy of the Societe des Auteurs, handing Yves Mirande the George Feydau playwrighting award in hospital where Mirande is recovering from surgery.

Memphis

By Matty Bresela

Ann Farrell new ad skipper at Lowenstein's.

Colonial Cafe nearly destroyed by a 60G fire.

Woody Herman crew returns to Silver Slipper nitery Nov. 19.

Leo Pieper orch gets two weeks in Claridge Hotel's Balinese Room.

"Death of a Salesman" skedded at City Auditorium beginning Dec. 24.

Russ Carlyle's orch follows Ted Weems in the Peabody's Skyway for a two-weeker.

Mid-South Fair execs report 1951 show here in black with a reserve of 100G in '52. They netted 3G this year.

Maybelle Callaway, radio songstress, planes to N. Y. to wax another series in her "Lady Hamilton" show.

Met and TV singer Marguerite Piazza and her Memphis husband, J. Graves McDonald, are building a home here.

Barbara Bramley, WHHM traffic chief, also serving as model coordinator and instructor at new model school here.

The roller "Skating Vanities" opens four-night run Nov. 9, and "Kiss Me Kate" tees off new year road shows at Auditorium Jan. 5.

Birmingham

By Fred Woodress

Cornelia Otis Skinner to do sketches here and at Troy, Ala., in late November.

Walter Cassell flew in to do solos Thursday (1) with Shrine Chanters at Temple Theatre.

Gadsden City Commission has banned Saturday midnight films because of Sunday blue laws.

Sol Hurok production of "Die Fledermaus" here yesterday (Tues.) at Auditorum on concert series.

Morgan Hudgins and Emery Austin, Metro publicists, in town plugging Atlanta opening of "Quo Vadis."

Birmingham Playwrights Forum to have tieup with Ray Yates' Dramatists Forum in N. Y. for exchange of original scripts.

Early Maxwell, promoter-publicist, in town advancing Spike Jones and Rodgers-Hammerstein concert orch appearances at City Auditorium.

Birmingham Civic Symphony had sellout of 3,300 at season's opener in new location at City Auditorium. New shell cuts house down from 5,000 but helps acoustics. Eleanor Steber was headliner.

Mexico City

By D. L. Grahame

Alexander P. Blumenthal here readying a film he wants to start in January.

Diana Bordes, wife of Julio Bracho, pic director, bowed as a dancer on TV.

Juveno (Jimmy) Urbina, ex-United Artists manager here, now heads the technical department of film trade's bank of Banco Nacional Cinematographico.

Irasema Dillian, Polish actress Rudolph Loewenthal brought to Mexico to star in his Spanish version of "Girls in Uniform," is starring in her third pic in this country, "A Rainy Day."

Fernando and Mapy Cortes, Puerto Ricans who are names in Mexican pix and show biz, inked for Maya Theatre in Los Angeles.

Augustin Lara, romantic song writer, and his orch inked for swanky Capri nitery.

Hollywood

Arthur Caesar seriously ill.

Elsa Lanchester in from London.

Dorothy Kirsten to San Antonio.

Ralph Meeker checked in at Metro.

Gregory Stone filed a divorce suit in Reno.

Cy Howard hospitalized with tonsil trouble.

Hayes Goetz in from London for Metro confabs.

Sonja Henie's ice revue rehearsing in Long Beach.

Jack Dempsey out of the hospital after a checkup.

Wynn Nathan joined forces with Marty Melcher agency.

Hoot Gibson in town after recuperating on his Nevada ranch.

Gene Autry and Cass County Boys returned from eastern tour.

Lillian Sloane tossing reception for Bessie Love, back from England.

Countess Lilliana De Simone in from Rome to ogle a Hollywood career.

Debbie Reynolds east for personals in Cleveland, Washington and Buffalo.

Five DeMarco Sisters wound up their work at Metro and planed to Las Vegas.

Frank Sinatra drew a Nevada divorce following his wife's decree in California.

Diana Lynn, Lisa Kirk and Keefe Brasselle will appear at Harvest Moon Ball in Chi.

Joseph S. Dubin, film attorney, appointed to copyrights committee by American Bar Assn.

Alan LeMay in from Washington where he conferred with the military on "Flight Nurse."

Hedy Lamarr terminated agency arrangement with Helen Ainsworth and left for Mexico.

Irwin Gielgud planed to Honolulu on first leg of round-the-worlder for documentary material.

George Jessel, Mitzi Gaynor, Dennis Day, William Lundigan and Debra Paget to San Francisco for "Golden Girl" preem.

Washington

By Florence S. Lowe

Broderick Crawford here for a day of personals to spark preem of "The Mob."

F. Hugh Herbert's comedy, "The Moon Is Blue," doing a special Sunday opening preem next week (11) for benefit of Damon Runyon Memorial Fund.

"Kiss Me Kate" cast gave full show for patients at Walter Reed Army Hospital, including ward stints by small units, during run of musical at Gayety.

D. C. preem of the British-made pic, "The Lavender Hill Mob," at Roth's Plaza Theatre Nov. 15 being sponsored by town's Wellesley Club as a scholarship benefit.

Producer Kenneth McEldowney and his wife, and British actress Adrienne Cori here for preem of "The River" at Lopert's Playhouse, with Madame Pandit, ambassadress from India, hostessing.

Ireland

By Maxwell Sweeney

Ronald Ibbs and wife, Maureen Halligan, mulling U. S. tour.

Stage Guild chaplain Rev. Sylvester O'Brien currently on lecture tour of Egypt.

R. C. McKew, General Films Irish manager, planed to London for homeoffice talks.

Jack Cruise currently touring vaude outfit after season at Butlin's Mosney Holiday Camp.

Pianist Marie Jones back from Sweden after longhair stint with Gothenburg Radio orch.

Greek soprano Lilli Stanley pacted for opera season at Olympia, Dublin, next month.

"One Wild Oat" (Eros), nixed by the Irish censor, has been given green light by Films Appeals Board.

Vic Lewis orch, in from London for terpery dates getting green light from Federation of Irish Musicians.

San Francisco

By Ted Friend

Sammy Kaye in for Opera House concert.

Dorothy Thompson in for Town Hall stint.

Skinnay Ennis orch at Mural Room of St. Francis Hotel.

Mark Gerstle new production manager for KLX, Oakland.

Academy of TV Arts holds second anni dinner at Press Club.

Guy Cherney now hosting at Tonga Room of Fairmont Hotel.

Jane Morgan inked in for Nov. 13 opening at Mark Hopkins Hotel.

Tony La Farno, director of Don Lee operations, in from L. A. for KFRC visit.

OBITUARIES

NAT BRUSILOFF

Nat Brusiloff, 47, violinist-conductor and for years one of the top radio orch leaders, died Nov. 3 in Larchmont, N. Y. Brusiloff was house conductor for CBS from 1929 to 1933, fronting orchs on airers starring Kate Smith, Morton Downey, the Boswell Sisters and Bing Crosby, among others. In 1933, he became associated with WMCA, N. Y., indie. Until three months ago he had been active in video.

Brusiloff was a concert performer when he was five, and at the age of 15 took the stand of concertmaster with the Metropolitan Theatre orch, Washington, D. C. Before taking the post of concertmaster of the N. Y. Paramount Theatre's orch, he played with the Meyer Davis organization and the Columbia Theatre orch, Washington, of which his brother, Leon, was director.

Besides his brother, his wife, a son, a daughter and two sisters survive.

RICHARD WALLACE

Richard Wallace, 57, film director, died of a heart attack in the Los Angeles Coliseum, Nov. 3. He had been viewing the California-UCLA grid game.

Wallace's first directing job was in 1927 in "McFadden's Flats." He worked for many Hollywood studios, and among his pictures were "The Shopworn Angel," "Innocents of Paris," which was Maurice Chevalier's first American film; "The Young In Heart," "The Little Minister," "Kiss and Tell," "Tycoon," "A Kiss For Corliss" and "Let's Live a Little." He had been preparing a new picture at Paramount and also had directed films for TV. He founded the Screen Directors Guild.

Surviving are his wife; an adopted son and a daughter, and a brother.

MONCKTON HOFFE

Monckton Hoffe, 70, British actor-playwright, died in London, Nov. 4. After authoring several plays that were successful in London's West End, Hoffe joined Metro in Hollywood as a script writer. He was with the studio from 1932-39.

Hoffe began his career as an actor with several touring companies in England, later turning to theatre management, and then to writing. Among his plays were "The Little Damozel," "Carminetta," "Many Waters," "The Faithful Heart" and "The Lady Cristilinda." The latter two were presented in New York in 1922. He wrote for radio until recently and played a supporting role in the British film, "Lady With a Lamp," which preemed in London six weeks ago.

SAM ROTH

Sam (Broadway Sam) Roth, 48, a leading ticket broker, died Oct. 31 in New York. Four days before his death he was guest of honor at a testimonial dinner of the Nordacs Club which was attended by 500 persons, including the casts of "Guys and Dolls" and "Seventeen." Several ticket brokers from Chicago and elsewhere came in for the event.

Roth was the subject of numerous articles by Dan Parker, N. Y. Mirror sports columnist, and the late Damon Runyon, and was known on Broadway as the "stuffed derma" on the menu of Lindy's Restaurant.

He is survived by three brothers.

OSCAR NATZKA

Oscar Natzka, 46, operatic bass, died in New York, Nov. 5. He felt critically ill after being stricken with a cerebral hemorrhage Oct. 23 while singing in the N. Y. City Opera Co.'s production of "Die Meistersinger" at the City Center, N. Y. (He was replaced by Norman Scott.)

Natzka, a New Zealander, sang with the Royal Opera Co., Covent Garden, London, and served as a commander in the Royal Canadian Navy. He sang in the RCN revue, "Meet the Navy," which toured Canada and England and later was made into a pic. He made his debut with the N. Y. company in 1948.

His wife and two sons survive.

WILLIAM L. ROOK

William L. Rook, 72, Youngstown, O., newspaperman since 1900, died in that city Oct. 30. For many years he was theatre editor of the Youngstown Vindicator, but, curiously, never reconciled himself to films and rarely attended one. His parents, Eugene and Emma Rook, operated the old Opera House and ran road companies.

Rook became city editor of the Vindicator, but continued also as dramatic critic.

His wife, two sons and five daughters survive.

HARRY FINK

Harry Fink, 62, former musician, died in Roselle Park, N. J., Nov. 1. He was an early exponent of the "triple-tongue" method of playing the trumpet and cornet. He played with Vincent Lopez's orch from 1930 until 1945.

Fink also appeared in vaude here and abroad.

Surviving are his wife, two daughters, three brothers and four sisters.

IRA 'JIMMY' HUSKISSON

Ira "Jimmy" Huskisson, 69, oldtime vaude actor, died of cancer Nov. 1 at the Valley Park, Mo., hotel he had operated since retiring from the stage. Huskisson's stage antics at the cocktail lounge in his inn made the place a gathering spot for Meramec River resort owners.

His wife and three children survive.

JOHN AGEE

John Agee, 80, oldtime circus man and horse trainer, died Oct. 28 in his San Fernando, Cal., home. Once a member of Buffalo Bill's show, Agee served for many years as equestrian director with Ringling and other circuses. For 14 years he was trainer for Tom Mix and for 12 years he broke animal acts for Gene Autry.

His wife and son survive.

M. J. J. MacKEOWN

M. J. J. MacKeown, playwright and vice chairman of the Authors Guild of Ireland, died in Dublin Oct. 28. His plays include "The Real McCoy," "Still Running" and "The Pension." His last, "The Spry Mr. McGoosley," is skedded for preem by the Group Theatre, Belfast, this season.

H. A. CONDELL

H. A. Condell, 45, scenic designer for the N. Y. City Opera Co., died Nov. 6 in New York. He had been with the company for four seasons. Prior to 1932, Condell was associated with the Berlin Civic Opera Co.

Surviving are his wife, son and parents.

JOHN H. GILL

John H. Gill, 60, former bandmaster of the Ringling Bros. circus, died in Columbus Oct. 30.

Gill, who also played with many Ohio bands, at one time was Ted Lewis' music teacher.

MILTON W. STOUGHTON

Milton W. Stoughton, 48, former manager of WSPR, Springfield, Mass., died in that city Oct. 31. He started in radio as announcer for WBZA, Springfield, in 1928. In 1936 he became manager and part owner of WSPR.

Surviving are his wife and three daughters.

ETTORE P. MORANO

Ettore P. Morano, former vaude performer, died in New York Nov. 2. He had played a stooge in the audience with Boyle & Della in their skit, "How's That?" He also was partner in Romany & Ector and Ettore & Dina.

His wife survives.

J. Burns Moore, 79, former drummer and drum teacher, died in New Haven Nov. 2. He was a popular drum contest judge and had penned a book on drumming that became a standard manual.

Roy C. Michael, 63, projectionist for 35 years, and manager of the old Opera House Theatre, Ashland, O., for many years, died Nov. 1 in that city. His wife survives.

Victor C. Anderson, 60, manager of the Scera Theatre and Recreation Assn., Orem, Utah, died Oct. 30 in Provo, Utah. Survived by his wife, three daughters and two sons.

Mrs. Frances Walz Bredberg, president of Tri-States Broadcasting Co., operators of KTSM, El Paso, Tex., died in Ft. Worth, Oct. 25.

Kathryn V. Johnson, 50, former actress with the old Stuart Walker Stock Co., died Oct. 29 in Columbus. Survived by mother, brother and six sisters.

Mrs. Nina Larrey Smith Duryea, 83, author-playwright who founded the Duryea War Relief in World War I, died in Great Barrington, Mass., Nov. 1.

Rudolph A. Trost, 62, former chief of the Yugoslav section of the Committee of Information, Washington, and an opera singer, died in New York Oct. 30.

Jack Murdie, 76, for many years stage manager of The Theatre, Paisley, Scotland, died Oct. 13 in that city.

Widow, 71, of John D. Maxwell, who founded Associated British Pictures, died in Cove, Scotland, Oct. 21.

John Montrose, 69, retired theatre manager, died Oct. 31 in Hollywood.

James E. Perlman, 27, engineer, of WFAA-TV, Dallas, died of polio Oct. 26 in that city.

Father, 79, of Edward Hirshberg, owner of WEDO, McKeesport, Pa., died in that city, Oct. 27.

Bud C. Blum, former road treasurer of "Ice Capades," died in Pittsburgh, Oct. 30.

Alex Thriepland, 39, manager of the Sir Alex King cinema circuit, died in Glasgow Oct. 12.

Frances Robinson-Duff, 74, dramatic and speech coach, died in New York Oct. 30.

Robert H. Marriott, 72, radio engineer and broadcasting pioneer, died in New York Oct. 31.

Charles Fonteyn Manney, 79, composer-conductor-editor, died Oct. 31 in New York.

MARRIAGES

Elizabeth Ashley to Richard Mathews, Edinburgh, Scotland, Oct. 23. He's leading actor and co-director of Wilson Barrett Repertory company; she's actress with same group.

Lorna Tarbat to William Bayne McGregor, Renton, Scotland, Oct. 20. She's stage and radio actress; he's lieutenant in British Royal Air Force.

Jean Dairymple to Col. Philip DeWitt, Danbury, Conn., Nov. 1. Bride is a theatrical producer-director-presagent; he's commanding officer of the U.S. Army's Sixth Combat Regiment in Berlin.

Marion Davies to Horace G. Brown, Las Vegas, Oct. 31. She's the former film star; he's a sea captain.

Katherine Sittler to James H. Knox, West Palm Beach, Fla., Oct. 25. Groom is with the Ken-Sell ad agency.

Harriet Sims to Mel Turoff, New York, Nov. 3. Bride, who is with CBS, is the daughter of Lester Sims, general professional manager of Miller Music; groom is with Harms-Witmark-Remick, Warner Bros.' music publishers.

Ardath Kirkman to Michael Moore, Las Vegas, Oct. 27. She's a documentary film producer, he's a screen actor.

Ella Brehm to Neil Rose, Chicago, Oct. 27. Bride is a member of the Boulevard-dears, ice-skating act, groom is one of the Rookies, ice comics.

BIRTHS

Mr. and Mrs. Harry Smulzer, daughter, Chicago, Oct. 30. Father is a Chi ABC staffer.

Mr. and Mrs. Alan Williams, twin son and daughter, Los Angeles, Oct. 31. Father is Hollywood correspondent for Reuters.

Mr. and Mrs. Jack Kruschen, son, Hollywood, Nov. 1. Father is a screen actor.

Mr. and Mrs. Ian Hunter, daughter, London, Oct. 26. Father is artistic director of the Edinburgh International Festival of Music and Drama.

Mr. and Mrs. Dave Smith, daughter, Pittsburgh, Oct. 30. Father manages the Shadyside Theatre there.

Mr. and Mrs. Robert Connelly, daughter, Pittsburgh, Oct. 30. Father is radio-TV director of Cabot & Coffman agency in Pitt.

Mr. and Mrs. Jim Gismondi, daughter, Uniontown, Pa., Oct. 29. Father is sports director of WMBS there.

Lt. and Mrs. Arthur Rachiele, daughter, Pittsburgh, Oct. 25. Father managed theatres for his father, Harry Rachiele, before being called back into the service.

Mr. and Mrs. Sam Taylor, son, Van Nuys, Cal., Nov. 3. Father is a screen writer.

Mr. and Mrs. Arnold Stang, daughter, N. Y., Oct. 31. Mother was indie flack Joanne Taggart; father is radio-TV comedian.

The Friars of California Remember

George M. Cohan
James (Jimmy) Walker
William Morris

Ardent Friars who left us in the cool of a November night.

GEORGE JESSEL, *Abbot*

In Loving Memory of

LOUIS RYDELL

(Nov. 9, 1947)

'Gone but not forgotten'

THE FAMILY

REMEMBERING

Gus Edwards

November 7, 1945

LILLIAN

DAVID BERNSTEIN

November 10, 1945

M-G, Par Prod.

Continued from page 1

lesser product is proving a terrific drain on the net.

Schary and Schenck, after consultations with Metro distribution boss William F. Rodgers, came to the conclusion there was no alternative but to continue present policies. They felt that cutting quantity was unfeasible in the face of exhibitor demand for more, not fewer, features.

With grosses down, theatres in the past three years have been changing bills oftener, creating product demand. Producers feel that this is, in a sense, a trap, since the more films available, the less chance there is of exhibs milking them and the less income they bring to the studios.

In addition to that, since the lesser pix provide nothing but losses, number of distribs feel that the economic thing to do is drop them. Efforts should be made, they feel, to devote the time and coin spent on the minor product toward making the big pix bigger.

Results of the Par meeting were based on that thinking. Conclusions were left indefinite, however, as to specific numbers of pix or budgets.

It was agreed that greater effort should be expended on each individual picture. That includes writing time, preparation, casting, production and general planning. Result of such additional expenditure of exec and staff time would naturally mean fewer pix. How this was to balance out, however, in terms of numbers was sort of left to find its own level.

Budgets, per se, came in for no extended discussion at either Par or Metro sessions. It was felt that the results of cutting costs beyond the point of mere elimination of waste is no longer profitable. Budgets have come down considerably in the past few years, and any further emphasis in that department, it is feared, will merely bring about more of the type of pix on which major distribs have been dropping coin.

Giveaways

Continued from page 1

within the statute of limitations. The feds are so confident of turning up unpaid taxes in six figures that the internal revenue staff here has been considerably augmented. So far they've been operating sub rosa, but the word is around that a mass crackdown is not far off. One of the top giveaway operators has already been approached and told to make out a list of those to whom cases of liquor or other merchandise was delivered. That puts the receiver right in the middle.

The prevailing practice of sneaking plugs into radio, television or pictures has varied little in past years. For a radio plug (Mixmaster, Dr. Scholl's footpads, etc.) the "broker" is paid a flat price of $250. The writer or actor or producer has a Mixmaster but no coins, so he is paid off in case liquor, leaving the "schlochmeister" a tidy profit. Being a volume buyer, he gets the wholesale rate.

Recipients of gratuities, in most cases, have been unaware that they've been shorting the Government, according to an intimate of the T-Men. They will be dealt with, not as tax dodgers, but in the light of unwitting violators. They will be asked to declare their "gifts" for the past three years, and be taxed accordingly. These payoffs do not fall into what the Government calls the gift category, being direct payment for services even though it is slyly maneuvered under the guise of a gag or a joke.

'Madam' to Tour

Continued from page 1

cessor can be obtained for the title role, "Madam" will be sent out in the fall and continue as long as business warrants, or until the film version is released. Miss Merman never goes on tour, except for pre-Broadway tryouts.

In addition to her $125,000 salary from 20th-Fox, Miss Merman's return from the picture will include her 10% share of the profits from the show's end of the $250,000 film sale. That will amount to $10,000.

Meanwhile, Howard Lindsay and Russel Crouse, authors of the book of "Madam" (as well as for such former Merman successes as "Anything Goes" and "Red, Hot and Blue"), are already trying to work out on idea for a new vehicle for the star, with Berlin again the choice to supply the songs. That's seen as a Broadway entry for the spring of 1953. Hayward is in line to produce it.

Paris UN Meet

Continued from page 1

each day following the preceding day's session, if the weather permits. Actual TV pickups are to be supervised by a joint unit comprising reps of the UN, CBS and Par.

CBS is paying the bulk of the costs, with the UN assuming a small portion. Kines may also be made available to BBC-TV in England. In this country, CBS plans to offer them for sale to an institutional advertiser. Series is scheduled to run the fall 13-week course of the UN meetings.

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FILMS RADIO VIDEO MUSIC STAGE

NOV 14 '51 A

VARIETY

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TV'S $96,000,000 TALENT BILL

Global War by Int'l Producers Group Vs. High Film Taxes and Censorship

International Federation of Producers, worldwide film trade body which the Motion Picture Assn. of America joined this fall, is laying plans for a global campaign against high film taxes. If the assault proves successful it will be the forerunner of similar attacks on censorship and other problems of film-makers throughout the world.

IFP, formed in Europe about three years ago, already has proved useful to producers as a buffer to keep them out of the various film festivals springing up throughout the world. IFP adopted a resolution that its members would support only two "international" festivals yearly.

Thus, as new festivals are proposed, industries in IFP member countries merely point to the fact that they are restrained by IFP rules from taking part. The plethora of festivals—most of them designed merely to attract tourists—has become a headache for which the IFP now provides a handy out.

The two "international" festivals recognized by the body are at Cannes in the spring and Venice in the fall. These are said to have been recognized because they were the first and governments and municipalities have invested large sums in providing facilities.

Other spots may still hold festivals if they desire, but the lack of the "international" handle means there can be no competition for "bests" among industries of various countries. Any producer in any nation who wants to go in on his own is privileged to do so.

Thus, there will be a festival in Bombay, India, Jan. 24. Whether Uruguay will repeat its fete of last

(Continued on page 13)

London Mgrs. Not Sore At 'S. Pacific' Notices; Just Don't Like Crix to Drink

London, Nov. 13.

The Society of West End Theatre Managers has put into effect a resolution which withdraws private room bar facilities for drama critics on first nights. Practice, which was in operation for many years, terminated after the opening night of "South Pacific," and the first West End presentation affected by the new policy was Jack Hylton's "Women of Twilight."

Rumors circulating among the critics that the resolution was a sequel to the notices of "South Pacific," are without substance. The matter had first been raised in the Society more than two months ago, but was deferred until the conclusion of the holiday season. Nor has it been introduced for economy reasons. The sole motivating factor, it is believed, was that the facilities, provided as a courtesy and a convenience to the press, were, on occasions, subject to abuse.

Eye Marlene Dietrich Vice Parsons on ABC

Sunday evening spot on ABC being vacated by Louella Parsons due to the cancellation by Jergens lotion may be taken over by Marlene Dietrich.

ABC cut an audition with Miss Dietrich starred in "Cafe Istanbul," a dramatic airer spotting the actress as a chanteuse who gets involved in international intrigue. Although the waxer was done in a half-hour format, it's planned to trim it to 15-minute length if a bankroller wants to back it in the 9.15 p. m. period. Web figures that the pairing of Miss Dietrich with Walter Winchell, who has held the 9 p. m. spot for many years, will make a potent parlay.

Johnson & Johnson 200G Xmas Show

Johnson & Johnson will plunk down over $200,000 for an hour-long one-shot Christmas Day, via a deal signed this week to bankroll a special television show being packaged by Walt Disney. Network and the time it's to be aired on Christmas have not been set.

Show will be similar to the one sponsored on TV last Christmas by Coca-Cola, combining Disney's animation with live action. Several Hollywood stars will be spotted, as well as clips from the cartoon-maker's "Snow White" and, perhaps, from some Disney films still before the cameras.

Edgar Bergen and Charlie McCarthy emceed the Disney show for Coke last year, which spotlighted sequences from the producer's then-unreleased "Alice in Wonderland," serving as a trailer for the film.

WALCOTT'S NEW CAPER, 'JERSEY JOE'S' CAFE

Philadelphia, Nov. 13.

World's heavyweight champ Jersey Joe Walcott has purchased the liquor license of shuttered Huyler's Restaurant in midtown Philadelphia and will open a nitery in West Philly, under Walcott Enterprises, Inc., Dec. 10.

Huyler's closed the eatery Friday (9) night, letting out 22 employees. Walcott said he expects to spend most of his time there when not in training for a bout. The spot will have a restaurant, bar and nightclub.

The Philly spot was part of a Huyler's chain owned by a corporation which went into bankruptcy court in New York, April 3. Sale of the premises was to a private club.

20% DECLINE IN RADIO'S NUT

Pointing up the terrific impact television has made on national advertisers, sponsors during the last 18 months have almost quadrupled the amount of money they shell out to the four major TV networks for talent and production charges on their video shows. In April, 1950, advertisers spent $623,000 weekly for TV shows. Today they are spending $2,416,685 weekly.

On the other hand, network radio's weekly talent and production nut has declined 20.1% in the past year, outstripping the cut in network time rates, which averaged about 15%. In the 1951-52 season sponsors are spending $940,750 weekly for commercial programs on the four major webs, compared with $1,138,700 in the 1950-51 period.

Most drastic slashing in radio was in the higher-budgeted entries, but even the airers with smaller price tags were shaved in most instances. Among the bigleague stanzas, Bob Hope's was down from $30,000 to $25,000, Edgar Bergen-Charlie McCarthy dropped from $22,500 to $17,000, "Amos 'n' Andy" was sliced in half from $25,000 to $12,500, "Fibber McGee & Molly" was clipped from $23,000 to $15,000, etc. The Bing Crosby layout remained unchanged at $30,000 while Jack Benny, No. 1

(Continued on page 15)

McConnell Totes TV Politico Ball For 250G Saving

Chicago, Nov. 13.

NBC prexy Joseph H. McConnell saved the television industry $250,000 last week by fronting for video in having the sites of next summer's political conventions here moved. McConnell put in a personal pitch to the bosses of both parties on why the International Amphitheatre could better accommodate the TV equipment necessary for full coverage than could the Chicago Stadium, with the amphitheatre finally getting the politicos' nod.

Fact that the bosses of both parties acceded to McConnell's request underscored anew the influence video will have in next year's Presidential campaigning and elections. Stadium has housed all political conclaves held in Chi since it was first erected, and the fact that the political bosses consented to the move points up their desire to accommodate TV in any way possible.

Guy G. Gabrielson, Republican national chairman, and Frank E. McKinney, his Democratic counterpart, conferred Thursday (8)

(Continued on page 18)

Elmer Rice Quits TV Playwrights Unit, Hits at Blacklist Persecution

Elmer Rice, blasting the Ellington agency and Celanese Corp. for what he said was political blacklisting of actors submitted for ABC-TV's "Celanese Theatre," has withdrawn as one of the author-members of the Playwrights' TV Theatre, group of top playwrights whose works are presented on the Celanese show. Pointing out that the "air does not belong to the Ellington agency, nor to the Celanese Corp., nor to the networks," Rice declared: "It is about time that this shocking situation be made clear to the American people."

In a letter to Stellar Enterprises, a corporate entity set up by the William Morris office to package the show, Rice cited his original contract as insuring that the original author of each property would be given as "much control over the script, casting and production" as he wished. Yet, he said, he has discovered that Stellar submits the names of all actors to Ellington which, in turn, submits them to Walter Socolow, the agency's attor-

(Continued on page 20)

AFL Plans 'Good Will' Show for French Labor

Washington, Nov. 13.

As part of a project to solidify its relations with labor organizations in democratic countries abroad, the American Federation of Labor is planning to send a "good will" show to France next May. The troupe will include about 600 persons, including bands, acts and other personnel.

Nikolas Nobokoff, AFL rep in Paris, is arranging the affair.

'Back to Melody' Sez RCA's Marek

George Marek, head of artists & repertoire at RCA Victor, who has been long concerned with the future welfare of popular American music, gimmick records and kindred topics, plans to go forward with recapturing melodic music and thus reeducate songsmiths and publishers alike into the same thinking.

Examination of the durability of yesteryear's song crop—the standards among the pop songs of another era—which seemingly are just as sturdy today as when first written, has made Marek wonder about the future pop song crop. He questions whether most of the freak pops of the day will persist, or will they only be a milestone in memory only to depict a certain phase in Americana, such as "The Charleston" and or "Yes Sir, That's My Baby" as typical of the Jazz Age; "Brother Can You Spare A Dime?" as a musical landmark in the depression era, and the like.

He admits that the upsurge of "country music," heretofore somewhat looked down upon as "hill-

(Continued on page 15)

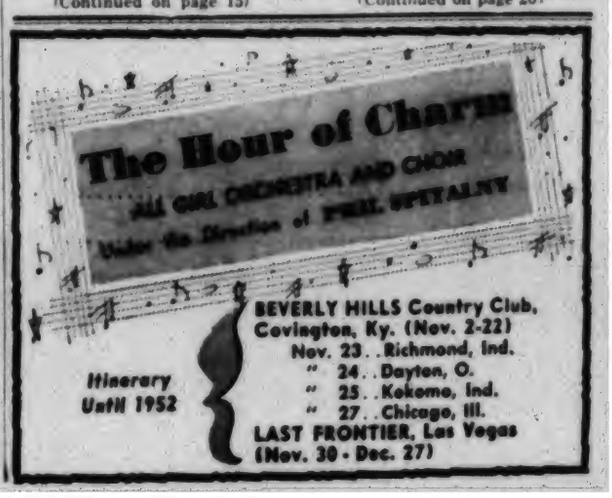
Bing Starts 2d Met Season With $52,000 Bang; Gives Legit Credit for Assist

By ARTHUR BRONSON

Rudolf Bing—who caused quite a sensation last year, cleaning out the operatic cobwebs in his first season as Metropolitan Opera general manager—began his second season last night (Tues.) with almost as unusual a bang.

Opener at Broadway's palatial longhair showcase was the sturdy old Verdi warhorse, "Aida." But it was an "Aida" in a strange dress, an entirely new production—the first new "Aida" at the Met in 35 years—with fresh scenery and costumes by Rolf Gerard and staging by Margaret Webster (both per-

(Continued on page 20)



Friars' Benny Fete Played Strictly For Laughs in Smash 1-Nite Stand

By ABEL GREEN

Show biz historians and nostalgians with tall memories aggrandized by time can stop right now talking about those good ole days and after-dinner speakers at The Friars and The Lambs—Willie Collier, George M. Cohan, Wilton Lackaye, Raymond Hitchcock, Rennold Wolf, et al.—because in this atomic age, circa 1951, a pretty good cast did all right by Jack Benny at a public Friars dinner in his honor. It was last Friday night (9) in the grand ballroom of the Waldorf-Astoria and maybe in many respects it may have made those yesteryear fetes look like road companies.

With George Jessel, Fred Allen, George Burns, Bernard M. Baruch, William S. Paley, Illinois' Gov. Adlai E. Stevenson, Mayor Vincent R. Impellitteri, Val Parnell (from London), Jesse Block and Harry Delf on the dais, besides the g. of h., that reads like a benefit. What's more, it played even better. Sometimes they look good on paper and the script snafus the cast—this was one time when the cast exceeded expectations.

The bon mots flowed like Patty poems off the Nick Kenny production line, and Berle's kidding-on-the-square "that you'll hear most of 'em on my next Tuesday's show" can't be 100% right because his show only runs an hour. There was enough clever verbiage left over

(Continued on page 18)

Gable on Leave

Hollywood, Nov. 13.

Clark Gable took a leave of absence from Metro and will remain in Nevada until he has settled his "personal affairs," meaning his divorce problems. There is no conflict with the studio and no suspension involved.

Actor's contract contains a clause permitting him four months' leave after every picture. This is the first time he has exercised the option.

Tenn. Williams, Kazan In N.Y. From Europe

More than a dozen show people were among passengers arriving in New York Monday (12) on the Queen Elizabeth and the Ile de France. On the Cunard White Star flagship were playwright Tennessee Williams, director Elia Kazan, RKO foreign chief Phil Reisman, pianist Vladimir Horowitz, violinist Nathan Milstein and Salvatore Dell Isola, musical director of "South Pacific."

Ballerina Moira Shearer, accompanied by her author-husband Ludovic Kennedy, was an Ile de France arrival. She's enroute to the Coast to appear in Samuel Goldwyn's upcoming production, "Hans Christian Andersen." Fellow passengers were stripper Gypsy Rose Lee, singer Charles Trenet, pianist Jean Casadesus, actress Arlyn Roberts and the Delta Rhythm Boys.

SSB Amus. Panel In Report by Next Week

Washington, Nov. 13.

Special entertainment industry panel of the Salary Stabilization Board will make its report to the SSB by the end of this week or beginning of next. However, it will not be made public immediately and will be purely for the guidance of the board in laying down policy.

Actually, it may be several weeks more before the full SSB announces its new regulations affecting talent in motion pictures, radio and other types of entertainment. Meantime, under regulations previously laid down by SSB, there is considerable flexibility in what may be done in the way of increases.

Already increases are okay for merit and length of service, and bonuses may be paid where such have been customary in the firm. Also, a person can move from one employer to another where the new employer uses a higher salary scale for the same kind of work.

11/14

Xmas

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Speechless

Librettist Hy Kraft took Jane Ace as his guest to the opening of "Top Banana," while Goodman Ace, head scripter of "The Big Show," was in Hollywood with the NBC-Tallulah Bankhead package.

"I couldn't send you the usual opening night wire," Mrs. Ace told the "Banana" bookwriter, "because 'my writer' is in California, you know."

Too Many of Those Dinners, Benefits

Plethora of testimonials, benefits and charitable affairs of all kinds within the entertainment industry is keeping performers and execs on the run. Pressure has become so great that for the second time in three weeks an event has had to be postponed for lack of response.

Latest to be temporarily called off is the "Midnight Frolics" slated to be held Friday (16) after the final show at the Roxy, N. Y. It was to have been for the benefit of the fund being set up by the Motion Picture Pioneers for indigent industry oldsters.

Committee ran into difficulty in both selling tickets and rounding up name talent. Everyone who was sought expressed complete sympathy with the idea, but pleaded—apparently with complete justification—that he or she just didn't have the time.

As a result, MPP committee has decided to push the event off until 1952. Similarly postponed three weeks ago was a testimonial dinner planned for exhibitor-trade-paper publisher Charles (Chick) Lewis.

'American' 1st Pic In Trans-Atlantic Screening During Plane's Flight

Screening of Metro's "An American in Paris" on an Air France flight from New York Friday (9) marked the first time that a trans-Atlantic airline has utilized Hollywood films as regular passenger entertainment. Product is supplied by Movies En Route, Inc., which is also negotiating with Pan-American World Airways with a view to a similar deal.

MER, a distributor which represents all eight major companies, has long furnished films to ocean liners, and occasionally trains. However, the Air France screening adds up to the initial booking in a commercial plane transport. A 16m projector is used to throw safety film on the screen while individual earphones are employed instead of the conventional loudspeaker.

Use of the earphones is prompted by the fact that the picture is being unreeled to a captive audience, and there's always the possibility that someone might prefer to read or sleep. MER's negotiations with Pan-American reportedly have reached the stage where the airline is "considering" screenings.

Jimmy Savo's Castle In Italy Up for Sale

Rome, Nov. 13.

Jimmy Savo's 13th century castle in the hills of Umbria is for sale. Called La Rocca di Poggio, whoever becomes the owner will automatically be made the lord of the little village of Poggia within the castle walls.

New York-born Savo became owner of the castle, and subsequently lord. Later he wrote a book concerning his adventures as the village lord.

Reports are that the villagers are very unhappy about losing their American Lord Savo.

Wotta Parlay

Australian born film actor S. Z. Sakall, now working in Hollywood, has completed his autobiog under the tentative title of "My Life Under Emperor Franz Joseph, Adolph Hitler and Jack L. Warner." Paul Small is agenting the property.

This Week's Football

By MARTY GLICKMAN

(WMGM, Paramount Newsreel, Theatre Network TV Sportscaster)

COLLEGE

Games†	Selection	*Pts.
EAST		
Pennsylvania-Army	Pennsylvania	13
Quakers have more power and finesse.		
Boston College-Villanova	Villanova	7
Only the traditional aspects will keep it close.		
Harvard-Brown	Brown	3
Both improving.		
Syracuse-Colgate	Syracuse	7
Season's big game for both clubs.		
Columbia-Navy	Navy	7
The Middies are due; they've got good personnel		
Dartmouth-Cornell	Cornell	13
The Big Red has the best set of backs in the east.		
Temple-Fordham	Fordham	6
With Roger Franz back, the Ram is rugged.		
Rutgers-Penn State	Penn State	14
Nittany Lion always better near end of season.		
Pittsburgh-West Virginia	Pittsburgh	20
Pitt Panthers gave Ohio State a fright last week.		
Princeton-Yale	Princeton	21
The Tigers get better every week.		
SOUTH		
Alabama-Georgia Tech	Georgia Tech	7
Season's toughest test for Tech.		
Southern Methodist-Arkansas	Southern Methodist	6
Tossup! SMU because of Freddy Benners.		
Georgia-Auburn	Georgia	14
Auburn has sloughed off from early-season form.		
Baylor-Wake Forest	Baylor	13
Baylor Bears inconsistent but good.		
William & Mary-Duke	Duke	6
Anybody's game; Duke has disappointed.		
Miami-Florida	Florida	7
Another traditional! 'Gators are deeper.		
Kentucky-George Washington	Kentucky	28
Wildcats in a breeze.		
Louisiana State-Mississippi State	Mississippi State	6
Miss. has been getting better; not so LSU.		
Mississippi-Tennessee	Tennessee	20
Volunteers heading for the Sugar Bowl.		
North Carolina-Notre Dame	Notre Dame	20
Both clubs good but not what they used to be.		
Maryland-No. Carolina State	Maryland	28
How's about Maryland-Tennessee in the Sugar Bowl?		
Rice-Texas A&M	Texas A&M	7
The Aggies will spoil Owls' bid for title.		
Virginia-South Carolina	Virginia	21
Cavaliers have been beaten only once.		
Texas-Texas Christian	Texas Christian	7
TCU heading for southwest crown.		
Vanderbilt-Tulane	Vanderbilt	14
Tulane hot and cold, mostly cold.		
MID-WEST		
Ohio State-Illinois	Illinois	7
This is the Illini year for the Rose Bowl.		
Michigan State-Indiana	Michigan State	21
The Spartans may let down after ND but they've still got plenty		
Wisconsin-Iowa	Wisconsin	14
Johnny Coatta has made the Badgers a topflight 11.		
Oklahoma-Iowa State	Oklahoma	21
Sooners, though twice beaten, remain one of country's best		
Oklahoma A&M-Kansas	Kansas	21
Kansas second only to Oklahoma in Big Seven.		
Missouri-Kansas State	Missouri	7
Missouri ends dismal season with a win.		
Michigan-Northwestern	Michigan	7
Wolverine to bounce back after Cornell debacle.		
Purdue-Minnesota	Purdue	13
After poor start, Boilermakers finishing strongly.		
Nebraska-Colorado	Colorado	6
Both clubs inconsistent.		
FAR WEST		
California-Oregon	California	21
Golden Bears pointing for Stanford two weeks hence.		
Stanford-Oregon State	Stanford	7
Stanford is ripe to be upset.		
UCLA-Washington	UCLA	7
Uclans closing fast with outside chance for Bowl bid.		
Washington State-Montana	Washington State	14
State looking ahead to season's finale with Huskies.		
PROFESSIONAL		
NY Giants-Cleveland Browns	Giants	14
Steve Owen's club ready to end Browns' reign.		
Los Angeles Rams-NY Yanks	Los Angeles	7
Yanks keep losing those squeakers.		
Pittsburgh-Washington	Pittsburgh	10
Redskins to be completely revamped next season.		
Philadelphia-Detroit	Detroit	10
Lions right in midst of National Conference race.		
Chicago Bears-Green Bay Packers	Chicago Bears	14
Bears' running attack beginning to function properly.		
San Francisco-Chicago Cardinals	San Francisco	7
Forty-Niners have better personnel.		

Season's Record

Won, 194; Lost, 92; Ties, 10; Pct., .678

(Ties Don't Count)

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

******Point margins are estimates, not official odds.*

FAMOUS FIRST NIGHTS

'The Sporting Dutchess'

(Academy of Music, N. Y., Aug. 29, 1886)

As was the custom in those days, Charles Frohman brought over the Drury Lane production, "The Derby Winner" of the previous year. These were all written by Cecil Raleigh and Henry Hamilton, and staged by Sir Augustus Harris.

Story was a mild recital of the efforts of a military man to win his friend's wife. He gets an adventuress to compromise the husband, and his wife leaves him, offering the heavy 'anything I can give you' if he will sink her titled husband into bankruptcy. There were a couple of scenes that were pretty hot for that dry and most newspapers tut-tutted, while the first night audience blushed. Not used to such hot stuff then, and the play was roundly scored, though it enjoyed a favorable run.

PIX EYE D.C. FOR AID ABROAD

Depinet, RKO Execs to Hollywood For Workout on Wald-Krasna Snag

RKO president Ned E. Depinet's hop to the Coast over the past weekend, in company of his two top financial execs, treasurer William H. Clark and comptroller Garrett Van Wagner, is expected to be followed by an early decision on the employment status of Jerry Wald and Norman Krasna with the studio. Previously, it was stated a decision on whether the Wald-Krasna unit is to remain could not be expected until after Jan. 1.

Francis J. O'Hara, Jr., RKO board member, also is here from N. Y., further suggesting the importance of the studio huddle.

While on the Coast, Clark and Van Wagner reportedly will go into the complexities of the five-year contract which W-K signed last year, presumably with the view of figuring out a possible means of severing the relationship should that step be decided upon. Pact itself is plenty involved, covering 250 pages of legal phraseology and reportedly touching upon every possible contingency.

Fact that the differences between W-K and RKO chief stockholder and studio topper Howard Hughes have been brought out into the open is said in some quarters to lessen the chances of conciliation.

W-K feel that studio cooperation, which they required to get fully underway with their extensive lensing aked, has been lacking. Some insiders say an effort to work out their differences quietly would have had a far better chance of producing an agreeable solution.

W-K were to have contributed five features to RKO's releasing program for the current calendar year. Because of difficulties at the studio, including inability to reach Hughes on problems, W-K said they could deliver only two, "The Blue Veil" and "Behave Yourself."

Myerberg Claims Tenth Of Disney Cost, at 250G, For Puppet 'Aladdin' Pic

Budget of $250,000—one-tenth of what he claims the cost to Walt Disney of a similar feature would be—has been set by Michael Myerberg for his first full-length puppet pic, "Aladdin and His Wonderful Lamp." Myerberg, working in New York, is using electronically-controlled puppets of latex and rubber that he has developed over 12 years of experimentation.

He's able to bring production costs down tremendously since hundreds of facial expressions and actions can be imparted to the same puppet. That's accomplished through universal joints for body movement and the fact that the rubber faces can be pushed into any expression and will remain that way.

Piece-de-resistance of Myerberg's inventiveness is an electro-mechanical control box via which expressions on enlarged heads of each of the puppets can be changed remotely. These are used for close-ups. There are 16 dials controlling each portion of the face.

Producer demonstrated the devices last week at a small pilot

(Continued on page 10)

Katz, Glass in N. Y. Talks With Col on 'Salesman'

Sam Katz, Stanley Kramer pard, hopped back to the Coast Monday (12) from N. Y. following talks on distribution of "Death of a Salesman," Fredric March starrer, with the Columbia homeoffice. Kramer company has a production participation and releasing deal with Col.

George Glass, ad-pub topper for the unit, skied into N. Y. yesterday to work on the campaign for the film. Aim is for an early release, particularly in L. A., where a playdate by Jan. 1 is required for the pic's eligibility for Academy Award consideration.

H'wood Gaucho

Hollywood, Nov. 13.

The North American way looks better to Nat Liebeskind, South American exhibitor-distributor, who came here to induce George O'Brien to make pictures in Argentina.

After gandering the local indie setup, Liebeskind decided to stay. He will make a series of films here, starring O'Brien.

Mary Pickford Quizzed in UA Suit by Kravetz

Max Kravetz, key figure in the deal whereby Paul V. McNutt last year took over United Artists, this week began pressing his N. Y. Federal Court suit with which he aims to wrest UA control from the co-owners, Mary Pickford and Charles Chaplin, and prexy Arthur B. Krim's management alliance.

Kravetz gave an 800-page deposition in the N. Y. offices of Philips, Nizer, Benjamin & Krim Monday (12) in which he detailed his beef. Interrogating was done by his newly-retained special counsel, Jay Leo Rothchild. Meyer Bosky also reps Kravetz.

Rothchild examined Miss Pickford yesterday (Tues.) and is slated to follow up with depositions from McNutt, Krim, UA pards Robert Benjamin and Matty Fox, UA counsel Seymour Peyser and a Walter Heller Co. rep.

Plan to subject Chaplin to a similar examination was blocked by failure to obtain a court order directing him to appear. According to the Kravetz faction, a court ruling forced Miss Pickford to appear yesterday, preventing her from leaving for the Coast as she had planned.

Kravetz names all the foregoing in his action as defendants, charging collusion and depreciation of stock options which, he claims, he holds until July 12, 1952. He's asking damages of $630,000.

Plaintiff asserted that he brought McNutt together with Miss Pick-

(Continued on page 10)

Schary Reports On Eastern Optimism

Hollywood, Nov. 13.

Exhib and distrib execs in the east are "more optimistic on the outlook for the pic industry right now than at any time in years," Dore Schary reported on his return to the Metro studio.

"Tremendous grosses for a number of recent films convinced exhibitors that business is on a solid footing and that prosperous years lie ahead," Schary stated.

Skouras to Open Talks With Rank on Eidophor

London, Nov. 13.

Twentieth-Fox prez Spyros P. Skouras is due here Friday (16) to open negotiations with J. Arthur Rank for installation of the Eidophor big-screen color video equipment in British theatres. Skouras will then head back to New York Saturday. He has been abroad several weeks with his brother Charles, National Theatres prez, and other NT execs on a general biz checkup.

Rank is now wiring his Odeon Leicester Square Theatre for his own theatre TV system, although public performances are still barred by the government.

In N. Y., 20th's research chief, Earl I. Sponable, said this week that the Eidophor system will probably be demonstrated at the Broadway Roxy early next month.

REARMING HITS DOLLAR RETURN

While the turn of economic events in Europe has made it seem probable during the past couple months that Hollywood would face a diminution of income from overseas next year, unexpected speed and violence of the loss of dollar balances by foreign nations has come as a shock to the film industry. Only vast outpouring of economic aid by Washington for overseas allies can save picture companies from taking a severe cut in foreign income in 1952.

Pace at which the U. S. has pushed its allies abroad to rearm is seen as the principal cause of the strain on their economies. The reversal comes as a blow to the picture industry at a time when it was congratulating itself on beating most of its overseas problems via three years of tact, diplomacy and skillful negotiation.

Foreign income was close to an alltime high. It was counting for something between 40% and 50% of overall earnings. And these are sorely needed as compensation for the domestic b.o. slip.

England and France—two of the most profitable markets abroad—are the worst hit of all countries. And since the economics of dollars

(Continued on page 48)

MPAA Undecided On European Rep

Motion Picture Assn. of America still has not decided on choice of a European rep, who would head quarter in Paris. No longer candidates for the post are two men who had been under consideration. They are Irving Maas, who winds up at the end of this year as v.p. and general manager of the Motion Picture Export Assn., and Norman Siegel, former Coast publicity chief for Paramount.

Rather than rush a choice, John G. McCarthy, director of the MPAA's international division, is switching some of his staffers around temporarily this week to keep all offices covered in current

(Continued on page 13)

Rackmil Says H'wood Must Modernize To Meet Theatrical, TV Pic Needs

Hollywood, Nov. 13.

Forecasting tremendous prosperity for Hollywood, and for the new Universal-Decca setup in particular when the studios are geared to turn out both television and theatrical films, Milton R. Rackmil, Decca prexy, declared he saw no reason why Hollywood with its know-how should not meet the demand for video pix.

Rackmil, due to head the new U-I Decca setup when the merger is finalized, pointed out that a great deal of television entertainment will eventually be on film. The Decca chief, who left here yesterday (Mon.) for New York after huddles with William Goetz and Leo Spitz, U production toppers, stated that the next two years in Hollywood should be both formative and exciting milestones in the industry.

"Hollywood will have to get out of thinking of the past and modernize its operations for the future," he asserted. "This will mean the production of special films for tel-

(Continued on page 9)

Let George Do It

Hollywood, Nov. 13.

George Jessel finally got around to directing "The I Don't Care Girl" at 20th-Fox, pinch-hitting for Lloyd Bacon, who was laid up with flu.

It was his fifth job on the picture. Other jobs include that of producer, actor, tunesmith and original story writer.

20th Pays 150G To Film 'Blondes,' Par's 25G Share

Screen rights to "Gentlemen Prefer Blondes" have been acquired by 20th-Fox for $150,000. Contracts are about to be signed. They permit release of the film version in the U. S. after July 1, 1953, and in England after Jan. 1, 1954.

Paramount will share in returns from sale of film rights to the extent of $25,000. That results from its production in 1928 of a silent version of the Anita Loos play on which the recent Broadway musical was based.

Herman Levin and Oliver Smith, producers of the musical version, a few months ago entered into a deal with Barney Balaban, Par prexy, to buy out the film company's interest in the screen rights. It was never consummated, however, because of failure of writers Jule Styne (music) and Leo Robin (lyrics) to contribute their coin to the buyout fund.

As it turned out, they will profit slightly under the present arrangement. They were to pay Par $27,500. However, since the original contract called for the studio to get 162½% of film rights or a minimum of $25,000, latter amount prevails. Original deal was set up on the basis of the $165,000 that Columbia had offered for screen rights. That

(Continued on page 63)

Strong Holdover Biz Limits Radio City's Hall To 4 Pix in 6 Months

Business at N. Y.'s Radio City Music Hall is so good that it has created, paradoxically enough, somewhat of a problem. This unique complaint is made by Russell V. Downing, Hall's topper.

Difficulty stems from the fact that the past four films have consumed a much greater than normal amount of playing time, forcing the house to drop other pix which had been booked.

Extended runs caused the Hall to cancel from its sked Paramount's "A Place in the Sun" and "Here Comes the Groom," plus Warners' Streetcar Named Desire."

Because of the experience in "overbooking," Downing states he

(Continued on page 15)

National Boxoffice Survey

Armistice Day Ups Biz; 'American Paris' Again Champ, 'Streetcar' Still 2d, 'Veil' 3d, 'Story' 4th

Armistice Day holiday weekend will figure in sharp upbeat at the nation's boxoffice this session. Favorable weather also helped in some keys covered by VARIETY currently. Batch of new, strong fare additionally will contribute to the strong showing.

For third week in a row, "American in Paris" (M-G) is pacing the field, taking No. 1 spot by a good margin. Individual playdates ranging from fine to smash or terrific. "Streetcar Named Desire" (WB) captured second position with some additional sock preem week. "Blue Veil" (RKO), fourth last week, pushed up to third place while "Detective Story" (Par), just being launched this stanza is great enough to land in fourth spot. Fifth money is going to "The Racket" (RKO) with a flock of new openings.

"Across Wide Missouri" (M-G), which was 11th last week, moved up to sixth place while "Tanks Are Coming" (WB), out in some eight spots, took seventh. "The River" (UA) forged ahead to eighth position, with "Behave Yourself" (RKO) ninth.

"Texas Carnival" (M-G), "Come Fill Cup" (WB) and "Desert Fox" (20th) complete the Golden Dozen in that sequence.

Standout among a long line of big, new entries is "Quo Vadis" (M-G), launched day-date at N. Y. Capitol and Astor. It is hitting a new record for straight-film policy at the former and near-capacity at Astor, combined total for two houses being a terrific $157,000. Also promising additional smash trade (it's fourth this week) is "Detective Story," being nice to huge currently.

"Two Tickets To Broadway" (RKO), which comes into N. Y. Paramount as anni show picture next week, is solid, smash and nice this week. "Ft. Defiance" (UA) is big on Denver preem while "When Worlds Collide" (Par) ranges from nice to big. "Golden Girl" (20th), opening next week at N. Y. Roxy, teed off fairly good in Frisco.

"Honeychile" (Rep) shapes solid on its launching in Balto. Also new, "Anne of Indies" (20th) is very disappointing this round. "First Legion" (UA) looms nice in Philly. "Let's Make It Legal" (20th), okay in N. Y., shapes fair in Omaha and mild in Minneapolis.

"Meet Me After Show" (20th) looks nice in Chi. "Rhubarb" (Par) shapes sweet in Portland. "Capt. Fabian" (Rep) continues okay in Chi.

"Drums in Deep South" (RKO) looms big in K. C. "No Highway in Sky" (20th) is trim in Pitt. "Thunder on Hill" (U) shapes nice in Detroit.

"The Well" (UA), nice in Frisco, is fairly good in Providence. "Golden Horde" (U), solid in Pitt, looks good in Louisville.

(Complete Boxoffice Reports on Pages 8-9)

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INDEX

Bills	55
Chatter	62
Film Reviews	6
Football	2
House Reviews	56
Inside Legit	58
Inside Music	48
Inside Pictures	10
Inside Radio	30
Inside Television	38
International	11
Legitimate	57
Literati	61
Music	42
New Acts	55
Night Club Reviews	50
Obituaries	63
Pictures	3
Radio-Television	21
Radio Reviews	34
Records	42
Frank Scully	61
Television Reviews	28
Vaudeville	49

DAILY VARIETY
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See Hughes' Open-Market RKO Stock Buying as Prelude to His Sellout

Howard Hughes' recent open-market purchases of additional RKO Pictures shares were said in generally well-informed trade circles this week to be a prelude to the sale of his controlling interest in the company. Previous reports were that Hughes' aim in the new stock buys was just the reverse—to further entrench himself in control.

While the RKO boss has denied in the past that he has any intention of parting with his hold on the picture company, he has told prospective buyers that he would accept $6.50 per share. With the stock currently selling at about $4.25 on the New York Stock Exchange, Hughes is said to be buying with the aim of building up his profit in the event he unloads.

Securities & Exchange Commission report of September showed Hughes had acquired 35,600 shares during the month. It is expected that the October report, not out yet, will disclose further purchases. Hughes, as of the end of September, held 964,620 shares.

Contributing to insiders' belief that Hughes might finally be interested in dropping his RKO holdings have been the financial reports for the second and third quarters. They showed great gains in earnings, meaning that in 1951 the picture company may show profits for the first time in four years.

Seeks $6.50 Price

Hughes is said to have made a concerted effort to attain this good showing in order to improve the chance of selling his holdings at the $6.50 price. One method of improving the appearance of the balance sheet—and there is no hint that it was not perfectly justified from accounting and practical standpoints—was the change in the picture amortization tables which were made in the second quarter.

Another thing that was done—likewise standard practice by most companies in order to even out lean and fat periods—is said to have been careful selection by Hughes of the pix to be released during the second and third quarters. According to insiders, the pix chosen were ones on the books

(Continued on page 55)

Gualino Sees Italo Unit In Operation by Jan. 1 On Exports to America

Italian Films Export (IFE), formed under the recently negotiated Italo-American film agreement to promote sale and distribution of Italian pictures in the U. S., will probably be in active operation by the first of the year, according to IFE managing director Dr. Renato Gualino.

Outfit has no definite program as yet, Gualino added, but dubbing will be in the forefront of possible steps to gain wider attendance for Italian pix. A national publicity campaign is also contemplated. Organization won't handle distribution, and Italo producers are free to set their own releas. deals in America.

Gualino, who also heads the Italian Motion Picture Producers Assn. (ANICA), will recommend dubbing as the best course to take since the market for subtitled films is already close to the maximum potential. If dubbing succeeds, he said, "then we'll have the whole U. S. market."

Both major and minor Italian

(Continued on page 15)

W. B. Levy Sets Up Co. For Publishing, Films

William B. Levy, until recently worldwide sales manager for Walt Disney Productions, is going into the publishing and film biz. He has set up William B. Levy Enterprises in New York for the purpose.

Levy intends to launch and develop one or more magazines, probably in comic book or youth field. His Wilbank Publications handles the "Mickey Mouse" weekly in England, but Disney character books are already sewed up in the U. S.

Levy said yesterday (Tues.) he also will "acquire and exploit motion pictures on a worldwide basis."

Lang's Brew

Hollywood, Nov. 13.

Prominently display in Wald-Krasna's "Clash By Night" is a label on a beer bottle.

Label is "Lang's Pale Dry Pilsener," concocted by director Fritz Lang.

Heavy Advance Eyed by Korda Nips Lopert Deal

Heavy advance sought by Sir Alexander Korda is said to have stymied the deal he and Ilya Lopert were talking two weeks ago for American distribution by Lopert Films of three forthcoming Korda pix. Lopert is also said to have balked at releasing the pix on the same terms as those he gave the British producer in their deal for 13 films last year.

Lopert reportedly maintains that he operates too close to the profit margin on the percentages agreed upon last year. They are 30% for regular distribution, 15% for road-show handling (as in the case of the current "Tales of Hoffmann") and 5% when the films are turned over to another distributor (as in the case of the 10 pix handed to Snader Productions for release to theatres and tele).

In the 13-pic deal last year, Lopert advanced $1,080,000 to Korda. Producer is said to want commensurate front-money for "Gilbert & Sullivan," "Sleeping Beauty" and "The Sound Barrier," which he discussed with Lopert while in New York recently.

In view of the percentage terms, Lopert reportedly has been forced to keep his sales staff to minimum proportions. Korda has been interested, of course, in making the selling as effective as possible in light of the two big pix about to be delivered to Lopert under last year's deal. They are Carol Reed's "Outcast of the Islands" and Zoltan Korda's "Cry, the Beloved Country."

BANKER SAYS TV NO AID IN RECOUPING PIC COIN

Hollywood, Nov. 13.

Television offers no relief to banks holding title to motion pictures. That's the opinion of George E. Yousling, v.p. of the Security-First National Bank, currently in process of foreclosing on eight theatrical films. On a recent trip to New York, Yousling was told that $20,000 to $25,000 net is the top price for a picture in the TV markets throughout the country.

Films involved in Security's foreclosure proceedings represent an investment of about $8,000,000, first money of which was put up by the bank. They are: "Carnegie Hall," produced by William LeBaron; "New Orleans," by Jules Levey; "On Our Merry Way," by Ben Bogeaus; "Lured," by Hunt Stromberg, "Atlantis," by Seymour Nebenzal; "Montana Mike" (also known as "Heaven Only Knows"), by Nebenzal; "The Long Night," by Anatole Litvak, and "Fun on a Weekend," by Andrew Stone. "The Long Night" was handled by RKO and all the rest by United Artists.

Yousling said the bank's best bet in recovering the money invested in the eight pictures is to steer clear of the TV market and to rely on theatrical runs and reissues. In addition Yousling pointed out the uncertain status of picture-to-television deals. He said:

"Look at Roy Rogers' suit against Republic to prevent that studio from releasing his pictures to television. Suppose this decision is upheld in a higher court? This could mean that unions, guilds and individuals would subsequently file suit against those who have released pictures to television. Then what happens?"

'Warnercolor' Tag

Hollywood, Nov. 13.

Warners adopted "Warnercolor" as the official trademark for its new tinter process. First two features made in this medium are "The Lion and the Horse" and "The Champagne Bandits."

Studio has installed processing equipment with a capacity of six Warnercolor features a year.

Medium-Bracket Directors In H'wood Demand For Expanding Tele Prod.

Directors for medium-priced pix are in demand by Hollywood for the expanding activity in telefilm production, according to Mitchell Hamilburg, Hollywood agent. Hamilburg, who returned to the Coast from N. Y. Saturday (10), said there was a lack of directors for the many half-hour and 15-minute video stanzas.

This need is apparently in keeping with the general shot of tele-vitamins which is bringing about a new trend of optimism both in pix and video on the Coast, especially in the medium and lower-priced overall talent brackets. Hamilburg noted that many freelancers who work up to 26 weeks per year can pull down per pic as much coin as heretofore, if not more.

While the group in the $750-$2,000 segment is being hand-picked and sought, Hamilburg pointed out that prices for talent in the six-figure bracket has declined 30-40%. Writers, Hamilburg noted, are holding their own; the top-notchers get as much coin as before. There is a great demand for new yarns, especially comedies and musical pictures.

While in N. Y., Hamilburg discussed Gene Autry business with Columbia Pictures and CBS, and also arranged for Radio Sales, Inc., to peddle on a regional basis "The Range Rider," 52 half-hour video pix made by the Autry production unit, Flying A Pictures. The films feature Jack Mahoney and Dickie Moore.

CHI OZONER'S TRADE 15% LOWER THAN '50

Chicago.

Drive-in biz in the Chicago metropolitan area dropped an estimated 15% under the 1950 season, ozoner operators conceded last week. Blamed was the advent of double features, unfavorable weather over the summer, increased competition and lack of good, outdoor product.

Essaness Theatres' Harlem Ave. ozoner, which the circuit had hoped to keep lighted probably until as late as Christmas, was abruptly closed last week after unseasonable weather arrived with a six-inch snowfall. Its closing marked the end of ozoner biz here. Chi area's 16 other drive-ins had begun closing as early as Sept. 30. Other than weather factors, operators' beefs were directed against the competitive demands of dualing pix, thereby cutting turnover because of a one-performance-per-night policy.

Efforts to regulate the ozoner market, chiefly via standardized admission prices and a set single-feature policy, backfired during the summer when the Federal Grand Jury returned a price-fixing indictment against several ozone owners here.

Europe to N. Y.

Walter Alford
Jean Pierre Aumont
Jean Casadesus
Tom Clarke
Delta Rhythm Boys
Doris Dowling
Zino Francescatti
Vladimir Horowitz
Jack Hylton
Salvatore Dell Isola
Van Johnson
Gypsy Rose Lee
Fred MacMurray
Nathan Milstein
Merle Oberon
Howard Reinheimer
Phil Reisman
Arlyn Roberts
Richard Rodgers
Artie Shaw
Moira Shearer
Torin Thatcher
Charles Trenet

Unity Talk—Just Talk

Recent talk of unity between Allied and Theatre Owners of America can probably be laid to rest following last month's experimental joint session of regional units of the two exhib organizations in Memphis. TOA bulletin last week published the following no-further-comment-needed remarks of two of its execs on Allied prexy Trueman Rembusch's "political talk" at the Memphis meeting:

M. A. Lightman, Sr.—"When Trueman, in criticizing Paramount, said that Lennie Goldenson (United Paramount Theatres' prez) was the son-in-law of Barney Balaban, he showed the kind of woeful inaccuracy that left the train of doubt about every other statement he made."

Gael Sullivan, TOA exec director—"The Lord made the earth in six days and on the seventh he rested. When Trueman was describing the 22 years of Allied history—sleepless, relentless, untiring—I was wondering why he didn't claim credit for the atomic bomb and jet propulsion."

Yugoslav Govt. Seeks Co-Production With H'wood to Build Native Films

Prompted by a desire to improve its dollar position and to modernize technical aspects of its film industry, the Yugoslavian government is understood to be sounding out Hollywood on the possibility of co-production on its native terrain. Approach has been on an informal basis to date but no official move will be made until various facets of such a step have been thoroughly studied.

Co-production that the Yugoslavs have in mind would be similar to the arrangements used by various American major companies and independents when shooting in Italy. 20th-Fox, for example, when leasing its "Prince of Foxes" near Rome a couple years ago, brought over Yank stars, technicians and equipment for the venture. Company's own personnel was supplemented by native workers.

Yugoslav industry, with the blessing of its government, feels that if a major U. S. studio or an independent made one or more pictures in Marshal Tito's domain its own technicians would profit by picking up some of Hollywood's production know-how. Native studios, which are a state monopoly, started from scratch at the end of the war and are badly in need of trained personnel.

As an inducement to Hollywood the Yugoslavs point out that their country is rich in a tradition that dates beyond the reign of the ancient Roman emperors. Semi-tropical climate of the Dalmatian coast along the Adriatic Sea is said to compare favorably with that of southern California.

By even considering joint production with U. S. film-makers, there isn't the slightest intention of coming under the knee of "Hollywood imperialism." The step, if made, is motivated purely by the belief that native producers, directors and a host of technical personnel would benefit immeasurably by working closely with a skilled U. S. crew.

In addition, the Yugoslav industry, in common with any producer engaged in a joint endeavor, would exercise story approval and a share in world distribution rights. Most

(Continued on page 10)

PCC Near 900G

Hollywood, Nov. 13.

Permanent Charities Committee's 1952 campaign raised $397,316 in the first two weeks of general solicitation, bringing the total thus far up to $898,316. Previous pledges in the higher income bracket had contributed $501,000. Goal for the year is $1,350,000.

New subscribers numbered 5,560, making a total of 14,129 film workers who have contributed.

Det. TV Sloughs Nearby Canadian Film Biz 5-10%

Toronto, Nov. 13.

The first complete and comprehensive survey covering the saturation point of television on film house receipts in Canada shows a boxoffice drop of 5% to 10%, H. C. (Dick) Main, head of the TV committee of the Motion Picture Theatre Assn. of Ontario, told the annual meeting here of 354 owner-operators of Ontario's chain (Famous Players, Odeon-Rank and 20th-Fox) and independent situations.

With no TV stations in Canada yet, Famous Players (Canadian) chose Windsor, Ontario, as its survey area because this city (125,000) is across the river from Detroit, has a choice of five TV channels and, as the centre of Ford car manufacturing in Canada, has one out of every two families owning a TV set.

Famous, with six houses in Windsor, found that business was down 6% subsequent to Detroit's launching of TV. In surrounding towns of the 50-mile Windsor area, the

(Continued on page 20)

N. Y. to L. A.

Charles M. Amory
Jack Benny
Myrt Blum
Ray Bolger
George Burns
Claudette Colbert
Douglas Fairbanks, Jr.
Joe Glaser
Lester Gottlieb
Barry Gray
Clarence Greene
Don Hartman
Karl Herzog
George Jessel
Sam Katz
Sid Luft
Fred MacMurray
Billy Marsh
Howard Meighan
Merle Oberon
Otto Preminger
Jane Russell
Julie Wilson
Sam Zimbalist

N. Y. to Europe

Muriel Aked
Helena Bliss
John Boulting
Roy Boulting
Alfred E. Daff
Jean Dalrymple
Victor De Sabata
Rudolph Goldschmidt
Harry Loew
Colette Marchand
Eli Oberstein
Alexander Paal
Alfred Palca
Val Parnell
G. L. Woodham-Smith

L. A. to N. Y.

Harry Ackerman
Tallulah Bankhead
John Barrymore, Jr.
Sidney Blackmer
Vanessa Brown
Denise Darcel
Frances Dee
Brian Donlevy
Maurice Evans
Irving Fein
Sylvia Fine
Nina Foch
John Forsythe
George Glass
Hayes Goetz
Connie Haines
Rex Harrison
Jean Hersholt
Ruth Hussey
Sammy Kaye
David A. Lipton
Gene Lockhart
Diana Lynn
Alexander MacDonald
Helen Mack
Joel McCrea
John Mills
Lloyd Nolan
Edmond O'Brien
Lilli Palmer
Thornton Sargent
Arthur Sheekman
Veree Teasdale
Elizabeth Threatt
Harry M. Warner
Jack L. Warner

PROFITS PEP MAJORS' MORALE

Too Many Snags Seen for Arbitration By Distribs, Exhibs of Industry Tangles

Despite all the recent talk, most execs—on the distribution and exhibition side alike—see the possibility of setting up industry-wide arbitration as no more than a dull glimmer. No one, it is said, has the combination of tact, patience and desire to overcome the divergence of interests and personalities to bring about arbitration.

While the distribs and the two national exhib organizations are all in favor of the system of out-of-court settlement of trade disputes, each has such different interests in arbitration that it is thought almost hopeless that they can be brought together soon. Likewise, the personality problem is great among various leaders of the two theatremen's groups.

With Theatre Owners of America flatfootedly out for arbitration, stance of National Allied is somewhat beclouded. It announced at its recent New York convention that it favored "all-inclusive" arbitration. That means that it wants to arbitrate film rentals. Distribs won't go for that at all.

Question among the majors seems to be whether Allied meant "absolutely." If it did, the whole question of arbitration can be put back in the deep-freeze right now. However, there is some opinion among the distribs that the package idea of Allied could be shaved a bit to remove the rental feature.

On the other hand, there's no doubt that Allied leaders couldn't accept any form of arbitration that wasn't weighted heavily in favor of their members. That's because Alliedites—mostly small independent exhibs—have been the ones who have profited most

(Continued on page 15)

Chain-Letter Sales Push

Cincinnati, Nov. 13.

New gimmick to promote a sales drive has turned up among exhibs here. It's a chain letter that promises "good fortune" to theatremen who book Paramount product during December. It is purportedly signed by five exhibs and asks each recipient to copy it and send it to five others, scratching the top name off the list and adding the sender's at the bottom.

Ted O'Shea, Par's assistant sales chief, is being honored by the drive. Letters, after giving the pitch and instructions for continuing the chain, say: "When your name reaches the top, great good fortune and health will be your lot. Break the chain and ———. One theatreowner broke the chain and is now a distributor—may mercy be on his soul. Another broke it and found his Miami Beach home had been robbed."

Coast Huddle To Decide Par Prod. Course

Paramount's future production course will be mapped by president Barney Balaban and studio toppers at a Coast huddle due shortly, probably this month. Balaban, now at the N. Y. homeoffice, will join studio boss Y. Frank Freeman and production head Don Hartman at the conclave.

Hartman returned to the Coast yesterday (Tues.) after 10 days at the h.o. Prior to this, Freeman had been in N. Y., both having discussed with the h.o. execs a cut in the future turnout of pix with a view to concentrating only on top-scale productions.

Before his return westward, Hartman told VARIETY that final decisions will await the Coast meeting. However, he made it clear that the company is plenty concerned over the poor b.o. showing of secondary pix, whereas the top-grade product is drawing smash returns.

"The public has become very selective in its entertainment," he said, indicating that the revision in the future lensing sked will be downward.

Par has been producing at the rate of 30 per year, making 20 of the total directly, with the balance coming from semi-independents such as Hal Wallis, who operates on a profit-participation basis.

Wallis, incidentally, under his deal with the company, is committed to deliver three more pix, and there has yet to be any discussion on renewal of the pact. It's expected this matter also will be taken up at the studio meeting with Balaban.

Abbott-Costello Sue U, Realart on Their Pix for $5,000,000

Universal and Realart Pictures were named defendants in a $5,000,000 damage suit filed in N. Y. Federal Court Friday (9) by Bud Abbott and Lou Costello. Comics seek an accounting on sale of shorts "secretly" taken from some A. & C. features, plus itemized earnings on several of their reissues.

Following heated protests, according to the complaint, U agreed to give A. & C. 50% of the net on the shorts after the team rejected an offer of 10% of the gross. But U breached this agreement as well as various other pacts, it's charged, by failing to furnish a true accounting.

So complicated were the statements, A. & C. contend, that it was impossible to learn anything through U's "bewildering and confusing" methods of bookkeeping. Distrib, it's alleged, padded costs and improperly reported receipts, and it all boiled down to the discovery that "50% of the net turned

(Continued on page 10)

Selznick Still Uncertain On 'Gypsy Blood' Release

David O. Selznick reportedly has come to no decision as yet on distribution of "Gypsy Blood." Pic, now completed, has been screened for industry execs in New York during the past few weeks for their opinion on best method of release. It is understood that roadshowing is a possibility, although not likely.

Selznick hasn't determined whether he'll make a deal with a major company to handle the pic or will reconstitute his Selznick Releasing Organization. Film, starring Jennifer Jones, was made in England as a joint-production venture by Selznick and Sir Alexander Korda.

Original title was "Gone to Earth." DOS shot considerable new footage and re-edited the pic for the American market.

Eagle-Lion Bulging With Vidpic Lensing

Hollywood, Nov. 13.

Activity at Eagle Lion studios is at its greatest height in a long time, with all six stages busy for the first time since 1948, all the result of telepix productions.

Frank Wisbar is shooting his "Fireside Theatre" series on the lot, winds his present flock this week and resumes another series Dec. 3. Flying A Productions, owned by Gene Autry, moved into the studio for interiors on the "Range Rider" series starring Jack Mahoney this week. Filling out the sked is Revue Productions, currently shooting "Shooting Star," with Lynne Roberts top-billed.

NOTABLE HIKES BY U AND RKO

Assortment of recent financial reports from film companies and theatre chains has provided industry toppers with a further uplift in their morale. In many cases the stepped-up b.o. activity which commenced early last summer is reflected in the encouraging profit statements.

Observers are refraining from any far-in-the-future predictions but there's a definite likelihood the current year will result in improved monetary showing domestically for at least a few of the pic outfits. Particularly trending upward are Universal and RKO.

U figures to climb close to $2,000,000 net for the current year, representing the company's biggest year since 1947. U last year came out of the red with a profit of $1,355,886.

RKO, which wound up its first quarter with a loss of $1,086,365, in the second and third frames managed to cut this down to a deficit of $145,904. The third-quarter, ended Sept. 30, resulted in a net take of $588,816, tops in years and supporting the belief that the firm might conclude 1951 in the black. Based on its operations apart from domestic theatres, RKO production-distribution suffered a loss of $5,832,187 in 1950 and had been in the red the previous four years.

UA's Profit Chances

United Artists, which is privately owned and doesn't make its financial ups and downs public, is known to have overcome plenty heavy losses experienced the early part of this year and has a 50-50

(Continued on page 10)

Myers, Rodgers, Snaper Among Speakers At Indiana Allied Meet

Indianapolis, Nov. 13.

Allied Theatre Owners of Indiana opens its two-day fall convention here tomorrow (Wed.) with discussion of various trade practices, including advanced admission prices, topping the agenda. Speakers will include Abram F. Myers, National Allied board chairman and general counsel; Wilbur Snaper, head of Allied of New Jersey; Ed Laub, Jr., ATOI counsel; William F. Rodgers, Metro sales chief, and Leon Bamberger, RKO's theatre contact.

Also set for consideration are competitive bidding, clearances, availability of prints, exhibs' relationship with film salesmen, rental terms and National Allied's proposals for a system of industry arbitration.

Conclave will begin with four separate "film clinics" designed for theatremen in small and medium-sized towns, large cities and drive-in operators. In these sessions exhibs match notes on their problems and seek to uncover any inconsistencies in distrib sales policies.

Daff on the Shuttle, Returns to Europe

Back from a trip to England a little more than a week, Alfred E. Daff, global sales head of Universal, planed to Europe again Friday (9). Over the weekend he held talks with Harry Novak, U's supervisor for Continental Europe and North Africa.

On Monday (12) Daff was set to address, at Bournemouth, England, the Cinema Management Assn., Ltd., made up of some 800 members of the J. Arthur Rank Organization theatre circuits. On his last trip, Daff appeared before the southern group of CMA at Harrogate and conferred with officials of General Film Distributors, Rank distrib organization.

Daff said prior to departing that he would not discuss with Rank the U-Decca merger talks. "If the subject comes up," he declared, "I shall avoid it."

Competitive Bids Solicited by Metro In Unprecedented 'Vadis' Sales Plan

In a pitch for maximum terms and tilted scales, Metro will solicit bids for "Quo Vadis," with the exhibs' bids to include proposed ticket prices, participating terms and guarantee to the distrib, William F. Rodgers, M-G's v.p. and sales chief, disclosed in N. Y. yesterday (Tues.).

The plan, as worked out by the company's sales department, likely will have the effect of putting numerous additional areas on a competitive bidding basis. Where bids would not be practical, such as in non-competitive areas, each theatreman will be asked to submit an "offer" for first crack at the film. Entire selling scheme is believed without precedent.

At the outset, "Vadis" will be "pre-released" in localities of 100,000 or more. Exhibs in such areas, said Rodgers, who desire the pic on first-run are to include in their bids the following:

Distrib's minimum guarantee for the entire engagement; percentage split; minimum length of run guaranteed; holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed; admission price exclusive of any admission taxes.

M-G will handle and pay for all advertising for pre-opening and first week exclusive of lobby displays, marquees and outdoor ads. The theatreman is called upon, in his bid, to state the amount he'll spend for the second and following weeks of the run.

M-G further set these conditions: "Vadis" is not to be played as part of a double feature; the run granted will be specified and no specific clearance will be granted; the film outfit reserves the right to reject all offers.

"Vadis" is set to play six Loew's

(Continued on page 13)

Real Brevity

Hollywood, Nov. 13.

In the first film version of "Quo Vadis," made in 1902 by the old Pathe Company, the running time was 20 minutes flat.

In the 1951 Metro version, it takes longer than that to read the program booklet.

Par's Tie-In Sale On 'Sailor' For Pre-Run Special

Philadelphia, Nov. 13.

Paramount is linking the first-run licensing of "Sailor Beware," new Dean Martin-Jerry Lewis starrer, with exhibs' agreement to take the film for a special New Year's Eve showing in addition to the regular run in February, it was learned here. The comedy is being handled nationally on this basis.

Par is not actually conditioning the license of the pic on the exhibs' willingness to go along with the special single performance, according to theatremen who have been approached by Par salesmen here. However, in bidding situations the company intends to consider terms offered for the film for regular run together with the bid for the New Year's Eve showing. Theatremen in submitting their offers are to advise Par of the time the film will be shown.

In setting runs and availability for general release, Par is regarding the special showing and regular run of "Sailor" together as the first-run engagement, despite the time lapse between the two showings. Consequently, theatres on second availability will play "Sailor" following the special performance and the regular first-run.

Par, it's believed, intends to have prints of the film in all exchanges in time for the year-end showing and is aiming at about 350 such dates. Film company evidently sees this as a means of picking up

(Continued on page 10)

Escapism Dominates Par's Early '52 Sked

Hollywood, Nov. 13.

Paramount's production program for the first five months of 1952 calls for 15 features, chiefly on the escapist side.

There will be six filmusicals, five adventure yarns, and the remaining four will avoid heavy drama.

'David' Into Regular Release in February

"David and Bathsheba," 20th-Fox's Technicolor spec, will wind up its pre-release engagements after Christmas and go into regular release in February. Most of the pre-release dates have been played at upped admission prices, brought on by high percentage terms demanded by 20th.

Several thousand of these pre-release dates will have been played. Longest run is at the Rivoli, N. Y., which currently is in the final stanza of a 14-week stand.

Greene Back to Coast

Clarence Greene, co-producer of United Artists' "The Well," returns to the Coast over the weekend after five weeks in the east.

On his return to Hollywood, Greene and his partner, Russell Rouse, will prepare to send into production in January "The Thief." Like "The Well," it will be financed by Harry Popkin and distributed by UA.

Public Reaction Cues Metro to Let 'Vadis' Stand Without Cuts

Metro, which reportedly had considered cutting "Quo Vadis" following the press preview and opening-night audience reaction in New York last week, has decided to let it stand as presented then. Decision was made by producer Sam Zimbalist after watching public reaction at the Astor and Capitol for the better part of four days.

Zimbalist, who had come east for the opening, returned to Hollywood yesterday (Tues.). He gave the green light to Technicolor on Monday (12) to start making up the release prints in the present two-hour-and-50-minute length. Printing had been held up for determination on further cutting.

Metro execs had reportedly been disturbed by some laughs in the wrong places by the press previewers and by the invited audience at the preem the following evening (Thurs.). Line which got a particular yak and which studio is understood to have considered cutting, since it is very close to the end,

(Continued on page 10)

Kalmenson Explains Allied Meet Absence

Replying to criticism for not appearing at the Allied States conclave two weeks ago, Ben Kalmenson, Warner Bros. sales chief, said this week that he did not attend the meeting because he already had turned down similar invites from other exhib groups.

Kalmenson, through a WB spokesman, reported that he explained his absence in a telegram to Trueman Rembusch, Allied prexy, which was not read at the huddle.

Kalmenson's wire, according to the WB spokesman, also noted that he was "always available" and that "the doors of my office are wide open to you and any of your members with respect to any problem whatsoever they might have with me or my company."

Quo Vadis
(COLOR)

A boxoffice blockbuster.

Metro release of Sam Zimbalist production. Stars Robert Taylor, Deborah Kerr, Leo Genn, Peter Ustinov. Directed by Mervyn LeRoy. Screenplay, John Lee Mahin, S. N. Behrman, Sonya Levien, based on Henryk Sienkiewicz's novel; music, Miklos Rozsa; cameras (Technicolor), Robert Surtees, William V. Skall; editor, Ralph E. Winters; lyrics and historical adviser, Hugh Gray; dances, Marta Obolensky, Auriel Millos; special effects, Thomas Howard, A. Arnold Gillespie, Donald Jahraus; costumes, Herschel McCoy. World premiered at Astor, N. Y. (twice-daily reserved) and Capitol, N. Y. (continuous), Nov. 8, '51. Running time, **171 MINS.**

Marcus Vinicius	Robert Taylor
Lygia	Deborah Kerr
Petronius	Leo Genn
Nero	Peter Ustinov
Poppaea	Patricia Laffan
Peter	Finlay Currie
Paul	Abraham Sofaer
Eunice	Marina Berti
Ursus	Buddy Baer
Plautius	Felix Aylmer
Pomponia	Nora Swinburne
Tigellinus	Ralph Truman
Nerva	Norman Wooland
Nazarius	Peter Miles
Terpnos	Geoffrey Dunn
Seneca	Nicholas Hannen
Phaon	D. A. Clarke-Smith
Acte	Rosalie Crutchley
Chilo	John Ruddock
Croton	Arthur Walge
Miriam	Elspeth March
Rufia	Strelsa Brown
Lucan	Alfredo Varelli
Flavius	Roberto Ottaviano
Anaxander	William Tubbs
Galba	Pietro Tordi

"Quo Vadis" is a b.o. blockbuster. No two ways about its economic horizons. It's right up there with "Birth of a Nation" and "Gone With the Wind" for boxoffice performance.

It has size, scope, splash and dash, giving for the first time in a long while credence to the now-cliched "super-colossal" term. This is a super-spectacle in all its meaning.

At a time when an industry was perhaps asking itself with the same self-examination as the title—"whither goest thou?"—Metro shows the way of its showmanship journey. Certainly in the final period of pre-production preparation and actual commencement of the first camera-grinding on May 22, 1950, this rhetorical query was fraught with trepidation. The end result leaves no concern as to b.o. aspects anyway.

That there are shortcomings even Metro must have recognized and ignored in consideration of the project's scope. The captiousness about the story line; some of the players' wooden performances in contrast to the scenery-chewing of Peter Ustinov (Nero), are part and parcel of any super-spectacular. When the production values are so prodigious it is almost impossible for some of the other components to match them. In effect, the super-colossal handicapped the realistic values. If the histrionics, if portions of the script and segments of the direction prove spotty, it does not necessarily follow that there aren't as many highlights in acting, cinematurgy and directorial investiture.

The contrast, of course, is sharp in that Leo Genn's slick underplaying makes Ustinov's sybarite conception of Nero that much more out of focus with realities. It wasn't necessary to pile it on—Nero is so well established a knave, a fool and an egomaniac that director Mervyn LeRoy and producer Sam Zimbalist might have curbed some of the fiddlin' around while Rome burned.

But the Polish novelist, Henryk Sienkiewicz, intended to contrast the glory that was Rome and the splendor that was Nero's court with the travails of the early Christians who had found the message of the Carpenter who had been crucified by the Romans a generation earlier.

While the Romans worship their idols and vestal virgins; while Nero rules a still-lush if decadent court in its final stage of cowardice, wickedness and degeneracy, Robert Taylor is shown leading his victorious Roman troops down the Appian Way. Deborah Kerr, as a Christian hostage, is the vis-a-vis. Genn, as the suave Petronius, who constantly derides the stupid Nero, has Marina Berti, a beauteous slave girl, as his romantic opposite.

Abraham Sofaer and Finlay Currie, as the Apostles Paul and Peter; Patricia Laffan, as Nero's empress; Buddy Baer, the faithful bodyguard to Lygia (Miss Kerr), are the most prominent in the long unfolding.

The film unspools at nine minutes under three hours, and it is a tribute to its vastness and color—particularly that super-Technicolor which, seemingly, only the Italian skies make possible—that it grips almost wholly throughout. There are spots, of course, when the dialog palls. There are major moments when the language is perhaps too lofty, and it is the sharp cutback to conventional boy-girl dialog that creates certain marked peaks and valleys.

But there are no ups and downs on the spectacular values that comprise the Circus of Nero, the profligate court scenes, the marching armies, the racing chariots, the burning of Rome, the shackled captives under Roman rule, the pagan ceremonies, the secret Christian meetings, the gladiators unto the death to amuse Nero's court, and the climax as the Christian martyrs face the unleashed lions in the great Circus of Nero. And capping this is the scene where the beauteous Lygia is chained to a stake with only her faithful bodyguard (Buddy Baer) between her and the maddened bull, while the erstwhile war hero, Marcus Vinicius (Taylor) is also shackled on the throne with Nero, compelled to watch the brutal spectacle.

The old Pathe Co. made "Vadis" in a 20-minute version in Paris back in 1902, the Cines Co. of Italy produced a nine-reeler in 1912 (it set a then record-breaking 22-week run at the Astor on Broadway); and Emil Jannings starred in the 1925 version, also an Italian production. Metro's "Vadis" marks the first Hollywood-labeled version—and certainly its first as a talker and/or color.

VARIETY's review of the '25 production credits Gabrielino D'Annunzio and George Jacoby as assistant directors to Arturo Ambrosio; Lillian Hall Davis in Miss Kerr's role of Lygia; and Bruto (sic!) Castellani in Buddy Baer's part. A refinement on this version, incidentally, is that Jannings had the Christians lashed to chariot wheels besides unleashing the hungry lions; and Lygia was lashed to the back of the gory bull while Ursus (the faithful servant) fought said Taurus to the death. Oh, yes, since then and in between the Jannings version and Ustinov's conception of Nero, one Cecil B. DeMille did a pretty good job with the same canvas in "The Sign of the Cross."

"Quo Vadis," circa 1951, '52, '53, etc., will have one answer as to whither thou goest—to the b.o.
Abel.

Laughter in Paradise

"Laughter in Paradise," British import which opened at the Trans-Lux 60th St. Theatre, N. Y., Sunday (11), was reviewed from London by VARIETY in the issue of June 27, 1951. *Myro.* opined that the Associated British-Mario Zampi production "very nearly succeeds in bringing off an outstanding comedy . . . it has distinct potentialities for American exhibitors in search of original escapist offerings."

Story revolves around what happens after a practical joker leaves $40,000 to each of four relatives provided they fulfill certain conditions. Picture stars Alastair Sim, Fay Compton and Beatrice Campbell. Each role is filled with "finesse," wrote *Myro,* who adds that Zampi "has used his talented cast with credit." Stratford Pictures, a subsidiary of Monogram Pictures, is distributing in the U. S.

Let's Make It Legal

Light comedy about divorce starring Claudette Colbert, Macdonald Carey, Zachary Scott, moderate b.o.

20th-Fox release of Robert Bassler production. Stars Claudette Colbert, Macdonald Carey, Zachary Scott; features Barbara Bates, Robert Wagner, Marilyn Monroe. Directed by Richard Sale. Screenplay, F. Hugh Herbert, I. A. L. Diamond, from story by Mortimer Braus; camera, Lucien Ballard; editor, Robert Fritsch; music, Cyril Mockridge. At Roxy, N. Y., week of Nov. 6, '51. Running time, **77 MINS.**

Miriam	Claudette Colbert
Hugh	Macdonald Carey
Victor	Zachary Scott
Barbara Denham	Barbara Bates
Jerry Denham	Robert Wagner
Joyce	Marilyn Monroe
Ferguson	Frank Cady
Gardener	Jim Hayward
Miss Jessup	Carol Savage
Milkman	Paul Gerrits
Secretary	Betty Jane Bowen
Hugh's Secretary	Vici Raaf
Police Lieutenant	Ralph Sanford
Hotel Manager	Harry Denny
Mailman	Harry Harvey, Sr.

"Let's Make It Legal" is a frothy comedy package about a middle-aged couple's divorce and their eventual reconciliation. Gags and mildly amusing situations abound in the script, but they're never genuinely effective. In fact, there's a dated quality about the film that will be only partially saved, boxoffice-wise, by the marquee names of Claudette Colbert, Macdonald Carey and Zachary Scott.

After 20 years of varying bliss, Miss Colbert and Carey call it quits. Just when the final decree becomes effective Zachary Scott comes on the scene. An old beau of Miss Colbert's, he still has the fire of conquest burning in him. Like a blooded racehorse running his last match, Carey rises to meet the competition and manages to throttle it before the last frame is off the spool.

The F. Hugh Herbert-I. A. L. Diamond screenplay, from the Mortimer Braus story, stresses characterization and background effects. Carey, for example, portrays a hotel publicity man with a penchant for gambling and a yen for horticultural pursuits. Miss Colbert is a well-preserved matron who can stuff a box of expensive roses in an ashcan with the best of them. Scott is a wealthy business man and a typical roue to boot.

Along with the aforesaid trio are a newlywed young couple, a dazzling bathing beauty, an eccentric gardener and sundry other types on which to hang quips of varying effectiveness. Throughout it all director Richard Sale speeds the yarn on a merry pace with scarcely a letup. However, his breezy touch is not enough to offset the triteness of the tale.

Performances are fairly good. Miss Colbert rolls off her lines easily. Carey, while giving it a valiant try, isn't quite plausible as a man who'd go around spraying roses as well as roues. Scott is well cast as the libertine. Barbara Bates and Robert Wagner are suitably annoying as the young couple who pry into their elders' affairs. Other players lend good support.

Camerawork of Lucien Ballard, Cyril Mockridge's music, Robert Fritch's editing and other technical credits all reflect the care and quality that audiences take for granted from a major studio. Production accoutrements indicate a medium budget.
Gilb.

Red Mountain
(COLOR)

Alan Ladd heading outdoor actioner; for general playdates.

Hollywood, Nov. 13.

Paramount release of Hal Wallis production. Stars Alan Ladd, Lizabeth Scott, Arthur Kennedy, John Ireland; features Jeff Corey, James Bell, Bert Freed, Walter Sande, Neville Brand, Carleton Young. Directed by William Dieterle. Screenplay, John Meredyth Lucas, George F. Slavin, George W. George, from story by Slavin and George; camera (Technicolor), Charles B. Lang, Jr.; editor, Warren Low; music, Franz Waxman. Tradeshown Nov. 7, '51. Running time, **84 MINS.**

Brett	Alan Ladd
Chris	Lizabeth Scott
Lane Waldron	Arthur Kennedy
Quantrell	John Ireland
Skee	Jeff Corey
Dr. Terry	James Bell
Randall	Bert Freed
Benjie	Walter Sande
Dixon	Neville Brand
Morgan	Carleton Young
Miles	Whit Bissell
Little Crow	Jay Silver Heels
Marshal Roberts	Francis McDonald
Indian	Iron Eyes Cody
Indian Guard	Herbert Belles
Braden	Dan White
Meredyth	Ralph Moody
Cavalry Major	Crane Whitley

Hal Wallis has tossed the full book on outdoor actioners at "Red Mountain," missing none of the standard gimmicks to keep the action boiling for the full 84-minute course. With such a mixture of tried-and-true formats, a good action cast headed by Alan Ladd, and the Technicolor lensing of the rugged, picturesque settings, reaction in regular playdates should be satisfactory.

Some of the formula hodgepodge will have to be taken with tongue-in-cheek, particularly the ending, but, overall, it is standard action entertainment, pretentious but acceptable if not viewed too seriously. Plot is another of those "end of the War Between States" affairs, fighting its battles in the west instead of Dixie, and William Dieterle's direction keeps it rolling fast to ease the feeling that scripters have piled the hokum on awfully thick.

Plot gets away with Ladd, Confederate captain, killing a man in a small western town where the sympathies are to the Union. Blame falls on Arthur Kennedy, a transplanted southerner who has signed the neutrality pladge. When a mob tries to lynch Kennedy, he is saved by Ladd and the pair ride off into the hills, where they are joined by Lizabeth Scott, Kennedy's fiancee.

It soon develops that Ladd is waiting to make contact with John Ireland, playing the notorious Quantrell, who is planning to carve an empire out of the west by using warring Indians against the whites. When Ladd realizes Ireland is no longer supporting the southern cause he tries to effect the escape of Miss Scott and Kennedy. Latter is killed but Ladd and the gal are rescued in an all-out, shoot-'em-up, waving flags-charging cavalry, red-skins-bite-the-dust finale that uses every cliche in the book.

The trouping is entirely acceptable, even good, considering the pulp fiction antics the players go through. The four stars hold their own while the supporting players neatly fulfill action intentions to be found in the screenplay by John Meredyth Lucas, George F. Slavin and George W. George. Latter two wrote the original story.

Charles B. Lang, Jr.'s cameras keep up with the busy movement and capture some beautiful scenic effects. Franz Waxman's music score is adequate.
Brog.

Young Scarface

"Young Scarface," British import which preemed at the Rialto, N. Y., Wednesday (7), was reviewed in VARIETY in the issue of Feb. 4, 1948, under its original title of "Brighton Rock." *Cane.* opined that this gangster meller would have little chance in the U. S. market because of its "secondary marquee names, cockney accent and excessive brutality."

Produced by Roy Boulting and directed by John Boulting, "Scarface" stars Richard Attenborough. "With Graham Greene and Terence Rattigan responsible for the screenplay," wrote *Cane.,* "something more exciting might reasonably have been expected. Some of the blame goes to director John Boulting, whose tempo is much too leisurely for this type of picture."

U. S. release is through M. K. D. Distributors, Inc. Original running time of 92 minutes has been cut to 80.

Callaway Went Thataway
(SONG)

Amusing spoof on video cowpokes. Okay b.o.

Hollywood, Nov. 13.

Metro release of Norman Panama-Melvin Frank production. Stars Fred MacMurray, Dorothy McGuire, Howard Keel; features Jesse White, Fay Roope, Natalie Schafer. Written and directed by Panama and Frank; camera, Ray June; editor, Cotton Warburton; music, Marlin Skiles; song, Charles Wolcott. Tradeshown Oct. 31, '51. Running time, **81 MINS.**

Mike Frye	Fred MacMurray
Deborah Patterson	Dorothy McGuire
"Smoky" Callaway	Howard Keel
"Stretch" Barnes	Howard Keel
Georgie Markham	Jesse White
Tom Lorrison	Fay Roope
Martha Lorrison	Natalie Schafer
The Drunk	Douglas Kennedy
Marie	Elisabeth Fraser
Johnny Terrento	Johnny Indrisano
Marvin	Stan Freberg
Director	Don Haggerty

Rapid rise of old-line cowboy stars via video is the subject of an amusing spoof in "Callaway Went Thataway." Idea is entertainingly showcased in a light, easy style that should assure it average business in most playdates.

The satire doesn't bite, being all in fun, and it plays off in a reasonably fast 81 minutes under the triple helming of Norman Panama and Melvin Frank as writers, producers and directors. Nonsense is ably paced by the star trio of Fred MacMurray, Dorothy McGuire and Howard Keel.

MacMurray and Miss McGuire, as former copywriters, form an agency when they get hold of some old film oaters, build them and the star into a strong television name as well as a commercial tie-up sales figure. Trouble starts when the sponsor wants to meet the famed cowpoke in the flesh before signing a new contract. Since the star is now a lush 10 years out of the business, the ad agency team is up a tree until Howard Keel, genuine cowboy and an exact double, is found. MacMurray and Miss McGuire persuade him to pose as the film cowpoke and everything is going fine until Jesse White, an agent, turns up with the real article.

MacMurray, as the glib huckster, and Miss McGuire, as the more solid citizen, are a good combine and Miss McGuire nicely extends her character to take in a satisfying romance with Keel. Latter pleases soundly in his dual role. His real cowpoke comes over neatly, as does the reel star, the drunk bits in the latter characterization getting laughs. Jesse White's mercenary 10-percenter and the other supporters add to the entertainment. An extra touch is added with walkons by Esther Williams, Elizabeth Taylor and Clark Gable in unbilled nitery bits.

"Where the Tumbleweed Is Blue," tune by Charles Wolcott fits comedy aims and is reprised several times by Keel. Background score by Marlin Skiles also is in keeping. Ray June uses his cameras expertly and other technical credits are good.
Brog.

The Clouded Yellow

"The Clouded Yellow," British-made meller which preemed at the Park Ave. Theatre, N. Y., Monday (12), was reviewed by VARIETY in the issue of Nov. 29, 1950. *Myro* stated that "as her first independent production since she left the J. Arthur Rank orbit, Betty E. Box has clicked with a winner." Critic added that "its big prospects in America are well above average, and the pic need not be confined to the art house trade."

Yarn describes the adventures of an ex-secret service agent who helps an innocent girl escape a murder charge. Strong cast is topped by Jean Simmons and Trevor Howard. Reviewer felt that Miss Simmons and Howard "make a strong, yet contrasting team." Columbia Pictures is releasing the Betty Box-Carillon Films production in the U. S.

Hong Kong
(COLOR)

Ronald Reagan, Rhonda Fleming in likeable romantic-adventure feature for regular playdates.

Hollywood, Nov. 13.

Paramount release of William H. Pine-William C. Thomas production. Stars Ronald Reagan, Rhonda Fleming; features Nigel Bruce, Marvin Miller, Lowell Gilmore, Danny Chang. Directed by Lewis R. Foster. Screenplay, Winston Miller, based on story by Lewis R. Foster; camera (Technicolor), Lionel Lindon; editor, Howard Smith; music score, Lucien Cailliet. Tradeshown Nov. 8, '51. Running time, **90 MINS.**

Jeff Williams	Ronald Reagan
Victoria Evans	Rhonda Fleming
Mr. Lighton	Nigel Bruce
Tao Liang	Marvin Miller
Mrs. Lighton	Mary Somerville
Police Inspector	Lowell Gilmore
Room Clerk	Claude Allister
Wei Lin	Danny Chang

This adds up as one of the better Pine-Thomas production entries for regular playdates outside the top key cities. An intriguing Hong Kong background frames a story that nicely balances interest for family audiences with romantic adventuring, and names of Ronald Reagan and Rhonda Fleming, plus good supporting players, should help its bookings.

Footage lensed in the Oriental site of the tale is neatly blended with studio shots to round out production values, which are heightened by Technicolor, and Reagan does an opening narration to put everything on its proper footing as plot takes off. Essentially, it is the story of an adventurer in China after World War II. Through circumstance he has come by a small gold idol worth $250,000, along with a small Chinese orphan boy. Before he can cash in on his good fortune, however, conscience strikes and then he has to fight off more evil parties to save the idol, the boy and the mission schoolteacher with whom he has fallen in love.

Reagan gives an easy, likeable delivery to his adventurer role, and Miss Fleming looks good as the schoolteacher who helps to prod his conscience. Little Danny Chang is the kind of Chinese doll over whom the femmes will oh and ah.

Reliable Marvin Miller is in to provide an Oriental type of menace. He's the crook who deals in stolen objets d'art. Nigel Bruce supplies some bumbling British comedy, as does Mary Somerville as his wife. Claude Allister also is good for laughs, and Lowell Gilmore does an efficient police inspector.

For those who like action, Lewis R. Foster's direction injects a number of good sequences. Red Chinese planes diving on defenseless refugees, the chase of Miller by Reagan through Hong Kong streets and the windup at the waterfront among miserable native vessels are among the colorful movement.

Winston Miller did an okay job of scripting Foster's story for the screen, and Lionel Lindon's camera work is excellent, as is the editing by Howard Smith. Lucien Cailldet's music score is commonplace.
Brog.

Man in the Saddle
(SONG—COLOR)

Bangup Randolph Scott western, strong on action for outdoor fan.

Hollywood, Nov. 8.

Columbia release of Scott-Brown (Harry Joe Brown) production. Stars Randolph Scott; features Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell, Alfonso Bedoya, Guinn "Big Boy" Williams, Clem Bevans, Cameron Mitchell, Richard Crane, Frank Sully. Directed by Andre De Toth. Screenplay, Kenneth Gamet; based on novel by Ernest Haycox; camera (Technicolor), Charles Lawton, Jr.; editor, Charles Nelson; song, Ralph Murphy, Harold Lewis. Previewed Nov. 7, '51. Running time, **87 MINS.**

Owen Merritt	Randolph Scott
Laura Bidwell	Joan Leslie
Nan Melotte	Ellen Drew
Will Isham	Alexander Knox
Fay Dutcher	Richard Rober
Hugh Clagg	John Russell
Cultus Charley	Alfonso Bedoya
Bourke Prine	Guinn "Big Boy" Williams
Pay Lankershim	Clem Bevans
George Virk	Cameron Mitchell
Juke Virk	Richard Crane
Lee Repp	Frank Sully
Tom Croker	George Lloyd
Sheriff Medary	James Kirkwood
Ned Bale	Frank Hagney
Love Bidwell	Don Beddoe
	Tennessee Ernie

Randolph Scott has a bangup action western in "Man in the Saddle." Payoff should be good in the oater market.

A Scott-Brown presentation through Columbia and produced by Harry Joe Brown, picture makes excellent use of Techni-

(Continued on page 16)

FOREIGN LINGO PIX IN U. S. WANE

Rental Studios Provide for Tilts

Hollywood, Nov. 13.

Rental studios advised producers working their lots that provisions must be made for added pay tilt to workers, plus new arrangements including paid vacations and holidays. Motion Picture Centre, for example, will bill customers a flat 18½% based on new wage scales to cover all extraneous provisions, amount to be placed in a reserve fund to be disbursed after stabilization board okays new wage pacts.

Samuel Goldwyn and General Service studios will assess producers 18%. Eagle Lion is going along as before, as its policy is to rent space at a flat daily rate, with producers hiring and paying employees direct. Hal Roach and RKO-Pathe are working out a formula.

Civic, Educational Tieups Slated By N.Y. Exhibs to Develop B.O.

Although it's the big splash campaigns that hog the spotlight, such as the monthly full-page ad tie-ups with Macy's department store, Organization of the Motion Picture Industry of New York has been working quietly on numerous other projects designed to increase interest in film attendance.

Aiming to make the nabes an integral part of the cultural life of a community, the New York theatremen, through Lynn Farnol, their publicity rep, are setting up a program that they feel will do them the most good in the long run. As Farnol put it, "We're not looking for the magic gimmick. We're weaving and then punching where it'll be most effective. One week we'll go after a teen-age group, the next a women's club, and then a civic group, and so on. It's all part of an overall, long-range plan and it's the first time any one has gone out after the sectional audiences to keep them constantly aware of motion pictures."

In line with the community approach, an arrangement has been made with the Board of Education. Selecting pix with an educational angle, the Organization of the Motion Picture Industry has worked out with the educational authorities forums and panel discussions which, in many cases, are carried right into the classrooms. These gabfests are so geared that they're in keeping with the classroom work of the students.

Prime example of this pitch is the forum arranged for students in the film and creative writing courses at Brooklyn's Abraham Lin-

(Continued on page 15)

Reagan, Re-Elected As SAG Prexy, Raps TVA's 'Aggression'

Hollywood, Nov. 13.

Television Authority was accused of betraying the interests of all performers and assailed for "unjustified acts of aggression" at the annual membership meeting of the Screen Actors Guild, during which the thesps voted their approval of the Ronald Reagan administration.

Results of the recent election were announced, showing Reagan re-elected without opposition and his administration returned to office by more than 6-1. William Holden was re-elected first v.p.; Walter Pidgeon, second v.p.; John Lund, third v.p.; Paul Harvey, recording secretary, and George Chandler treasurer.

Elected for three-year terms on the Guild's board of directors were Regis Toomey, Rosemary DeCamp, Chick Chandler, Louise Beavers, Tyrone Power, Frank Faylen, Robert Keith, Nancy Davis, Lurene Tuttle, Cliff Lyons and Wallace

(Continued on page 15)

Palca's Brit. Prod.

Alfred Palca, associate producer and scripter on Columbia's current "Harlem Globetrotters," planed from New York to England over the weekend to work out a deal on production of film for use in both theatres and on tele.

Associated with Palca in the London film-making is Stanley Haynes, British screenwriter ("Oliver Twist"). Palca expects to be abroad about two months.

CSU Loses Appeal

Los Angeles, Nov. 13.

Conference of Studio Unions lost its appeal in the $43,000,000 damage suit against the major film companies in U. S. Circuit Court of Appeals. Judge William C. Mathes had previously dismissed the action in District Court.

Suit was an aftermath of the 1946 studio strike. Plaintiffs charged the studios with conspiracy to break up the Conference.

SWG in 1st Move For Accord With Tele Producers

Hollywood, Nov. 13.

First Screen Writers' Guild move to secure a basic minimum contract for writers with tele producers has been made in a letter to the Alliance of Television Film Producers, asking a date on which to begin bargaining talks.

Major demands will include advance payments to be applied against future royalties, latter based on percentage of gross, and writers granting tele rights for specified period only, after which they revert to the author. Guild will press these points in addition to regular provisions of the basic agreement, including a Guild shop.

Guild selected ATFP as the first for bargaining because of solidity of its members, which include Jerry Fairbanks, Bing Crosby, Wisbar, Ziv, Primrose, Broidy, TCA, Flying A and Roy Rogers. Basic demands have been approved by the national television committee of the Authors League and the SWG directorate.

Nearly 300G Nabbed By Small-Lesser For TV Licenses of 27 Oldies

Importance of television as an added source of coin for standard pix was further pointed up this week by the disclosure that Peerless Television Productions, new outfit headed by Edward Small and Sol Lesser, collected close to $300,000 for licensing of 27 oldies to two stations.

Outfit sold the package to KTTV, L. A., and directly to a sponsor (Hauser Nash Sales) for showing on WNBQ, Chicago, each paying about $150,000. Such deals as these obviously are adding greatly to the potential residual value of all regular pix.

Distribs of the dated product and the telecasters, meanwhile, are continuing to enter deals for licensing pix despite an injunction restraining Republic from showing oaters, starring Roy Rogers. Rogers' court victory recently restrained Rep from selling his pix to TV because, he claimed it constituted an endorsement of the TV sponsor's product.

FEWER TOP FILMS; IMPORTERS GO TV

Foreign-language pic importers, who in the early postwar years appeared to have their lingualers hitched to a comet, are finding increasingly that their star is on the wane. They are faced with two inter-related stymies. Few good foreign-language films and, as a result, a rapid decline in the number of houses devoted to this type product.

Number of importers have gone into distribution of old Hollywood features to television or other auxiliary aspects of the film biz. Those who have remained in the show are pushing to obtain Italian rather than French — formerly the most popular—product because the Italian at least draws on the large Italian population in the U. S.

Italian Film Export, the co-op of native producers which, with forced financing by the U. S. majors is attempting to broaden its market in America, is facing an uphill fight. Number of outlets is shrinking and in all likelihood will continue to do so unless the IFE comes up with more than promotional coin. It'll take a flock of strong pix.

Art theatre operators are all making a rush for English-language films rather than lingualers. They figure they can draw on a larger audience that way, even if they have a minor-quality Hollywood or British pic. That's one of the reasons why small British films have been garnering improved grosses in the past year. With Italian (except in Italian neigborhoods) or French pix of anything but top quality, they're dead at the b.o.

Top example of the big urge for English-language product is seen in the New York first-run art houses. Only theatres that will play lingualers, except if actually forced by lack of other product, are the World, the 55th St. and the Paris.

The World has a record of great

(Continued on page 10)

BOOTHMEN'S TANGLE SHUTS ASTER IN MPLS.

Minneapolis, Nov. 13.

A labor dispute between its owners and the AFL operators' union has suddenly darkened the Aster, independent loop 900-seater, supposed to be playing "The Well" for a second moveover week.

Unable to adjust a bargaining agreement with the union, made by the theatre's former owner, the Minnesota Amus. Co. (United Paramount Theatres), and calling for the employment of four regular and one relief booth operators with two in the booth at all times, the theatre's present owners have decided to keep the unprofitable house shuttered. The concession requested would have had the theatre employing only two regular and one relief operators and using only one in the booth at a time.

Benedict Deinard, counsel for owners, charges the union with "featherbedding," says theatres of similar calibre here are not required to have more than one operator in the booth at a time, and charges that the two operators, who were notified of their dismissal on Nov. 2, locked themselves in the theatre booth Thursday (8) and refused to turn the projector.

On the other hand, John Goldie, the union's attorney, alleged that the Aster owners locked out the operators after refusing to comply with the bargaining agreement made by MAC in June, 1950, and running until next Dec. 12 and for which they became responsible when the theatre was purchased. The two operators were notified Nov. 2 they were no longer on the payroll, said Goldie, who pointed out "the present owners knew when they acquired the theatre they'd have to live up to this agreement with the union."

MAC relinquished the Aster under the Paramount consent decree to the present independent group which operates it.

IA's H-63 Moving Quickly to Snare N.Y. Office Help in Test With SOPEG

IA Pacts Chaplin

Hollywood, Nov. 13.

Way was cleared for the production of Charles Chaplin's "Limelight" when his representatives signed a basic contract with the International Alliance of Theatrical Stage Employees.

There had been threats of pulling the construction crew off the picture, which is slated to start Nov. 19, with a 36-day shooting schedule.

SWG Election Develops Into Bitter Ruckus

Hollywood, Nov. 13.

Election campaign in the Screen Writers Guild has developed into a bitter battle, with "left wing" and "right wing" accusations tossed hither and yon. Latest candidate to throw her hat into the ring is Mary McCall, Jr., running in opposition to Karl Tunberg, who is up for re-election as president.

Last week there was a rumpus when the SWG board voted to discipline Adele Buffington and Michael Wilson, the latter a write-in candidate for the board. Both had written letters criticizing the present regime.

Miss McCall, former president of the Guild and currently a member of the executive board, declared in her platform that rights of writers must be more thoroughly protected in contracts with TV producers and that such contract negotiations would be started immediately. She added:

"The Screen Writers Guild must not wake up some day to find itself part of a vertical union in television, or in motion pictures, controlled by the successors of Browne and Bioff. That sort of alliance will further or preserve no American ideals."

In a statement rebutting the recent criticisms directed against him, Tunberg said:

"I am sorry about the amount of irresponsible correspondence which

(Continued on page 15)

Goldwyn Claims Rights To 'Raffles' in Mono Tiff Over Vidfilm Series

Hollywood, Nov. 13.

Samuel Goldwyn and Monogram are holding "discussions" over whether Monogram should pay anything for its upcoming vidpic series, "Raffles." Goldwyn legal reps claim he owns the rights since he made a "Raffles" film starring David Niven in 1940.

G. Ralph Branton, prexy of Interstate Television, Mono subsid which will make series with George Brent as the lead, denies any hassle but Goldwyn spokesman admits there have been "discussions" for several months. A Mono exec says months of talks has brought an impasse.

Snag on Minimums Cut Off Script Supers' Talks

Hollywood, Nov. 13.

Script Supervisors Guild broke off negotiations with the majors and plans to serve a 60-day notice of termination of its present pact under the Taft-Hartley Law. It will also seek mediation.

Impasse is over minimum salaries. Present minimum is $118 weekly.

SSG spokesman declared television producers are paying $150 minimum weekly, $35 daily and sometimes as high as $250 weekly for qualified script supervisors.

With the Screen Office and Professional Employees Guild (now District 65, Distributive, Processing and Office Workers of America) almost completely out of the running, H-63, office workers unit of the International Alliance of Theatrical Stage Employees, is moving in quickly in an attempt to take over complete jurisdiction of the film homeoffice clerical, steno, typing and receptionist help.

Already entrenched at Warner Bros., Universal, Republic and UA homeoffices, H-63 added h.o. employees of Paramount, RKO Pictures, RKO Theatres, Columbia and exchange workers at Loew's, Monogram and UA in recent NLRB-supervised elections. Russell Moss, exec vicepresident of H-63, estimates that his union has picked up some 1,500 former SOPEG members as a result of the recent voting. Moss expects this total to increase when polling is held at 20th-Fox homeoffice, exchange and Movietone News. He says H-63 will run unopposed.

With H-63 and district 65 still jockeying for position at the Metro homeoffice, no application has been made yet by either union for an NLRB poll. Meanwhile, Moss termed the recent $3.50 to $7 voluntary cost-of-living increase for Metro h.o. employees making under $100 as an "attempt to wean the employees away from any union."

Starting negotiations with companies whose employees selected H-63 as their spokesman, the union reportedly will seek wage increases and a complete union shop. Latter stipulation, which Moss described as an IA-type provision, calls for employees to join the union after 30 days or face loss of their jobs.

Moss pointed out that industry-wide talks are impossible this year because many companies are already signed up. However, he said he'd try for single expiration date with each new pact so that a joint meeting could be held next year.

N.Y. Local 230 Presses For Publicists' Control As District 65 Challenge

With the recently signed one-year pact for homeoffice pub-ad staffers at RKO Pictures as bait, the Sign, Pictorial and Display Union, Local 230, AFL, gave notice that it is actively going after jurisdictional rights to all flacks in the industry.

A stiff challenge, however, apparently awaits Local 230 since District 65, Distributive, Processing and Office Workers of America, already claims the right to represent publicists of Warner Bros., Universal, 20th Fox and Columbia. Less serious opposition, if any, is expected from H-63, International Alliance of Theatrical and Stage Employees, the third labor group in the field claiming members. H-63 has been authorized as the bargaining agent for the Paramount unit.

Apparently not wishing to engage in a battle with another AFL local, H-63 has indicated that if Paramount or other pub-ad staffers feel that they'd prefer to shift to Local 230, "we will not offer any objections." Russell Moss, executive v.p. of H-63, pointed out, how-

(Continued on page 15)

Roach's U.S. Quickie

William S. Roach, former New York film attorney, returns to the U. S. about Dec. 15 from Paris, where he has served as special counsel repping the U. S. on a United Nations commission drawing up a new international copyright convention. He has been in France for the past 18 months.

Roach has resigned the UN chore as of Dec. 1. He'll return to Paris after Christmas to open an international law office there, with special emphasis on films.

New Pix Give L.A. Pickup; 'In Paris' Record $55,000, 'Racket' Lusty 27G, 'Sun' Bright 23G, 'Tanks' Mild 25G

Los Angeles, Nov. 13.

Armistice Day and lineup of new, strong bills are boosting first-runs here to fancy session this week, being best since Labor Day and second biggest of year. Big leader and far ahead of others by a huge margin is "American in Paris," which is sighting a record $55,000 or close in two theatres.

"The Racket," playing in three houses, looks solid $27,000. "Place in Sun" is heading for solid $23,000 in two Paramount houses while "Tanks Are Coming" shapes medium $25,000 in three spots. "Anne of Indies" shapes slow $28,000 in four situations. "Man in Saddle" is okay near $28,000 in two sites. Advanced price holdovers are landing steady trade with a boost from holiday biz.

Estimates for This Week

Los Angeles, Chinese, Uptown, Lovola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10)—"Anne of Indies" (20th) and "Journey Into Light" (20th). Slow $28,000. Last week, "Make It Legal" (20th) and "Wooden Horse" (Indie), $19,900.

Hollywood, Downtown, Wilturn (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Tanks Are Coming" (WB). Medium $25,000. Last week, "Close to Heart" (WB), $18,800.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"American in Paris" (M-G). Smash $55,000. Last week, "Across Wide Missouri" (M-G) and "Yellowfin" (Mono) (2d wk-4 days), $8,200 after sock $37,600 opener.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Man in Saddle" (Col) and "Chain Circumstance" (Col). Oke $20,000. Last week "Mob" (Col) and "Son Dr Jekyll" (Col) (2d wk), $16,900.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Place in Sun" (Par). Solid $23,000 or close. Last week, "Magic Face" (Col) and "Whistle Eaton Falls" (Col), $10,400.

United Artists, Ritz, Vogue (UA-FWC) (2,100; 1,370; 885; 70-$1.10)—"Racket" (RKO) and "Flight to Mars" (Mono). Big $27,000. Last week, "Hotel Sahara" (UA) and "Big Night" (UA) (8 days), blah $6,500.

Four Star (UA) (900; 70-$1.10)—"Well" (UA) (3d wk). Mild $2,500. Last week, $3,100.

Fine Arts (FWC) (677; $1.20-$2.40)—"River" (UA) (4th wk). Trim $4,500. Last week, $4,900.

Beverly Hill (WB) (1,612; 80-$1.50)—"Streetcar" (WB) (8th wk). Fine $10,000. Last week, $10,400.

Wilshire (FWC) (2,296; 80-$1.50)—"Detective Story" (Par) (3d wk). Smooth $11,000. Last week, $11,900.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie). Finished long, healthy run of 23 weeks on Sunday (11) with big $4,300.

Broadway Grosses

Estimated Total Gross
This Week $710,900
(*Based in 20 theatres*)
Last Year $551,400
(*Based on 17 theatres*)

'Horde' Hotsy 9G, Pitt.; 'Tanks' 10G

Pittsburgh, Nov. 13.

"No Highway in Sky" at Harris and "Golden Horde" at Fulton both look like big winners this week along with the wind-up of "An American in Paris" at Penn. Gene Kelly starrer has been showing plenty of staying power and moves to the Ritz after an 18-day stand at this big seater. "Tanks Are Coming" is hewing close to what has become just about par of late for Stanley, but its not so good.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Golden Horde" (U). Solid $9,000 or close. Last week, "Capt. Fabian" (Rep) and "This Is Korean" (Rep), $6,500.

Harris (Harris) (2,200; 50-85)—"No Highway in Sky" (20th). Trim $9,000 or better. Last week, "Little Egypt" (U), $5,000 in 6 days.

Penn (Loew's) (3,300; 50-85)—"American in Paris" (M-G) (3d wk). Getting 4 days in wind-up session and will hit fine $10,000. Last week, big $16,500.

Stanley (WB) (3,800; 50-85)—"Tanks Are Coming" (WB). Moderate $10,000 or less with help of another sneak preview. One of them helped "Behave Yourself" (RKO) last week to same figure.

Warner (WB) (2,000; 50-85)—"Warpath" (Par). Okay $5,500. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO), $5,000.

'Streetcar' Wham 17G, Seattle; 'Tickets' 11G

Seattle, Nov. 13.

Biz is perking this stanza, with "Streetcar Named Desire" way out ahead at Music Hall where smash session is in prospect. "Submarine Command" looms big at Coliseum while "Two Tickets to Broadway" shapes nice at Fifth Avenue.

Estimates for This Week

Coliseum (Evergreen) (1,929; 65-90)—"Submarine Command" (Par) and "The Longhorn" (Mono). Big $10,500. Last week, "Crosswinds" (Par) and "As You Were" (Lip), $10,200.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Two Tickets to Broadway" (RKO) and "Whip Hand" (RKO). Nice $11,000. Last week, "Make It Legal" (20th) and "Odette" (UA), $8,600 in 9 days.

Liberty (Hamrick) (1,600; 65-90)—"Across Wide Missouri" (M-G) and "Bannerline" (M-G) (3d wk).

(Continued on page 18)

'Tanks' Rolling Fast In L'ville, $9,000; 'Horde' Good 10G, 'Loose' 4½G

Louisville, Nov. 13.

Fall season is under way nicely here. While weekend weather was mild enough for motorists and those seeking outdoor treks, first-runs are sharing in a well-distributed patronage. "Tanks Are Coming" is really rolling at the Mary Anderson for sock session. "Golden Horde" at Rialto looms as good.

Estimates for This Week

Kentucky (Switow) (1,100; 45-65)—"Love Nest" (20th) and "Man With My Face" (UA). Slow $3,000. Last week, "Prowler" (UA) and "Hoodlum" (UA), $3,500.

Mary Anderson (People's) (1,200; 45-65)—"Tanks Are Coming" (WB). Company on location for several weeks at Ft. Knox near here making several scenes, had patrons waiting for gander at service pic. Looks big $9,000 and h.o. Last week, "Streetcar Named Desire" (WB) (2d wk), $7,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Golden Horde" (U) and "Reunion In Reno" (U). Better than expectations, but only good $10,000. Last week, "Rhubarb" (Par) and "Mr. Drake's Duck" (UA), $11,000.

State (Loew's) (3,000; 45-65)—"American In Paris" (M-G) (2d wk). Fine $11,000. Last week, solid $14,000.

Strand (FA) (1,200; 45-65)—"On Loose" (RKO) and "Street Bandits" (Rep). Medium $4,500. Last week, "Happy Go Lovely" (RKO) and "As You Were" (Lip), $5,500.

'Horatio' Great $23,000, Mont'l; 'Talk' Loud 18G

Montreal, Nov. 13.

"Capt. Horatio Hornblower" is pacing field of newcomers here this week with big session at Loew's. "People Will Talk" shapes fine at Palace. "Desert Fox" still is solid in second Capitol week.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"People Will Talk" (20th). Fine $18,000 or near. Last week, "No Highway in Sky" (20th), $12,000.

Capitol (C.T.) (2,412; 34-60)—"Desert Fox" (20th) (2d wk). Solid $15,000 following $23,000 opener.

Princess (C.T.) (2,131; 34-60)—"Force of Arms" (WB). Good $12,000. Last week, "Jim Thorpe" (WB), $11,000.

Loew's (C.T.) (2,855; 40-65)—"Capt. Horatio Hornblower" (WB). Big $23,000. Last week, "Meet After Show" (20th) (2d wk), $16,000.

Imperial (C.T.) (1,839; 34-60)—"Tomorrow Another Day" (WB) and "Sky High" (WB). Okay $10,000. Last week, "The Strip" (M-G) and "King of Wild Horses" (M-G), $9,000.

Orpheum (C.T.) (1,048; 34-60)—"Margie" (20th) and "Nob Hill" (20th) (reissues). Passable $6,000. Last week, "St. Benny the Dip" (UA) and "Road Block" (UA), $6,000.

'2 Tickets' Smash $24,000 Paces Hub

Boston, Nov. 13.

Biz holding up nicely this stanza with holiday weekend proving very big. "Streetcar" in third week at Astor still is strong and "American in Paris" at State and Orpheum still is good also in third. "Detective Story" at Met shapes great while "Two Tickets to Broadway" at Memorial is even a bigger smash at wickets. "Come Fill the Cup" at Paramount and Fenway looks sturdy.

Estimates for This Week

Astor (B&Q) (1,200; 74-$1.20)—"Streetcar Named Desire" (WB) (3d wk). Nifty $16,500 after strong $17,500 for second.

Beacon Hill (Beacon Hill, Inc.) (780; $1.20-$2.40)—"The River" (UA) (7th wk). Off to $4,500 after mild $5,200 for sixth.

Boston (RKO) (3,200; 40-85)—"Anne of Indies" (20th) and "Blackmailed" (Indie) (2d wk). Near $8,000 after fair $14,000 opener.

Fenway (NET) (1,373; 40-85)—"Come Fill Cup" (WB) and "Two Dollar Bettor" (Indie). Fine $7,000. Last week, "Tanks Are Coming" (WB) and "In Old Amarillo" (Rep), same.

Memorial (RKO) (3,000; 40-85)—"Two Tickets to Broadway" (RKO) and "Highly Dangerous" (Lip). Smash $24,000. Last week, "Lady Pays Off" (U) and "Katie Did It" (U), $12,000.

Metropolitan (NET) (4,367; 40-85)—"Detective Story" (Par) and "Crazy Over Horses" (Mono). Great $25,000 or near. Last week, "Close to Heart" (WB) and "As You Were" (Lip), $12,500.

Orpheum (Loew) (3,500; 55-$1.10)—"American in Paris" (M-G) (3d wk). Nifty $16,500 after $24,000 for second.

Paramount (NET) (1,700; 40-85)—"Come Fill Cup" (WB) and "Two Dollar Bettor" (Indie). Sturdy $17,000. Last week, "Tanks Are Coming" (WB) and "In Old Amarillo" (Rep), $12,500.

State (Loew) (3,500; 55-$1.10)—"American in Paris" (M-G) (3d wk). Still good at $9,000 after neat $13,500 for second.

'2 Tickets' Fast $16,000, Cincy Ace; 'Nest' NG 7 G, 'Streetcar' Big 8G, 3d

Cincinnati, Nov. 13.

"Two Tickets to Broadway," solid at Albee, is the only bright spot in this fair-to-middling stanza for downtown houses. Other new bills are "Love Nest" at Capitol, "Unknown Man" at Palace and "Disc Jockey" in Keith's range from not so hot to light. "Streetcar Named Desire," in third week at Grand, is running ahead of all three with another great round.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Two Tickets to Broadway" (RKO). Solid $16,000. Last week, "Blue Veil" (RKO), $12,500.

Capitol (Mid-States) (2,000; 55-75)—"Love Nest" (20th). Nsh. $7,000. Last week, "Thunder On Hill" (U), $6,000.

Grand (RKO) (1,400; 55-75)—"Streetcar Named Desire" (WB) (3d wk). Great $8,000 after $12,000 second round.

Keith's (Mid-States) (1,542; 55-75)—"Disc Jockey" (Mono) and "Sierra Passage" (Mono). So-so $5,500. Last week, "Little Egypt" (U), $6,500.

Lyric (RKO) (1,500; 55-75)—"Blue Veil" (RKO) (m.o.). Satisfactory $5,000. Last week, daily changes of dual chillers, all indie reissues, $5,000.

Palace (RKO) (2,600; 55-75)—"Unknown Man" (M-G). Light $7,000. Last week, "Man Without Cloak" (M-G), 4 days, and "Barkleys of Broadway" (M-G) and "Luxury Liner" (M-G) (reissues), $6,500.

K.C. Slips Albeit 'Drums' Boosted By Blackstone to Big 13G; 'Heart' 7G

Kansas City, Nov. 13.

City is seeing one of its more moderate weeks, with only fair strength in product and pleasant weather turning patrons to other fields. Vaude at the Missouri with Blackstone onstage is helping "Drums In Deep South" to a solid $13,000. Best picture fare is second week of "American in Paris" at the Midland with fine $11,000. "Close To My Head" at Paramount looks middish. After cold wave of last week, weather did an about face to spring-like temperatures for weekend.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Oliver Twist" (Indie). Sockeroo $4,000, and expected to make an extended run. Last week, "Scott of Antarctic" (Indie), $1,800.

Midland (Loew's) (3,500; 50-69)—"American in Paris" (M-G) (2d wk). Continues bullish trend at $11,000, nice. Last week giant $17,000.

Missouri (RKO) (2,650; 50-75)—"Drums In Deep South" (RKO) with Blackstone magic show onstage. First live show here this season, with big $13,000 likely.

Paramount (Tri-States) (1,900; 50-69)—"Close To Heart" (WB). Mildish $7,000. Last week, "Streetcar Named Desire" (WB) (2d wk), with $1 top did solid $7,000 in 4 days.

Tower (Fox Midwest) (2,100; 50-75)—"Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Return this house to straight films, after four weeks of vaude. Fair $7,000. Last week, "Reunion In Reno" (U) with five-act stage bill, same.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043, 820, 700, 1,217; 50-75)—"No Highway in Sky" (20th) and "Young As Feel" (20th). Moderate $11,000 in 6 days. Last week "Iron Man" (U) and "Lady from Texas" (U), $10,000 also in 6 days.

Vogue (Golden) (550; 65-85)—"Blanche Fury" (Indie) and "Blue Lamp" (UA). Medium $2,000. Art-film policy holds in this midtown house. Last week, "So Long At Fair" (UA), $1,500.

Key City Grosses

Estimated Total Gross
This Week $2,724,000
(*Based on 24 cities, 210 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,294,500
(*Based on 24 cities, and 195 theatres.*)

'Streetcar' Boff $17,000 in Mpls.

Minneapolis, Nov. 13.

Even stage opposition like the Sadler's Wells Theatre Ballet, "Mister Roberts" and a Stan Kenton concert along with the Minnesota-Indiana grid game can't toss a monkey wrench into the box-office machinery here currently. Reason is, of course, a striking array of product. Standout is "Streetcar Called Desire," terrific at RKO-Pan. "The Blue Veil" also shapes great at Orpheum. "Love Nest" is slow at State. Holdovers of "Desert Fox" in third week looks nice at Gopher.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Place in Sun" (Par) (m.o.). Here after two substantial Radio City stanzas. Good $6,000. Last week, "Red Shoes" (UA) (reissue), mild $4,000.

Gopher (Berger) (1,000; 50-76)—"Desert Fox" (20th) (3d wk). Has come through nicely. Fast $5,000 after hefty $5,400 second canto.

Lyric (Par) (1,000; 50-76)—"Red Badge Courage" (M-G) and "Bannerline" (M-G). Okay with $6,000. Last week, "New Mexico" (UA), tepid $4,500.

Radio City (Par) (4,000; 50-76)—"Let's Make It Legal" (20th). Mild $9,000. Last week, "Place in Sun" (Par) (2d wk), good $8,000 in six days after $14,500 first week.

RKO-Orpheum (RKO) (2,800; 40-76)—"Blue Veil" (RKO). Great $14,000. Holds. Last week, "Close To Heart" (WB), $6,000.

RKO-Pan (RKO) (1,600; 76-$1.20)—"Streetcar Named Desire" (WB). Lauded on every hand and boosted prices can't biz down. Boff $17,000. Last week, "On Loose" (RKO) and "Her First Romance" (Col), fair $5,000 at 76c top.

State (Par) (2,300; 50-76)—"Love Nest" (20th). Lasted only 3 days, with "Hotel Sahara" (U) brought in to fill out week. Slow $5,000. Last week, "The Well" (UA), $7,000.

World (Mann) (400; $1.20-$2.40)—"The River" (UA) (3d wk). Modest $3,000. Last week, $3,500.

Det. Mild; Josie Helps 'Legal' to Fair $38,000, 'Tanks' 16G, 'Hill' 11G

Detroit, Nov. 13.

Josephine Baker onstage at Fox is upping "Make It Legal" to only a fair total this round. "Tanks are Coming" is rolling along okay at the Michigan. "Thunder on Hill" is not earsplitting but nice at United Artists. "Streetcar Named Desire" is still clanging loudly at the Madison in second ride. "Racket" is slowing a bit in second week at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.50)—"Make It Legal" (20th) and Josephine Baker onstage. Disappointing $38,000. Last week, "Highway in Sky" (20th) and stageshow headed by Billy Daniels, $30,000.

Michigan (United Detroit) (4,000; 70-95)—"Tanks Are Coming" (WB) and "Hide Out" (Indie). Oke $16,000. Last week, "Family Secret" (Col) and "Five" (Col), $10,000.

Palms (UD) (2,900; 70-95)—"Racket" (RKO) and "Whistle Eaton Falls" (Col) (2d wk). Down to $10,000. Last week, trim $15,000.

Madison (UD) (1,900; 90-$1.20)—"Streetcar Named Desire" (WB) (2d wk). Nice $17,000. Last week, $29,000.

United Artists (UA) (1,900; 70-95)—"Thunder on Hill" (U) and "Never Can Tell" (U). Nice $11,000 or over. Last week, "Golden Horde" (U) and "Reunion in Reno" (M-G), $8,500.

Adams (Balaban) (1,700; 70-95)—"Blue Veil" (RKO) (2d wk). Down to $5,000. Last week, okay $7,000.

D.C. Soars; 'In Paris' Terrif $35,000, 'Racket' Hot 14G, 'Tanks' Ditto

Washington, Nov. 13.

This is a sock session along the main stem, with the three-day Armistice Day weekend and generally strong newcomers brightening the boxoffice. Sparking the upward trend is "American in Paris," boff at Loew's Palace. "The Racket," at RKO Keith's, is brisk despite a general pounding from cricks while "Tanks Are Coming" at Warner is above average. In its second round, "The River" is spurting after sluggish start, and had a capacity weekend with road-show policy. "Place in the Sun" continues sturdy at Trans-Lux.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Man With Cloak" (M-G) plus vaude. Very slim $17,000 for holiday week at this house. Last week, "Mr. Imperium" (M-G) plus vaude, same.

Dupont (Lopert) (372; 50-85)—"Emperor's Nightingale" (Indie). Satisfactory $4,000, but not up to hopes after top scoring by crix. Last week, "Paris 1900" (Indie) and "Ballerina" (Indie) (reissue), $3,500 in final 5 days.

Keith's (RKO) (1,939; 44-80)—"Racket" (RKO). Hefty $14,000. Last week, "Behave Yourself" (RKO), $9,000.

Metropolitan (Warner) (74-$1.20)—"Streetcar Named Desire" (WB) (6th-final wk). Steady $6,500 to wind up record-breaking run. Last week, $7,500.

Palace (Loew's) (2,370; 65-$1)—"American in Paris" (M-G). Terrific $35,000 at slightly upped scale, topping "David and Bathsheba" with same prices. Holds. Last week, "Desert Fox" (20th) (2d wk), satisfactory $12,000 at 74c. top.

Playhouse (Lopert) (485; $1.20-$2.40)—"The River" (UA) (2d wk). Spurting ahead after mild start to firm $10,000, with extra Armistice Day shows helping. Last week, $9,000. Holds again.

Warner (WB) (2,174; 44-74)—"Tanks Are Coming" (WB). Sturdy $14,000 or near. Last week, "The Mob" (Col), $12,000.

Trans-Lux (T-L) (654; 50-$1)—"Place in Sun" (Par) (5th wk). Very steady $8,000 after $9,000 last week. Weekends still sock, but midweek tapering off. Holds again.

Holiday Helps Chi; 'Show'-Melchior Tall $50,000, 'Streetcar' Wow 28G, 'Clouds' Bright 17G, 'Fabian' 10G, 2d

Chicago, Nov. 13

Loop first-runs are gaining momentum this session via yesterday's (Mon.) Armistice Day holiday and the entry of more favorable biz weather. Downtown front-runner is "Meet Me After Show" and Lauritz Melchior heading stageshow at Chicago. Bill is heading for tall $50,000.

"Streetcar Named Desire" and "Three Steps North" at Grand looks wow $28,000. "Painting Clouds With Sunshine" and "Tomorrow Is Another Day" is bright $17,000 at United Artists. "Hills of Ireland" is nice $4,000 at World. Ziegfeld entry of "Journey Into Light" is crisp $4,500.

Second week of "The Racket" and "Parisian Follies" revue onstage is sock $35,000 at Oriental. Roosevelt holdover of "Captain Fabian" and "Sea Hornet" is okay $10,000. Fifth week of "The River" roadshow is nice $9,500 at Selwyn. "Across Wide Missouri" and "Red Badge of Courage" looms strong $15,000 at State-Lake. Third week of "Blue Veil" shapes lofty $16,000 at Woods.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Meet Me After Show" (20th) and Lauritz Melchior in person. Solid $50,000. Last week, "Millionaire For Christy" (20th) and Josephine Baker topping stageshow, $38,000.

Grand (RKO) (1,200; 98-$1.20)—"Streetcar Named Desire" (WB) and "Three Steps North" (UA). Boff $28,000. Last week, "Desert Fox" (20th) and "Triple Cross" (Col) (2d wk), $17,000.

Oriental (Indie) (3,400; 98)—"The Racket" (RKO) and "Parisian Follies" revue onstage (2d wk). Fine $35,000. Last week, big $40,000.

Roosevelt (B&K) (1,500; 55-98)—"Capt. Fabian" (Rep) and "Sea Hornet" (Rep) (2d wk). Okay $10,000. Last week, $12,500.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"The River" (UA) (5th wk). Staunch $9,500. Last week, $10,000.

State-Lake (B&K) (2,700; 55-98)—"Across Wide Missouri" (M-G) and "Red Badge Courage" (M-G) (2d wk). Nice $15,000. Last week, $16,000.

United Artists (B&K) (1,700; 55-98)—"Painting Clouds Sunshine" (WB) and "Tomorrow Another Day" (WB). Lofty $17,000. Last week, "Thunder On Hill" (U) and "You Can Never Tell" (U) (2d wk), $10,000.

Woods (Essaness) (1,073; 98)—"Blue Veil" (RKO) (3d wk). Good $16,000. Last week, $17,000.

World (Indie) (587; 80)—"Hills of Ireland" (Indie). Tidy $4,000. Last week, "Baker's Wife" (Indie) (reissue) and "Well Digger's Daughter" (Indie) (reissue), $3,800.

Ziegfeld (Lopert) (434; 98)—"Journey Into Light" (20th). Bright $4,500. Last week, "No Highway In Sky" (20th) (4th wk), $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'In Paris' Giant $40,000, Philly

Philadelphia, Nov. 13

Holiday weekend along with new product is helping trade here this session. "American in Paris" ran away from field with terrific stanza at Randolph while "Across Wide Missouri" looms sock at Goldman. Dinah Washington heading stageshow is boosting "Disc Jockey" to solid total at Earle. "Texas Carnival" started slowly but picked up to do okay at Boyd while "Tanks Are Coming" is slow at Stanley. "Anne of Indies" is showing little at the Fox.

Estimates for This Week

Aldine (WB) (1,303; $1.20-$2.40)—"River" (UA) (2d wk). Fair $8,000. Last week, $10,000.

Arcadia (Indie) (500; 50-99)—"First Legion" (UA). Nice $3,000. Last week, second run.

Boyd (WB) (2,360; 50-99)—"Texas Carnival" (M-G). Okay $16,000. Last week, "Streetcar Named Desire" (WB) (6th wk), $10,000.

Earle (WB) (2,700; 50-99)—"Disc Jockey" (Mono) plus Dinah Washington onstage. Solid $25,000. Last week, "Racket" (RKO) (2d wk), $12,000.

Fox (20th) (2,250; 50-99)—"Anne of Indies" (20th). Dull $14,000 or near. Last week, "Desert Fox" (20th) (3d wk), fine $15,000.

Goldman (Goldman) (1,200; 50-99)—"Across Wide Missouri" (M-G). Sock $23,000. Last week, "Well" (UA) (2d wk), down to $9,000.

Mastbaum (WB) (4,360; 50-99)—"Blue Veil" (RKO) (2d wk). Okay $14,000. Last week, solid $22,000.

Midtown (Goldman) (1,000; 50-99)—"Bright Victory" (U) (2d wk). Neat $7,000. Last week, $13,000.

Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G). Terrific $40,000. Last week, "Mr. Imperium" (M-G) (2d wk), so-so $8,000.

Stanley (WB) (2,900; 50-99)—"Tanks Are Coming" (WB). Slow $13,000 or less. Last week, "Come Fill Cup" (WB) (2d wk), $11,000.

Stanton (WB) (1,473; 50-99)—"Magic Face" (Col). Poor $7,500. Last week, "St. Benny Dip" (UA), $9,000.

Rain Ups Frisco; 'Veil' Stout $18,000, 'Carnival' Big 19G, 'Golden' $20,000

San Francisco, Nov. 13.

String of rainy days is perking biz here this session. Both "Blue Veil" and "Texas Carnival" are doing strong trade. "Tanks Are Coming" is rated good while "The Well" is holding nicely in second United Artists week. Despite world preem bally with stars from pic as well as George Jessel, producer of the film, "Golden Girl" is rated barely good at Fox on first round.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Blue Veil" (RKO) with Audrey Totter making opening day personal. Fine $18,000. Last week, "Red Badge Courage" (M-G) and "Whip Hand" (RKO), $13,000.

Fox (FWC) (4,651; 60-95)—"Golden Girl" (20th). World preem hoopla headed by George Jessel, Mitzi Gaynor, Dennis Day, William Lundigan and Anne Francis helped. Good $20,000 or near. Last week, "No Highway In Sky" (20th) and "Millionaire Christy" (20th), $14,000.

Warfield (Loew's) (2,656; 60-85)—"Texas Carnival" (M-G). Strong $19,000. Last week, "People Against O'Hara" (M-G), $16,500.

Paramount (Par) (2,646; 60-85)—"Tanks Are Coming" (WB) and "Bride of Gorilla" (Indie). Good $16,000. Last week, "Close To Heart" (WB) and "Highly Dangerous" (Lip), $13,000.

St. Francis (Par) (1,400; $1.20-$1.50)—"Streetcar Named Desire"

(Continued on page 18)

'CARNIVAL' CRISP IN PROV., 16G; 'WELL' 9G

Providence, Nov. 13.

Looks like an average week here with Loew's State hitting the high spot with "Texas Carnival." "The Well" is rated fairly active at the Met. Nice weekend weather helped hold down trade.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Behave Yourself" (RKO) and "The Longhorn" (Mono). Fairly good $8,000. Last week, "Prince Who Was Thief" (U) and "You Never Can Tell" (U), same.

Majestic (Fay) (2,200; $1)—"Streetcar Named Desire" (WB) (2d wk). Fairish $8,000. First week, sock $17,000.

Metropolitan (Snider) (3,100; 44-65)—"The Well" (UA) and "Tahiti Honey" (Rep). Fairly active $9,000 or near. Last week, "Hotel Sahara" (UA), slow $6,000.

State (Loew) (3,200; 44-65)—"Texas Carnival" (M-G) and "Bannerline" (M-G). Nice $16,000. Last week, "American in Paris" (M-G) (2d wk), good $12,500.

Strand (Silverman) (2,200; 44-65)—"Detective Story" (Par). Opened Monday (11). Last week, "Place in Sun" (Par) (2d wk), nice $8,000.

'VEIL' MIGHTY $17,000, BUFF; 'WORLDS' 16G

Buffalo, Nov. 13.

Buffalo first-runs are holding very strong this round despite some holdovers. "Blue Veil" looks powerful at Century where it is holding for nine days. "When World Collide" shapes solid at Paramount while "Streetcar Named Desire" will be best holdover, smart in second Center week.

Estimates for This Week

Buffalo (Loew's) (3,500; 55-90)—"American in Paris" (M-G) (2d wk). Nifty $15,000 or better. Last week, $18,000.

Paramount (Par) (3,000; 40-70)—"When Worlds Collide" (Par) and "As You Were" (Indie). Solid $16,000 in 8 days. Last week, "Darling How Could You" (Par) and "Warpath" (Par), $9,000.

Center (Par) (2,100; 40-70)—"Streetcar Named Desire" (WB) (2d wk). Smart $14,000. Last week, $18,000.

Lafayette (Basil) (3,000; 40-70)—"Sunny Side of Street" (Col) and "Two of Kind" (Col). Sturdy $11,000. Last week, "Reunion in Reno" (U) and "Lady From Texas" (U), $5,000.

Century (20th Cent.) (3,000; 40-70)—"Blue Veil" (RKO). Powerful $17,000 in 9 days. Last week, "Let's Make It Legal" (20th) and "Road Block" (RKO), $6,800.

'Fox' Fancy 13G, Indpls.; 'Anne' 9G

Indianapolis, Nov. 13.

Biz continues good here this stanza, despite extreme weather variations. "Desert Fox" at Circle is sock to pace the town. "American In Paris" still is smash in second week at Loew's while "Streetcar Named Desire" is holding up in great style at Keith's in second round. "Anne of Indies" at Indiana is mild.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Desert Fox" (20th) and "Street Bandits" (Indie). Sock $13,000. Last week, "Come Fill Cup" (WB) and "Yellowfin" (Mono) $8,500.

Indiana (C-D) (3,200; 50-70)—"Anne of Indies" (20th) and "Obsessed" (UA). Moderate $9,000. Last week, "Day Earth Stood Still" (20th) and "Elephant Stampede" (Mono), $12,500.

Keith's (C-D) (1,300; 55-$1.20)—"Streetcar Named Desire" (WB) (2d wk). Nifty $8,000 on top of wow $13,500 opener.

Loew's (Loew's) (2,427; 50-70)—"American in Paris" (M-G) (2d wk). Stout $11,000 after great $17,600 in first stanza.

Lyric (C-D) (1,600; 50-70)—"Iron Man" (U) and "Stand Up and Sing" (Indie). Fair $5,000. Last week, "Lady From Texas" (U) and "This Is Korea" (Rep), $4,500.

'VEIL' BRISK $15,000, ST. LOO; 'RACKET' 13G

St. Louis, Nov. 13.

Trade is spotty here this week at mainstem houses, with "Blue Veil" outstanding of the new entries. It is great at the Missouri. "The Racket" looms okay at the vast Fox. "American in Paris" still is lusty in second week at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"The Racket" (RKO) and "Close To Heart" (WB) (m.o.'s). Opened today (Tues.). Last week, "Come Fill Cup" (WB) and "Sea Hornet" (Rep), okay $10,000.

Fox (F&M) (5,000; 60-75)—"Tanks Are Coming" (WB) and "Love Nest" (20th). Opened today (Tues.). Last week, "The Racket" (RKO) and "Lady From Texas" (WB), okay $13,000.

Loew's (Loew) (3,172; 75-90)—"American in Paris" (M-G) (2d wk). Sock $19,000 following $25,000 initial stanza.

Missouri (F&M) (3,500; 60-75)—"Blue Veil" (RKO) and "Highwayman" (Mono). Trim $15,000. Last week, "Close To Heart" (WB) and "Reunion in Reno" (U), $9,000.

Pageant (St. L. Amus.) (1,000; 75-90)—"Streetcar Named Desire" (WB). Good $5,000. Last week, "Tales of Hoffmann" (Indie), $7,500.

St. Louis (F&M) (4,000; 75-90)—"Latuko" (Indie) and "Kon-Tiki" (RKO). Okay $5,500. Last week, "The Well" (UA), $4,000.

Shubert (Indie) (1,500; 60)—"Five" (Col) and "M" (Col) (2d wk). Holding at $3,000 after good $3,500 first session.

B'way Soars; 'Vadis' Wow $157,000, 'Legal'-Cugat 78G, 'Detective' Hot 52G, 'Missouri' 36G, 'Behave'-Vaude 59G

Nine new bills, including some outstandingly strong films, plus Armistice Day weekend and good weather, all are contributing to soaring business at Broadway first-runs this week. Some houses are holding close to their totals of a week ago, and even exceeding them in some cases.

The smash trade being registered by "Quo Vadis," playing day-date at the Astor and Capitol, is the current session's highlight. Some exhibitors credit the turnaway crowds it is drawing as helping other first-runs. "Vadis" is soaring to $130,000, or close, a film policy record at the Capitol. Over the weekend, it was just a question of how many people the house could handle. The story is virtually the same at the Astor, with near-capacity $27,000 assured in first week. Unlike the Cap's continuous policy, the Astor is playing pic on two-a-day, reserved-seat engagement. House gets $2.40 top at night.

"Detective Story" is the other terrific-grossing picture, filmization of the legit hit soaring to $52,000 in initial stanza at the Mayfair. "Across Wide Missouri" also is big, $36,000 for first round at the State. It is the best at this house in many weeks.

"Behave Yourself," with stageshow headed by Myron Cohen, Rosemary Clooney, Stan Fisher and Bobby Byrne band, finished first frame at the Paramount with okay $59,000. "Let's Make It Legal," with Xavier Cugat band and revue onstage, also is okay at $78,000 in first week at the Roxy.

"American in Paris," with stageshow, is holding at sturdy $132,000 in sixth week at the Music Hall, insuring a seventh round. "Blue Veil" will not be far from the second session with great $21,000 for third week at the Criterion. "Ten Tall Men" shapes up strong with $20,000 in third round at Victoria. "Desert Fox" held very strong with $17,500 in fourth stanza at the Globe.

"Streetcar Named Desire" stayed near the preceding week with smash $24,000 for eighth round at the Warner. "Lavender Hill Mob" pushed up to great $13,000 in fourth week at the Fine Arts, ahead of third stanza.

Estimates for This Week

Astor (City Inv) (1,300; $1.25-$2.40)—"Quo Vadis" (M-G). Soaring to near-capacity with giant $27,000 in week ending tomorrow (Thurs.). This includes one extra show, midnight performance Saturday (10) night, on two-a-day, upped-scale policy. Looks in for long-run with advance sale very big. In ahead, "Here Comes Groom" (Par) (7th wk), $9,000.

Bijou (City Inv) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (33d wk). The 32d frame ended last night (Tues.) held at $9,500. The 31st week was big $10,000.

Capitol (Loew's) (4,820; 95-$1.80)—"Quo Vadis" (M-G). Initial session ending tomorrow (Thurs.) night soaring to house record for straight-film policy by a wide margin. Looks to hit $130,000 unless it sloughs off sharply today and tomorrow. Playing continuous run with $1.80 top, with only the slow turnover holding back from higher figure. It will top "Gone With Wind" (M-G) by better than $30,000. Record for Cap with stagefilm policy is $147,200, held by "Naked City" (U). In ahead, "Angels in Outfield" (M-G) (3d wk), $15,000.

Criterion (Moss) (1,700; 50-$1.80)—"Blue Veil" (RKO) (3d wk). Frame ending Friday (16) continued very solid with $21,000 after $26,000 for second week. Stays on.

Globe (Brandt) (1,500; 50-$1.80)—"Desert Fox" (20th) (5th wk). Fourth stanza ended last night (Tues.) held to $17,500 after big $24,000 for third week.

Fine Arts (Davis) (485; 90-$1.80)—"Lavender Hill Mob" (U) (5th wk). Fourth round ended Monday (12) edged up to $13,000 after smash $12,500 for third week.

Mayfair (Brandt) (1,736; 50-$1.80)—"Detective Story" (Par) (2d wk). Initial frame ended Monday (12) night roared ahead to terrific $52,000 after getting off to great start Election Day (6). Looks in for long run. In ahead, "Day Earth Stood Still" (20th) (7th wk), $5,500.

Palace (RKO) (1,700; $1.20-$2.40)—All vaude, two-a-day policy topped by Judy Garland. Fourth session ended Sunday (11) held to $46,000 but naturally down since minus Monday night show. Miss Garland was forced out by illness at Sunday (11) show, and house shuttered next day. Plans to reopen Friday (16). Third week was $50,000.

Paramount (Par) (3,664; 70-$1.80)—"Behave Yourself" (RKO) plus Myron Cohen, Rosemary Clooney, Stan Fisher, Bobby Byrne orch onstage (2d-final wk). Initial frame ended last night (Tues.) was just okay at $59,000, with boost from preview last night. Par flagship brings in its anniversary show starting Wednesday (21), with "Two Tickets to Broadway" (RKO) as the feature picture.

Park Ave. (Reade) (583; 90-$1.50)—"Clouded Yellow" (Col). Opened Monday (12). In ahead, "Oliver Twist" (UA) (15th wk) ended with nice $5,100 after $4,700 for 14th frame.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"American in Paris" (M-G) with stageshow (6th wk). Held at $132,000 after solid $134,000 in fifth round, rain cutting latter below hopes last Wednesday. "Pandora and Flying Dutchman" (M-G) will not play here as originally intended, with "Too Young to Kiss" (M-G) substituted and due in next. "I'll See You In My Dreams" (WB) booked to come in as the Christmas picture.

Rivoli (UAT-Par) (2,092; 65-$1.80)—"David and Bathsheba" (20th) (14th-final wk). The 13th week ended last night (Tues.) held to okay $14,500 after $16,000 for 12th round. "Fixed Bayonets" (20th) opens Nov. 20.

Roxy (20th) (5,886; 90-$1.75)—"Let's Make It Legal" (20th) with Xavier Cugat orch and revue onstage (2d-final wk). First round ended Monday (12) was barely good $78,000. In ahead, "Anne of Indies" (20th) plus Riviera revue (2d wk-6 days), $44,000. "Golden Girl" (20th) opens Nov. 20.

State (Loew's) (3,450; 55-$1.80)—"Across Wide Missouri" (M-G) (2d wk). Initial session ended Monday (12) night landed big $36,000. In ahead, "Texas Carnival" (M-G) (4th wk-4 days), $5,000.

Warner (WB) (2,756; 55-$1.80)—"Streetcar Named Desire" (WB) (9th wk). Eighth session concluded last night (Tues.) held to smash $24,000 after $29,500 for seventh week, over hopes. Continues.

Sutton (R&B) (561; 90-$1.50)—"Browning Version" (U) (3d wk). Initial holdover frame ended Monday (12) night climbed ahead of opening week to $8,500 as against good $8,000 first week.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (10th wk). Ninth round ended Sunday (11) still was great at $11,400 after $11,900 for eighth week.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Laughter in Paradise" (Indie). Opened Sunday (11). In ahead, "Man in Dinghy" (Indie) (2d wk) dipped to only $2,800 in five days after okay $5,000 opening round.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Clouded Yellow" (Col). Opened Monday (12). In ahead, "Red Badge of Courage" (M-G) (4th wk-5 days) off to $3,600 after nice $5,500 for third round.

Victoria (City Inv) (1,060; 55-$1.80)—"10 Tall Men" (Col) (3d wk). Holding nicely with around $20,000 after big $23,000 for second week. Stays indef.

'In Paris' Sock $20,000 In Toronto; 'Story' Wow 18G, 'Veil' Smooth 14G

Toronto, Nov. 13.

Despite a one-day heavy snow storm, "American in Paris" and "Detective Story" sock here this week and town's top newcomers, "White Corridors" and "Blue Veil" also shape big. Such holdovers as "Tales of Hoffmann," "Day Earth Stood Still" and "Streetcar Named Desire" are still exhibiting real stamina.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Tomorrow Another Day" (WB) and "Disc Jockey" (Mono), Light $13,000. Last week, "Two of Kind" (Col) and "Criminal Lawyer" (Col), $14,500.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80)—"Detective Story" (Par). Big $18,000. Last week, "Let's Make It Legal" (20th), $11,500.

Imperial (FP) (3,373; 50-80)—

(Continued on page 18)

See Rank's Davis Studying Decca's U Buy During Visit

Decca Records' acquisition of a major stock interest in Universal is said certain to be a subject of inquiry by John Davis on his arrival in New York from London next Monday (19). Davis is managing director of the J. Arthur Rank Organization, which holds approximately 13% of the outstanding shares and warrants of U.

No further approach has been made by Decca to Rank for purchase of his stock, following a rebuff several months ago. It is understood that no additional offer is in the cards for the moment, since Decca went out on the open market to compensate for the Rank shares when it failed to make a deal with him.

G. I. Woodham-Smith, another top Rank exec, leaves New York on the Queen Elizabeth today (Wed.) after a three-week visit. Davis will be accompanied to America by Ronald Leach, financial adviser to the Rank empire.

Presence in New York of this bevy of upper-echelon Rank execs is understood to have no connection with the Decca deal. Trips are more or less routine in that they have long been planned and are made at about this same time each year.

Nevertheless, Davis is said naturally to be curious about the change in control of the vast block of U stock two weeks ago and ready to inquire into all the circumstances. There is no indication that this attitude is anything but one of friendly interest, since Rank and the Nate J. Blumberg management group have always worked closely together.

In any event, Rank, of course, would be powerless to prevent or even question the sale by Blumberg, Leo Spitz and William Goetz of their stock to Decca. However, since Decca and U are thinking in terms of a merger, which must be approved by two-thirds of the stockholders, Davis' reaction is very important.

Decca's holdings, consisting of the Blumberg, Spitz and Goetz purchase, plus the buying on the open market, has given it a total of 304,000 shares and option warrants. Rank has 134,900 shares.

Davis will spend about a week in New York and then head for Canada, where Rank owns a theatre circuit. He'll be in Canada a few days and then return to New York before going back to London. Entire stay in America will probably be between two and three weeks.

Rackmil Says

Continued from page 3

exhibition and the simultaneous concentration on better quality pictures completely separate for theatrical release in addition to a modernized method of selling these pictures."

As Rackmil sees it, spot-booked programs on film will provide Hollywood with a tremendous market in television, especially as more indie stations find themselves hard-pressed to get entertainment material. The Decca prexy feels that it will not be long before national sponsors awaken to the folly of live telecasting of shows costing $50,000 and upwards and have them evaporate into thin air, whereas putting them on film will afford a profitable return via reissues in a television market that will be expanding into new audiences for many years to come.

Rackmil was on hand to witness the launching of U's first venture in vidfilm production, a 13-episode serial titled "Bob Nelson, U. S. A."

George Bol, assistant to studio manager Edward Muhl, has been appointed liaison between UI and United World Films, wholly owned U subsidiary, on vidpix production at the studio and is thus supervising the preparation of "Nelson." Julian Harmon and Morgan Cox have started the scripting.

Rackmil plans to return to the Coast soon for further studio meetings.

Myerberg Claims

Continued from page 3

studio in upper Manhattan, where he has worked on the development. He's moving to a large westside 42d St. plant shortly. In production now are several TV commercials for which Myerberg is asking $3,500 for 20 seconds.

Disclosure of this new interest comes as a surprise to Myerberg's Broadwayite friends, who find him as many-faceted as his puppets. He's the owner of the Mansfield Theatre, produced the "Skin of Our Teeth" and "Lute Song" legiters, was Leopold Stokowski's manager, and once toured a youth orch through Latin America. At the pilot plant where he has worked out the puppets, he does much of the intricate lathe and other machine work on the universal joint he invented, molds his own rubber, supervises lighting and photography and everything else connected with the production.

Associated with Myerberg is Richard Condon, former publicity chief for Disney and 20th-Fox. More recently he was in charge of the campaign for Paramount's "Samson & Delilah." He'll be general manager of the new production company being set up by Myerberg.

Par prer Barney Balaban, production chief Y. Frank Freeman and eastern studio rep Russell Holman attended several demonstrations last week. There's some possibility Par will finance and distribute "Aladdin." Otherwise, Myerberg will accept independent financing and probably release via United Artists. He hopes to be ready for Christmas, 1952.

"Aladdin" story has been adapted from "The Arabian Nights," with dialog by Padraic Colum, Irish playwright. Musical score, Rimsky-Korsakoff's "Scheherezade," will be conducted by Stokowski. Puppet-character creations are by Sam Berman, sculptor and designer.

Accounting for the low production cost, as against the Disney drawing and Bunin puppet methods, Myerberg claims, is the fact that he can shoot three to five minutes of film a day. Only two puppets have to be made for each character, one about two feet tall for medium and long shots and a head about 18 inches high for the electrically-controlled closeups.

Profits Pep

Continued from page 3

chance of showing a small profit for the entire year.

Although its profit for the full fiscal year was $1,498,000, down from $1,981,000 in '50, Columbia's fourth quarter, ended last June 30, was comparatively upbeat. The 13-week period brought an operating profit of $1,011,000, compared with $900,000 in the corresponding period last year. However, the heavier tax bite this year cut the profit for the period to $531,000, an increase of $5,000 over the same frame in '50.

Operating on the calendar year basis, RKO Theatres had a net take of $502,205 for its third quarter, not much under the total profit for the combined two preceding quarters. Chain's nine-month profit of $1,055,844 clearly indicates the net for the full year will be above 1950's $1,195,577.

While 20th-Fox's operations for the first half of this year yielded a comparatively offbeat profit of $1,071,000, the third quarter alone probably will bring a net of $1,300,000, it's expected.

United Paramount Theatres' net of $2,391,000 for the third quarter was a nice improvement over the corresponding period of '50, which brought a profit of $2,114,000, excluding capital gains in both periods.

UPT's earnings for the first nine months of this year amounted to $9,537,000, including $3,483,000 capital gains. This compared with $7,963,000, including $1,465,000 cap gains, for the nine-month period in '50.

Reports from the other film companies covering their earnings for the latter part of this year are now awaited.

Daff Sells 2,000 of U.

Alfred E. Daff, Universal's distribution chief, has sold his 2,000 shares of the company's common stock.

This cuts his holdings to 100 shares of cumulative preferred.

'Son of Man' All Set

Private financing has been obtained to film "The Son of Man," story of the life of Christ, which will be produced by Edward and William Nassour in association with George J. Schaefer. John Farrow, who will receive a percentage, wrote the story and script, and is slated to direct.

Schaefer, Stanley Kramer's sales rep, said he was in the deal on his own, that the Kramer interests had nothing to do with the enterprise. He reported that preliminary work had started at the Nassour studios, although the cast had not been set. Schaefer said there was a possibility that background scenes would be shot in Jerusalem. The pic is scheduled to be filmed in color. No distributing deal has yet been made.

No 'Vadis' Cuts

Continued from page 3

is one in which Robert Taylor invites an aide to bring his wife and children to the old homestead for a visit.

Zimbalist discovered in watching normal, paying audiences (as contrasted to the more sophisticated invited groups) that the film was being accepted seriously and just as intended. Thus the decision not to tamper with it. It had been previously cut considerably after special sneak previews to gauge reaction.

"Vadis" is slated for five openings next Tuesday (20) and one Nov. 28. Five will be in Pittsburgh, Cleveland, Memphis, Atlanta, San Francisco and St. Louis. The Nov. 28 preem will be in two houses in Los Angeles, the United Artists (grind) and Four Star (reserved seats).

Yugoslav Govt.

Continued from page 4

European co-production, it's recalled, provides for the continental partner to receive Eastern Hemisphere rights while Western Hemisphere territory goes to the American firm.

But the Yugoslavs, it's understood, prefer an arrangement whereby they could get some dollar return inasmuch as the country is woefully short of that unit of currency. Thus they may ask for a slice of Western Hemisphere dollar revenue. Native industry, incidentally, is controlled by the government through the federal and six republic film enterprises.

Recent report on the Yugoslavian film industry's status by the U. S. Dept. of Commerce states that production of features appears to average about one a year, this in the face of "conflicting" information. Report also states that the industry is "handicapped in producing good pictures by a lack of trained personnel in all categories." Film schools have been opened to overcome this deficiency. Although a "film city" is under construction near Belgrade, equipment is meagre and, for the most part, obsolete.

Abbott-Costello

Continued from page 3

out to be less than 10% of the gross."

A. & C. also expressed shock that the shorts were sold in "cheap places of entertainment of low repute—saloons, nickelodeons, slot machines, etc." Through such distribution, they maintain, they were slandered to the extent of $1,000,000, for the shorts were a "misrepresentation of their acting abilities."

The comedians claim $1,250,000 is due them from sale of the shorts and $1,745,000 is sought from distribution of the reissues. For unauthorized use of their names the duo asks $1,000,000 plus another $1,000,000 on the grounds that their future earning capacities have been impaired.

Moreover, A. & C. petitioned the court to rescind all agreements with Universal to enable them to be free to work for themselves. They also contend that U's deal with Realart in 1947, in which the latter acquired a flock of U product for reissue, deprived them of their rights in a number of their own pictures. Comics assertedly retain an participating interest in their pix until seven years after initial distribution.

Inside Stuff—Pictures

Writing in the 150th anniversary issue of The New York Post Monday (12), Samuel Goldwyn declared that "Despite all the superficial faults which it has been considered intellectually fashionable to point to, from time to time, as characteristic of American motion pictures, Hollywood has been the most complete embodiment and the most influential and universal purveyor in this century of the pot-pourri, the hodge-podge of all the many influences and cross currents that go to make up the thing we finally call American democracy."

Goldwyn, whose yarn was labeled "Taking the Picture of America," admitted that for many years he had been a critic of Hollywood for failing to exercise its maximum potential. That's vastly different, however, he declared, "from denying to Hollywood the fullest credit for having led the entire world in providing mass entertainment which arose from and was aimed at the people."

"Decision Before Dawn," coming so quickly on the heels of "The Desert Fox," is proving a source of some embarrassment to 20th-Fox. Both pix have Nazis as their heroes, and 20th is not relishing a reputation as an apologist for the Hitlerites. It is planning as an antidote "Desert Rats," a story of British success in the North African campaign.

There would probably have been no squawk on "Decision" had it not been for "Fox," which is the story of Nazi Field Marshal Erwin Rommel. However, strong feelings in many quarters about the heroizing of Rommel naturally make any pic with a Nazi angle suspect. "Decision's" hero is Oskar Werner, who plays a German prisoner of war who turns to the American side. He not only helps an American lieutenant (Richard Basehart) try to obtain the surrender of a German army corps, but at the end heroically sacrifices himself to assure the safety of Basehart.

Signal Films, Ltd., mainly a producer of advertising shorts in Britain, has turned out a one-reeler in cooperation with the Rolex Watch Co. that's been grooved into theatrical distribution in the U. S. Lensed in Technicolor, the briefie is tagged "The Story of Time" and is being handled in the western hemisphere by Cornell Film Co.

Of a documentary nature, the film illustrates efforts made through the ages to measure time. Rolex, incidentally, receives no mention in the footage with exception of a minor line on the title credits. Short preemed at the Fine Arts Theatre, N. Y., recently along with the British import, "Lavender Hill Mob."

Sounded out on the specific accomplishments of a national convention, exhib leaders and rank-and-filers this week conceded that while such get-togethers in themselves provide theatremen with no immediate gains, they do lay the groundwork for benefits in future.

Allied States prexy Trueman Rembusch and board member Col. H. A. Cole commented that last week's Allied conclave served to "coordinate the thinking" of exhibs. Point they made was that the problems of theatreowners were brought into sharp focus and Allied toppers and committees now have a clear-cut job ahead in seeking "relief" from distribs.

Film workers who recently negotiated a deal with the major studios for a 10% wage boost will not be able to collect until the contract is approved by the Wage Stabilization Board. When that time comes they will draw the increase in a lump sum, retroactive to Oct. 23, when the agreement was signed.

Foreign Lingo Pix Wane

Continued from page 7

success with foreigns, particularly if a sexy note can be injected into the advertising, since it attracts tourists and passers-by as well as the regular art-film audience. The 55th is small and too offbeat to get anything but foreign, while the Paris, owned by a French company, Pathe Cinema, is committed to give the nod to French pix whenever feasible.

The Little Carnegie, which has been highly successful at times with overseas lingo product, is on the prowl for an English-language pic when it reopens about Dec. 15. It has been closed since the beginning of the summer for remodeling under the new ownership of George Schwartz and Jean Goldwurm, who also operate the World.

New Normandie, which opens on 57th St. near the Little Carnegie later this month, is definitely committed to English-language pix. It preems with Metro's "Pandora and the Flying Dutchman." Fine Arts, another new upper eastside arty, which bowed last month, is playing J. Arthur Rank's "Lavender Hill Mob," but will consider linguaiers if top U. S. or British pix aren't available.

Sutton, which has done exceptionally well with English-language pix, naturally is anxious to stick to them. The four eastside Trans-Lux houses operated by Harry Brandt have been switching policy, but mostly have played British or Hollywood product that for one reason or another has not found a Broadway theatre.

The Park Ave. has been playing British, but is not committed to any definite policy. Bijou, converted from a Broadway legiter by City Investing some years ago, is now sewed up by Sir Alexander Korda's British films.

Lost to films altogether is the former Miami or Avenue Theatre, which played foreign pix in the early postwar years and is now devoted to audience television-testing. Stanley continues to play Soviet or Soviet-orbited films almost exclusively.

Faced with this dearth of outlets, one of the hopes of the foreign producers lies in dual-language films, shot in two tongues simultaneously. Good example is United Artists' "Mr. Peek-A-Boo," made in Paris, in French and English, with pretty much the same cast. While it proved no great shakes in the art houses, it will wind up with a far bigger gross than anything but the very top French-subtitled pix. That's because the latter can play only arties, while "Peek-A-Boo" is getting a considerable volume of dates in standard houses that won't play anything but Hollywood pix ordinarily.

There are a number of additional pix on the "Peek-A-Boo" pattern being made by French and Italian producers to expand their market in the U.S.

Pickford-Kravetz

Continued from page 3

ford and Chaplin in the deal by which McNutt took over UA management. When this went through, Kravetz was named corporate secretary.

He now claims that he was, in effect, "sold down the river" when McNutt ankled the operation and Miss Pickford and Chaplin turned over management to Krim, Benjamin and Fox with the provision they are to collect 50% of the stock if they bring UA into the black during any of the next three years. Kravetz's allegation is that he was forced out by the new management and that he never resigned as secretary or member of the board.

Par's Tie-In Sale

Continued from page 3

a hefty bundle of extra coin which otherwise would not be realized.

Benefit for theatremen, of course, is that they'll have the Martin-Lewis offering so much earlier than first-run availability and the pic itself is considered especially suited for the holiday period.

However, in many cases the single performance will mean dropping the film current at theatres from the choice time. Other distribs who lose out on the New Year's Eve performance of their films might question the arrangement, it was indicated.

6-Day Week Shooting Sked Upset By ACT Slowdown Policy in Brit.

London, Nov. 13.

Production plans which had been readied by British and American companies involving a six-day weekly shooting schedule have been upset by the work-to-rule policy instituted by the Assn. of Cine Technicians in protest against the rejection of their cost of living wage increases.

After a public word-tossing match, Sir Henry L. French, director-general of the British Film Producers Assn., admitted at a press conference Friday (9) that a stalemate had developed. Producers regarded the union demands as extravagant; and the technicians, for their part, had not only rejected the 6c an hour offer, but were adamant against referring the dispute to arbitration.

Sir Henry asserted there was already evidence that the agreement was being breached and there were indications of further transgressions on the labor side in its endeavor to force the issue. Although the unions had refused arbitration, the BFPA is taking the initiative by referring to the tribunal one case of alleged breach of agreement.

The Ministry of Labor was being kept fully informed of all developments and it was possible its conciliation machinery would be brought into use if an amicable settlement is not reached soon.

Only one company so far has suspended its production program as a result of the work-to-rule, but other producing units are admittedly being "extremely inconvenienced" by the union tactics. Outfit which is suspending its plans until settlement is reached is Exclusive Films, the organization which has a co-production deal with Lippert Pictures of Hollywood.

Sir Henry stated at the press confab that the union's policy undoubtedly was "very bad for British production."

Overseating, High Cost Of Admissions Sloughs Austria's Picture Biz

Vienna, Nov. 6.

Stagnation in the film biz here, which is starring producers, distributors and exhibitors to action, has forced 13 theatres to shutter. Hollywood pix are less affected than other product.

Industry observers claim that a surplus of film theatres is the main cause of the current decline along with the increase in admission prices. Austria has 1,038 houses (219 in Vienna) or about 6,665 inhabitants per theatre.

Licenses here for new theatres are granted to city-owned KIBA regardless of necessity but strictly via political backing.

DUNHAM OFFSETS BAD PARIS PREEM; SRO NOW

Paris, Nov. 6.

Katherine Dunham had an unhappy opening night at the Theatre des Champs Elysees last week before the most distinguished audience of the season, including royalty, public officials, writers and stage and screen stars. Just before curtain time something went wrong with the electrical installation, delaying curtain 45 minutes. The next day the critics had their say, and the general impression was that Dunham was on the skids.

Within a few days the original program had been torn to pieces and thoroughly revamped. And now, despite the bad notices, the 2,000 seats of the theatre are filled nightly, and it looks as though the three-month engagement will go through with flying colors.

Japan Limits U.S. Pix

Hollywood, Nov. 13.

New Japanese regulations will restrict American producers to the showing of 150 pictures a year, according to George Breakston, who recently returned from Tokyo, where he co-produced "Geisha Girl" with Ray Stahl.

Of the 150 American pictures, 80 or 120 films, will be allocated to the major companies and the rest to the indies.

Pacting of Nazi as Opera Director Stirs Munich

Munich, Nov. 6.

Director Georg Hartmann, who guided the Munich Opera through the difficult years since 1946, departs after this season to head the Stockholm Opera. Selection of his successor, Rudolf Hartmann (no relation), baffles many observers here as he was the opera's director during the Hitler regime, was palsy-walsy with top Nazi brass, including Hitler, and was himself active in the Nazi Party's upper hierarchy. Following collapse of the Third Reich, he skipped to Zurich.

Many quarters consider his welcome back, now that he is out of hiding, and the return of his former post, as rather too outlandish a display of famed Bavarian "gemuthlichkeit." Local press is bucking the reappointment.

Munich Octoberfest To New Peak in Drinking Beer, Food Consumption

Munich, Nov. 6.

The jumpingest show of the year was the Octoberfest, the beer industry's answer to Coca-Cola, which succeeded in its aim to get everybody in town loaded and keep them that way during the recent 15-day run. Octoberfest, an annual event here, is remotely tied in with ancient autumn rites.

Today there is too much hollering around for folks to worry about the fields, and the brewers recently have turned the festival into a tremendous promotion for their product, brewing special beer available only during this 15-day period. It's 18% dynamite served in oversized steins. Over 3,000,000 beers were served in the gigantic beer halls erected by the seven major breweries. Each one tries to top the other with brassy bands, fatter sausages (over 2,000,000 devoured) and more earsplitting bedlam. Top honors this year may go to Lowenbrau with its 20-foot animated lion, atop its beerhall, which holds a foaming stein of suds, drinks, licks its chops, smiles, and with a loud voice roars, "Lowenbrau."

During Octoberfest beer is king. To get the picture, imagine all the big N. Y. Third avenue saloons assembled in an area the size of Times Square. Bring in a midway show, roast a few hundred oxen, 300,000 capons, 2,000,000 wurstels and thousands of assorted fish. Then add 50 bands and watch 1,000,000 people pretend it's New Year's Eve for 15 days, and you may get the idea.

Other show biz in Munich suffers and film theatre attendance drops to almost nothing as the entire town blows its lid.

Show got off to a start with a three and a half hour parade in which natives from every village in Germany and some foreign lands paraded in native garb. One Bavarian village showed up as the cast of the opera "Siegfried." Costumers would have been green with envy. Then Burgomeister tapped the first keg, the mugs were filled and the show was on.

Ventura Due Soon in N.Y. For TV Pic Huddles

Paris, Nov. 6.

Ray Ventura is due in New York Nov. 23 for meetings with U. S. TV executives on scripts and casting for his two new television film series now being produced in Paris. While there he will also cast his new feature picture scheduled to begin shooting early in 1952 —Ibsen's "The Doll's House," which will star Daniele Delorme. A U. S. director and co-star will also be signed.

Ventura brings to New York with him the first rough cut of "Monte Carlo Baby," directed by Lester Fuller and starring Michele Farmer, Jules Munshin, Audrey Hepburn and Russell Collins. Editing and some music dubbing will be done in New York, although the English sound track was virtually completed early this week in Paris.

Mexico Sees Tourists As Biggest Boosters

Mexico City, Nov. 6.

Foreign tourist trade particularly from the U. S., is the Mexican government's best investment per peso. Besides the publicity, there is a $20 payoff for each 11c spent, the government's tourist department reveals in reviewing the year ended last June 30.

Department figured the tourist bonanza by the $5,780,000 spent by the government during the year and the $138,000,000 spent by the visitors. Tourist attracting publicity is to be further plugged by the radio station the Mexican Tourist Assn. is franchised to establish at Hermosillo, over the border from Arizona.

May Enforce Brit. Quota in Aussie

Sydney, Nov. 6.

Forecast by Aussie industry toppers is that the New South Wales Government, headed by Premier Greg McGirr, with Olive Evatt in charge of the cinema end, will see that exhibitors comply with the current British Quota of 15% next year. Understood that the government has been making an independent check of the number of cinemas playing British pix and is reported shocked by the screen playing time available to British product; hence decision to see that the 15% British screen quota is better enforced.

Government officials were told that American-operated loops such as Metro's play little if any British pix, and that many exhibs, while having the right to reject 25% of U. S. fare to play British fail to do so despite taking advantage of that 25% rejection.

Back of the yelp to get more dates is the fact that there is a big backlog of British pix still awaiting release here. Some have been in the cans for three years. British distribs want to see their fare unscanned and earning rentals.

Major circuits of the calibre of Hoyts and Greater Union Theatres play British in many of their houses.

Film biz insiders aver that there will be a general tightening up on cinema control via governmental crackdown because of a court action by the Aussie Exhibitors Assn. against Clive Evatt to force him to issue licences for Sabbath shows here.

Italo-German Color Film

Rome, Nov. 6.

"The Colored Dreams" Italo-German co-production, has started shooting in Palermo, with Geza von Schiffra as director. While the use of color film is not extensive in Italy, "Dreams" will be done entirely in Geva Color, a German tint process.

All exteriors will be done in Italy, with the studio work interiors to be done in film studios in Berlin.

Current London Shows

(Figures show weeks of run)
London, Nov. 13.

"And So to Bed," New (4).
"Biggest Thief," Duchess (13).
"Blue for Boy," Majesty's (50).
"Fancy Free," Pr. Wales (27).
"Figure of Fun," Aldwych (4).
"Folies Bergere," Hipp. (36).
"Gay's the Word," Saville (39).
"Hollow," Ambassadors (24).
"Intimate Relations," Str'd (16).
"Kiss Me, Kate," Coliseum (36).
"Knight's Mada's," Vic. Pal. (87).
"Latin Quarter," Casino (36).
"Little Hut," Lyric (58).
"London Melody," Empress (24).
"Love 4 Colonels," W'ndh'n (26).
"Lyric Revue," Globe (7).
"Othello," St. James's (3).
"Othello," Old Vic (2).
"Penny Plain," St. Mart. (20).
"Priest in Family," W'tm'ns'r (6).
"Rainbow Square," Stoll (8).
"Reluctant Heroes," W'Th (7).
"Seagulls Sorrento," Apollo (75).
"South Pacific," Drury (2).
"This Was Odd," Criterion (6).
"To Dorothy, a Son," Gar'k (51).
"Waggonload M'nk'ys," Sav. (5).
"Waters of Moon," H'ym'kt (50).
"White Sheep Family," Pic. (5).
"Wife's Lodger," Comedy (17).
"Winter's Tale," Phoenix (20).
"Zip Goes Million," Palace (4).

OPENING THIS WEEK

"Angelica," New L'dsey, Nov. 13.
"Heloise," D'ke of Y'rk's, Nov. 15.

CLOSED LAST WEEK

"Women of Twilight," Vaude (1).

Britain's Austerity Cuts Don't Hit U.S. Pix With Dollar-Saving Plans

London, Nov. 13.

The first austerity cuts announced by the new Conservative government, designed to stem the drain on Britain's gold and dollar reserves, to the relief of the industry, have left the recently concluded Anglo-American film pact intact. Contrary to fears in political circles earlier in the week, the statement in the House of Commons by the new Chancellor of the Exchequer, R. A. Butler, contained no dollar-saving proposals for U. S. pictures.

That any modification of the monetary agreement could have only been negotiated by an agreement with the American industry was recognized in government departments. The pact, which was inked only last month, clearly stipulates that it is on a two-year basis with either side reserving the right to request a review at the end of the first year.

However, there is a possibility that the government will take up its option next summer and seek a revision of some financial clauses in the pact, unless the new stringent austerity policy leads to a substantial upward trend in dollar and gold balances.

One thing is certain, however, and that is that the new Conservative cabinet will not repeat the Socialist blunder of 1947 by attempting to re-introduce the notorious ad valorem duty which led to a wholesale boycott by Hollywood of the British market. Motion pictures are regarded as a vital import and it is significant to note that while cuts have been made in food imports, the supply of motion pictures is to continue without restriction.

Bacon Vs. Films Up Again

The bacon-versus-Bogart theme, which became popular during the depressed period of 1948-49, was revived in the House of Commons last Friday (9) by Maurice Webb, former Minister of Food, speaking in the debate on the King's speech which outlined the economy measures proposed by the new government.

"I am not at all sure," said Webb, "that the Chancellor has done right to make food the first and most stringent of his cuts. I would have preferred to have seen cuts in tobacco and petrol, on the import of foreign wines and spirits, and some cuts in the import of films before food."

'Twilight' Moves Into West End; Looks Good

London, Nov. 13.

Jack Hylton, who snapped up "Women of Twilight" at its recent Embassy tryout, lost no time in switching it to the West End. Result was that its opening at the Vaudeville last Wednesday (7) was able to cash in on the full publicity value of its original presentation. This is a grim and sordid story of unmarried mothers who are exploited by the worst type of landlady.

It is told with convincing realism and represents a commendable first effort by playwright Sylvia Rayman. The all-femme cast, retained from the Embassy production, do a sterling job with Rene Ray, Barbara Couper, Vida Hope and Miriam Karlin collecting top honors.

Electronic-Type Camera For Picture Production Backed by Rank Money

London, Nov. 6.

With the financial backing from the J. Arthur Rank Organization, Sir Alexander Korda and Pye Radio, High Definition Films, Ltd. is developing a new motion picture camera based on the electronic principle which is aimed at speeding production to a minimum of 10-minutes screen time a day. Behind the new venture is Norman Collins, former chief of British Television. He explained that a prototype had been completed and a test film would be made next year. If that was successful, the camera would go into production immediately and would be available for film lensing by 1953.

Object of the new camera is to enable the director to see the completed picture during actual shooting. It is claimed that the camera perfects wipes, dissolves, superimpositions, etc., and would eliminate a considerable amount of editing.

Collins claimed the camera could easily be adapted for color lensing.

BRIT. PIX MAY FOLLOW U.S. POLICY IN JAPAN

London, Nov. 13.

Decision of the Motion Picture Export Assn. to withdraw from Japan and leave picture distribution to individual companies may be followed by British film interests. Hitherto, British production has been represented in that territory by the British Commonwealth Film Corp.

At a meeting of the British Film Producers Assn. last Wednesday (7), a discussion on activities of the corporation was adjourned until next month. In the interim period, views of British companies will be ascertained to determine whether product should be distributed by individual companies or whether to continue the BCFC.

Aussie Legiter Chief Fights Copyright Abuse

Sydney, Nov. 6.

Harald Bowden, general manager for J. C. Williamson, major legit operators in this territory, has issued an edict stating that the copyright of the Gilbert and Sullivan operas still has about 10 years to run in this zone. He warned that strawhat and other amateur units can't stage the G-S fare without payment of the usual royalty terms plus sanction to go ahead with production plans.

Bowden said that prosecutions will follow the dating of Gilbert-Sullivan operas without a greenlight being first obtained.

Reported that quite a few strawhat and Little Theatre groups in this area stage both U. S. and British plays minus royalty payments. There has been talk for some time here that the authors of plays aired minus permission will ask for an accounting through American or British consular officials.

Grovas Blames Decline In Mex Film Trade On Narrow Mkt., Bad Pix

Mexico City, Nov. 6.

Film depression is three years old and has become international in nature, according to Juan Perez Grovas, manager of the National Cinematographic Chamber. He explained that the international aspect is serious for Mexican product since few of Mexico's pix get dates abroad. Grovas cited that, while numerous Argentine productions are exhibited in this country, only four or five Mexican films yearly are used by Argentinian cinemas.

Perez Grovas blamed poor product mainly for the present plight of the Mexican film trade and asserted that a really top film need never fear competition anywhere.

Mexicans have about lost interest in average native-made pix though they continue to go for quality films, in the opinion of Mario A. Zacarias, manager of Producciones Zacarias, important producers. Revealing that Mexican films have practically lost a noteworthy sector of patronage, the middle class, Zacarias said producers face the tough problem of making pix that are arty and at the same time boxoffice champs.

'Ice' Scene in Italo Pic

Rome, Nov. 6.

Italian producers, EDIC, reveal that a comic sequence from the American ice show, "Holiday on Ice," will be used in its film, "Appointment with Silvana," Silvana Pampanini starrer.

"Holiday" company played here during the summer, season to capacity crows. Natives of Italy rarely see ice skating.

RARE RECIPE FOR A THANKSGIVING FEAST

Take a generous helping of **MITZI GAYNOR.** (You can't have too much!)

Add a virile man-sized portion of **DALE ROBERTSON.**

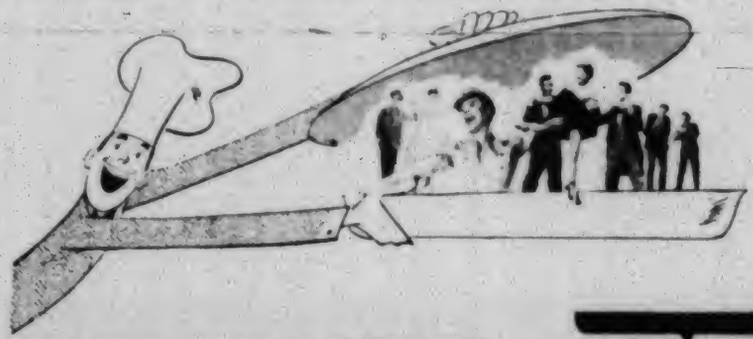
Blend in **DENNIS DAY** for lilting lyrical flavor.

Spice with **JAMES BARTON** for lightness and tang.

Cut in

Sift together with selected **YOUNG STARS** for effervescence and sparkle.

Mix all ingredients thoroughly with taste and discretion and let it heart-warm for 90 minutes on a screen of glowing color.....



Send your order in **RIGHT NOW** to 20th Century-Fox, sole purveyor of this delectable divertisement. Serve hot to your theatre guests for Thanksgiving.

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Amusement Stock Quotations

For the Week ending Tuesday (13)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	33	11¼	10¾	11⅛	+ ⅛
CBS, "A"	35	28⅞	26½	28⅛	+1
CBS, "B"	33	28¼	26½	27½	+ ¼
Col. Pic.	21	13⅝	12¾	13⅛	— ⅜
Decca	64	9⅞	9½	9⅝	— ⅛
Loew's	156	18⅝	18	18⅝	+ ⅛
Paramount	80	27½	26	26	—1⅜
RCA	579	22	20⅝	21¾	+ ⅝
RKO Pictures	65	4⅛	4	4⅛	
RKO Theatres	179	4⅝	4¼	4⅜	— ⅛
Republic	23	4⅞	4¾	4⅞	
Rep., pfd	5	10½	10¼	10⅜	— ¼
20th-Fox	77	24¾	21⅛	21½	+ ⅛
Un. Par. Th.	92	21⅜	21	21	— ⅜
Univ.	40	12⅝	12¼	12¼	
Univ., pfd	2.2	61¾	61	61¾	
Warner Bros	128	14⅛	13¼	14	+ ½
N. Y. Curb Exchange					
Monogram	25	4	3⅞	3⅞	
Technicolor	14	23⅛	22⅞	23	+ ⅝

Over-the-Counter Securities	Bid	Ask	
Cinecolor	3⅛	3¾	
Pathe	3¼	3¾	— ⅛
U A Theatres	6⅛	7⅝	
Walt Disney	8¼	9⅛	— ⅜

(Quotations furnished by Dreyfus & Co.)

Sell 'Vadis' Via Bids

Continued from page 3

theatres across the country this month, in addition to the current Capitol and Astor, N. Y., runs. Purpose of these is to determine the best policy in corresponding cities, such as on continuous run, two-a-day or continuous in mornings and afternoons with seats reserved in the evenings.

Following these, shortly after Jan. 1, "Vadis" will be made available to other exhibs on the bidding or "offer" basis.

Rodgers stated that the mammoth cost of "Vadis"—$7,000,000 for the negative plus cost of prints, advertising and other charges, he said—rendered top rental terms an economic must. Citing the production outlay, he declared: "It is clear to all who understand our business that with the customary methods of distribution, and at regular admission prices, there could not be a chance for us to recoup our investment, much less to earn a profit or produce an appropriate profit for the exhibitors.

"Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market condition we could do so now."

Won't Fix Admish Prices

Rodgers repeatedly emphasized that M-G will take no part in fixing or determining the admission scales. He reminded that the company is enjoined from doing such and asked that exhibs step forward with complaints to him in any case where the upped scales are not voluntary.

The sales topper further stated: "Sole purpose in asking for admission prices which the exhibitor intends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. Any offer which contains a participation in the gross receipts requires an estimate of such receipts for proper appraisal. This estimate, of course, necessitates a knowledge of the admission prices prevailing during the engagement. The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids."

While encouraging the advanced prices, Rodgers commented that exhibs know best the extent of boost in scales which best would be suitable in their areas. The $2.40 top, as in N. Y., might be too steep in Harrisburg, he thought.

Problems relating to mapping a policy, Rodgers related, were plenty tough to solve. He said he figures "Vadis" must at least equal the returns brought by "Gone With the Wind" in order for the company to come out on top financially. "GWTW," he recalled, drew $13,500,000 in its first time around in distribution coin. Rodgers said he believes M-G has hit upon a fair deal for both the company and exhibs and called for the latter's support.

Liquidation of "Vadis" will be a slow process, probably requiring two years on the initial first-run release. Arrangements for subsequent runs will be determined following the first engagements in each territory.

Bobby Blake Demands Rep Halt TV Release Of 'Red Ryder' Pix

Los Angeles, Nov. 13.

Bobby Blake, who played Little Beaver in the "Red Ryder" series, is the third actor seeking to prevent Republic from selling his old pictures to television. Action follows that of Roy Rogers and Gene Autry.

Law firm of Arkin & Weissman, representing Blake, who is now 18, served the studio with a demand to cease video rental or sale of the films, in which he played the redskin moppet. He made 28 of them, starting in 1944.

Kramer Gets World Rights to 'Cyrano'

Hollywood, Nov. 13.

To protect his investment in the film version of "Cyrano de Bergerac," Stanley Kramer has acquired worldwide rights to the Edmond Rostand story until the copyright expires in 1980.

Under the original deal, Kramer held rights, outside of England and the U.S., for only 10 years, meaning that his exclusive showing of the picture elsewhere was limited to that period. Now he has world distribution rights for the next 29 years.

MPAA Undecided

Continued from page 3

negotiations. Thus, Eugene Van Dee, who had been No. 2 man in Paris, has been shifted to Italy. M. A. J. Healy has been switched from the Far East to Spain. Marc Spiegel has moved over to Paris from Frankfurt, and Fayette W. Allport has gone from London to Brussels.

Also, Ted Smith, McCarthy's aide at headquarters in New York, has been dispatched to Jakarta to deal with problems of Indonesian remittances and taxes. He'll be away about four weeks.

Choice of a Paris rep to succeed Gerald Mayer has been a problem since last spring because of the peculiar requirements of the post. The rep must be a diplomat, negotiator and able to hold his own socially in the European fashion. He must also be able to achieve and maintain the approval and cooperation of the European reps of the major companies, who in a sense direct his activities.

Film Global War

Continued from page 1

year in Montevideo has not been determined yet.

IFP's Attack on Taxes

IFP's attack on taxes will be discussed during the current visit to the U. S. of Renato Gualino, of Lux Films, Italy, who is prez of the international organization. He'll huddle on plans with John G. McCarthy, director of the MPAA's international division.

IFP's campaign will be aimed at pointing out to governments of various nations that while most of the film industries of the world are broke, they are being heavily taxed. Actually, it is said, they are merely being used as "tax collectors," since most nations subsidize their industries. In other words, the governments merely create added problems for films without getting any actual net income out of the levies imposed.

Censorship will probably be the third problem attacked, since that also is charged with harming equally the films of all nations. Type of problems with which IFP is to deal must be carefully selected for having the greatest common denominator of universality, inasmuch as the individual industries of the various member countries may have diverse interests.

Next IFP general meeting is slated for Cannes in the spring. Two sessions a year are held, one at Cannes, the other at the Venice fete.

Soviet Sending Big Pic Group to Bombay Fete As Propaganda Tool

Apparently picking spots where it believes it can get greatest propaganda value, the Soviet Union is sending the largest delegation of film producers and technicians to the international film festival stated to open in Bombay, India, Jan. 24, according to a report from New Delhi. Importance placed by the USSR in the event is indicated by the announcement that the Red delegation will be led by the Soviet Minister of Film.

According to the report, almost all the 42 countries invited have agreed to take part. These include the U. S., the United Kingdom, Communist China, France and Italy.

Festival, organized jointly by Indian film producers and the Government, is slated to last five weeks, during which pix will be shown in many state capitals.

Sixty feature films and an equal number of documentaries are set for screening, announced C. M. Agarwala, chairman of the board of film censors and an organizer of the Bombay show. He added that awards will be made for the best film and the best Asian film.

FCC Sets Nov. 21 Meet On ABC-UPT Hearings

Washington, Nov. 13.

Federal Communications Commission has set a conference Nov. 21 of all who will participate in hearings on the proposed merger of the ABC network with United Paramount Theatres. Purpose of the meet is to boil down the testimony for presentation at the hearings, scheduled for Feb. 15.

Pre-hearing meet was called at the request of the DuMont network, a party in the proceedings on the basis of the FCC's contention that it is controlled by Paramount. Attorneys of both ABC and UPT are expected to attend.

Faces 'Babies' Rap

Birmingham, Nov. 13.

W. W. Edwards, who operates the new Avon-Art Theatre and others, faces charges of "showing an unsuitable film" at his Fox Theatre there in Brighton. When the Brighton Council told Edwards he couldn't show "Pinky" since "60% of our population is colored," Edwards substituted "Test Tube Babies."

Red-faced Brighton officials had no ordinance on the books to stop Edwards from showing "Babies," but they arrested Edwards and manager Tommy Williams, releasing them on $300 bonds. Edwards had earlier been warned against showing "Babies."

RKO Used W. A. Steffes' Influence To Sell 'Snow White,' Mpls. Ct. Hears

Minneapolis, Nov. 13.

A Minneapolis branch manager used the supposed influence of the late W. A. Steffes, whom he referred to in his communication to the homeoffice as "their independent exhibitors here great leader," as a means of getting approval for a "Snow White" contract.

This was alleged via an exhibit introduced in the federal court trial of the $500,000 damage suit of S. G. and Martin Lebedoff's Homewood, neighborhood theatre, against six major distributors and the Minnesota Amus. Co. (United Paramount Theatres). The suit alleges a conspiracy in violation of the antitrust laws to fix runs and admission prices and claims the damage resulted because the first-run in its area was taken away from the Homewood and given to the Paradise and because of clearance discrimination against the Homewood in favor of Paramount theatres.

Goldhammer Wire

L. F. Goldhammer, now a Monogram executive, was the RKO branch manager at the time of the "Snow White" occurrence. His telegram, a copy of which was introduced by Lee Loevenger, counsel for the plaintiff, as an exhibit, indicated that Goldhammer was having considerable trouble in selling the local independent exhibitors. Urging acceptance of the Paradise deal, Goldhammer in his telegram said, in part that the effect would be "to open up the balance of Minneapolis runs." Wire added: "Positive that with Steffes, who is their great leader in Minneapolis, playing the picture at our terms, will be able to sell balance of city within two weeks."

Steffes, president of the local independent exhibitors' organization, was continuously attacking film companies and was a troublesome foe when the first-run in its neighborhood area was taken away from the Lebedoffs' Homewood and given to Steffes' Paradise.

Witnesses in the trial thus far have included branch managers of Metro, Warners, Universal, RKO and 20th-Fox, five of the six distributor defendants (the other is Paramount); several independent exhibitors, and Harry B. French and John Branton, MAC executives.

Conflicting Testimony

There has been conflicting testimony as to whether Steffes paid more for first-runs than the Lebedoffs, whether the Paramount circuit and Paradise runs on the same basis had been offered to other independents and whether the Lebedoffs had been given a chance to retain the run that was taken away from them and given to Steffes. Ted Mann, an independent exhibitor, testified that, physically, the Homewood was a superior theatre to the Paradise. Ben Friedman, another independent, denied the testimony of a branch manager that he, too, had been offered the same run as that of the Paradise and MAC theatres of similar classification enjoyed for his suburban Edina. Martin Lebedoff also took the witness stand to refute testimony that the Homewood had a chance to retain its first-run.

Bennie Berger, long an independent exhibitor leader and a business associate of Steffes in several theatre enterprises, admitted on the witness stand that Steffes "might have influenced exchanges to grant the Paradise the 49-day run (first-run in its section of the city) because of his position as an exhibitor leader."

Throws 'Em for a Loop

Chicago, Nov. 13.

George Jessel's three 20th-Fox pix simultaneously in the Loop next Wednesday (21) is something of a record.

Films are "Golden Girl" at the Oriental, "Anne of the Indies" at the Woods, and "Meet Me After the Show" at the Chicago.

14 States to Be Repped at Meet Of TOA in N.Y.

Members from 14 eastern and New England states will sit in at Theatre Owners of America's first regional meeting in N. Y. Friday (16), designed to give further airing to trade problems and coordinate the thinking and efforts of field men and the TOA national leaders.

Agenda will be mapped by a committee headed by circuit operator S. H. Fabian in N. Y. tomorrow (Thurs.). It's expected to cover a wide assortment of subjects, from proposals for an industry arbitration system to the work of the Council of Motion Picture Organizations.

However, regardless of the specific program outlined, the regional session will be "flexible" in that any member will be permitted to introduce and suggest action on any trade matter. Meet probably will set the pattern for other such field conclaves across the country to be staged by the national TOA.

Theatre org in the past has limited itself to one national convention, with the field affiliates conducting independent meetings on their own. Plan for the regionals is in line with the newly stressed policy of bringing matters of concern to the field men directly to the attention of the TOA national chieftains.

Prexy Mitchell Wolfson, exec director Gael Sullivan, general counsel Herman Levy and Fabian will confer with at Friday's confab. Close to 50 exhibs are expected to attend.

Gen'l Foods Nixes Tieup Between Col Picts, DuMont On 'Capt. Video' Pic Cliffer

Plans for promotion and exploitation tie-up between Columbia Pictures and the DuMont Television Network, based on recent conversion of the web's "Captain Video" to a 15-stanza film cliffhanger, were diluted considerably when show's sponsor thumbed down the project.

Reason advanced by General Foods, the sponsor, for not taking part in tieup was that leads in the tele show and film were portrayed by different actors. Al Hodge is the video hero and Judd Holdren is the film stalwart. GF turndown forced Columbia to cancel plans for its world preem, with attendant hoopla, at Battle Creek, Mich., home of Post Cereals division of GF.

Network and pic company, however, will reportedly tieup on a local basis. DuMont will advise affiliates carrying "Video" of promotional possibility with theatres while Columbia will tell theatre managers, via its pressbook, of joint stunts that could be arranged.

'Fox' B.O. Unaffected By N.Y. 'Peace' Pickets

No tangible effect on the b.o. take was caused by "mass picketing" in front of the Globe Theatre, N. Y., Sunday (11) by a group calling itself Veterans of Peace. Demonstration protested showing of 20th-Fox's "The Desert Fox."

Globe manager Harry Gold estimated that no more than six pickets appeared to protest the film, which deals with Nazi Marshal Rommel. Sign-carriers paced the sidewalk for about 20 minutes before melting away in a scattering of curious onlookers.

Film Bibliography Lists 50,000 Films

Washington, Nov. 13.

Copyright Office of Library of Congress is making available a bibliography of motion pictures from 1912 to 1939. Tome lists 50,000 films and names individuals associated with film as copyright claimant, author, sponsor producing, releasing and distributing agents. Cross-reference and indexed 1,250-page catalog lists film titles together with dates. Bibliography also includes foreign films registered with Copyright Office and early non-theatrical pix.

Book costs $18 and can be obtained from Register of Copyrights, Library of Congress, Washington.

TOPS!

M·G·M

M G MUSICALS!

"AN AMERICAN IN PARIS" (*Tech.*) is the sensation of today as "Show Boat" and "Great Caruso" were yesterday and new musicals will be tomorrow. (*"Singin' In The Rain" for instance.*)

M G DRAMAS!

"ACROSS THE WIDE MISSOURI" (*Tech.*) biggest in 2½ years at State, N. Y. and socko everywhere. Next, "WESTWARD THE WOMEN," another Giant Adventure Spectacle to be followed by "THE WILD NORTH" (*Ansco Color*) and "LONE STAR."

COMEDIES! G M

For Thanksgiving the uproarious "TOO YOUNG TO KISS" to be followed at Christmas-New Years by the great novelty comedy "CALLAWAY WENT THATAWAY."

M G MILESTONES!

From the very beginning with "Big Parade" and "Ben Hur" up through the years with the release of "Gone With The Wind" and the memorable "Battleground" and now topping them all . . .

"QUO VADIS"

M-G-M's Technicolor masterpiece is making history at the Astor and Capitol, N. Y.

TV's $96,000,000 Talent Bill

Continued from page 1

man in the rating tallies, reversed the trend and climbed from $25,000 to $30,000.

Adding to TV's mounting stature as an ad medium is the fact that NBC-TV, the web with the largest annual billings in both time and program revenue, is now the biggest single advertising medium in the country. More money is spent by advertisers on NBC video than they spend on any single radio network, newspaper or magazine. Bankrollers now spend approximately $126,223,500 per year on NBC for time and programs. On Life magazine, acknowledged as the mag with the most ad revenue, they now spend about $94,188,300 yearly for space and production costs.

TV vs. Pix Costs

TV, of course, still falls far short of Hollywood in the total spent yearly on production of shows for the mass audience. Latest compilation of weekly network TV program costs by VARIETY reveals $2,416,685 spent by advertisers on the four webs each week. By comparison, Metro production veepee Dore Schary estimated to VARIETY last week that some $6,000,000 is spent weekly on film production in Hollywood.

On a yearly basis, giving TV a 40-week season (which eliminates summertime expenditures), about $96,667,400 is spent on TV programs. Film industry, working on a 50-week year, spends about $300,000,000 for production. (Figures do not include the amount spent by advertisers for time costs in video, nor what it costs the film companies to distribute their product to theatres across the country.)

Illustrating how TV has zoomed as an ad medium during the last 18 months, VARIETY's four-network program cost estimate in April, 1950, showed a total of $623,600. One year ago it was estimated that advertisers spent $1,698,375 on programs, while the latest compilation (published this week in the Television section) shows the $2,416,685 figure. NBC leads the field with total program billings of $984,000 per week, while CBS is not far behind with $837,000 in billings. ABC and DuMont follow in that order. (Estimates do not include time charges.)

Revelation that NBC is the largest single ad medium was made by adding the web's estimated program billings yearly to its projected time billings, derived from the recently-published nine-month figures of Publishers Information Bureau. Total time and talent expenditures for nine months on NBC approximate $94,667,000. If the web continues at the same rate for the duration of the year, it will show $126,223,500 in total billings. Life mag's ad volume, on the other hand, was $70,641,269 for nine months (according to PIB, and McCann-Erickson estimates on production costs), which projected to a full 12 months, would total $94,188,300. NBC estimate does not include commercial costs, nor such special events shows as football, the World Series, etc.

New Shows Under 10G

New radio shows are all in the under $10,000 bracket. Most costly of the recent network [illegible] were Mario Lanza, ticketed at $8,500, Dean Martin-Jerry Lewis, budgeted at $6,000, and Eddie Cantor's one-man series, brought in for $5,000. Most '51-'52 additions, however, were even more modestly produced.

Notable is the firmness shown by participating airers such as Arthur Godfrey's, still sold at $5,000 per quarter hour strip, and "Breakfast Club," continuing to go for $3,500 per 15-minute segment. Significantly, both are skedded before noon, when television's inroads are slight.

Number of sponsored AM vehicles declined only slightly, from 199 a year ago to 191 today. Average price tag is $4,923 today, against $5,722 for the previous season. Economies are due to slashes in the use of live musicians, the less frequent payment of overscale fees for talent, stars working for smaller paychecks in return for the privilege of taping their stints, smaller royalties for property rights, less lavish prizes on giveaways and other budgetry tightening.

Average program cost is also lowered by virtue of the greater concentration on news programs and five-minute capsules, which give bankrollers an opportunity to back a show for less coin. Six airers are budgeted for $500 or less and 18 are in the $1,000-or-under bracket.

The sharp decline in outlay for radio shows is even more marked when sustainers are considered. (Unsponsored airers are not included in the VARIETY talent cost chart compilation.) Webs are setting ceilings of $1,750-$2,250 on clientless half-hour entries, with commercial tabs of $3,000-$4,000 if and when they're picked up for backing.

Music Hall Biz

Continued from page 3

hasn't signed for any pix beyond Christmas - New Year's. M-G's "Singing in the Rain" at one time had been considered for this spot but the pic will not be ready on time. Booked for the choice time is WB's "I'll See You in My Dreams," Doris Day-Frank Lovejoy costarrer.

Downing, during his recent Coast visit, saw numerous films which could be candidates to follow "My Dreams" but relates he hasn't reached any conclusions.

Another recent switch involves "Pandora and the Flying Dutchman," indie made for Metro release by Albert Lewin and Joseph Kaufman, which had been slated to fill the gap between the current "American in Paris" and the WB holiday entry. At the request of M-G, "Pandora" was replaced by "Two Young to Kiss," June Allyson starrer, also from M-G. Distrib now has a deal for a long run of "Pandora" at the Normandie.

With "American in Paris" winding up its sixth week today (Wed.), the big N. Y. Showcase will have rounded out the last six months with exactly four pictures. All excepting one will have played six weeks or longer. Three of them, incidentally, were Metro pictures.

During this six-month period two films have hung up records at the Hall. "Great Caruso" (M-G) established all-time money mark for the house, while "Show Boat," also a Metro film, hit a new high, $1,166,000, for the first eight weeks of any picture at this house. The "Caruso" coin high for that period was $1,392,000.

The Music Hall, which generally averages one picture every four weeks throughout the year, seldom has been able to cover a six-month stretch with just four films. And it is particularly unusual to go through the summer and almost up until the Christmas show with just four productions. The Hall will have had 11 pictures on its screen this year by next Dec. 31. The Hall has maintained its maximum price of $2.40 (mezzanine reserved seats for weekends) during these pix.

The 10-week run of "Caruso" reached its all-time coin peak through the hew of June and part of July. It opened May 10 and concluded its engagement past July 4. The 10-week mark [illegible] was not the longest run at the Hall, "Random Harvest" [illegible] ing that record at 11 weeks.

Shortest run at the Hall during the six-month stretch was "Capt. Horatio Hornblower," which went three weeks. Warner film had played nearly all key first-runs throughout the country before it opened at Radio City, and that undoubtedly hurt, as far as visiting tourists went. Delay on launching, of course, was caused by the prior eight-week run of "Show Boat."

"American" will finish the first six weeks with around $870,000. The seven-week total will come close to $1,000,000.

Grosses Climb Sharply In Italy on Native Pix; Prod. Soars

All phases of the Italian film industry have staged a remarkable postwar improvement, declared Dr. Renato Gualino in New York last week. Prez of the Italian Producers Assn. (ANICA), he cited a welter of statsistics which showed that grosses on all pictures have climbed sharply, more tickets are being sold and more theatres operating.

Production of Italian pix, revealed Gualino, will be around 100 features this year compared to 104 last year. Some 76 were turned out in 1949 as against only 54 in 1948. Number of theatres, including 16m outlets, has increased from about 5,000 at the end of the war to 8,600 in 1950.

In 1947 Italian product copped 8% of the total gross, with 82.4% going to Hollywood imports. Following year saw native pix with 13% and Hollywood 78.6%. The 1949 figure was 16.2% against 74.5%. The 1949 figure was 16.2% against 74.5%.

Average gross for each U. S. film last year amounted to 51,000,000 lire, while each Italian entry grossed 70,000,000 lire. (Official rate of exchange for the Italian lire is 624 to the dollar.)

Gualino Sees

Continued from page 4

pictures will be promoted by the IFE. In pushing the minors, Gualino pointed out, the market will not be flooded. If nothing can be done for small films, he said, that fact will be reported back to the Italian industry.

IFE's U. S. staff will be headed by E. R. Zorgniotti, prez of Lux Film Distributing Corp. Other personnel will be chosen by Gualino in a three-week U. S. stay. He plans to return to Italy Nov. 24 via Paris, where he'll brief the French industry on the best techniques to succeed in the American market.

SWG Election

Continued from page 1

has been sent to the membership during this campaign and I have consistently refused to add to it. I am happy to say that none of this correspondence has been official Guild conference, nor have the ladies in question allowed their statements to be sent through the Guild office to the entire membership. There are two unofficial and illicit valid mailing lists known to be in existence, one used by Lester Cole and Michael Wilson and the other used by Miss Buffington. I am on neither. I do not know what list Miss McCall is using, but all of us in the Guild would much prefer that she make her statements to the entire membership rather than a privileged segment. We, too, would like to know what is going on."

Meanwhile, Miss Buffington declared she had been misquoted. She declared she had never charged [illegible] of the present SWG board with voting left wing.

Arbitration Snags

Continued from page 5

through suits versus the majors. It's just simple arithmetic to many Allied members that they can gain more by suing than arbitrating—unless there are some good factors thrown in on the side of the out-of-court method.

TOA is going ahead with its plans for pushing arbitration. However, unless it and Allied can parallel their ideas—even if they don't do so through actual joint meetings, as TOA has suggested and Allied has spurned—there is little chance of TOA members alone getting arbitration. Distribs feel that because of the heavy costs involved in setting up a national system it must be industry-wide or nothing.

Distrib attorneys have also pointed out, incidentally, that no "system" actually has to be set up at all. There's nothing to prevent any exhib now from asking arbitration of a dispute and he and a distrib agreeing to settle it in that manner. Hundreds of such single arbitrations go on every day in other industries.

To Launch Dublin Variety

Pittsburgh, Nov. 13.

John H. Harris, who founded the Variety Club here nearly 25 years ago, will go to Dublin, Nov. 23 for installation of newest tent in showmen's organization. Harris made a similar trip to Europe two years ago when the London charter was activated.

Owner of a film theatre chain here and producer of "Ice Capades," Harris will stay abroad several weeks scouting new ideas for the 1953 ice revue. Will be accompanied by Jerry Mayhall, musical arranger for "Ice Capades."

Civic Tieups

Continued from page 1

coln High School today (Wed.). Subject is "Adapting a Novel for the Screen," with special reference to Metro's "The Red Badge of Courage." The Stephen Crane classic usually is must-reading on a high school English course curriculum, and with the film angle it's believed it can be made a lot more palatable. Olin Clark, Metro's story chief, is conducting the forum while Ruth Goldstein, of the school's English faculty, is serving as moderator.

The film group is attempting to line up more Hollywood people to take part in these meetings, though the intention is not to organize "autograph" sessions. The pic outfit says it's "just as happy to get writers and directors. This is being done seriously and not from a glamour point of view."

Other projects revolving about the local schools include exhibitions at local theatres of the works of art classes, the establishment of a film course for teachers, with guest lecturers from every phase of the industry, and meetings with high school editors.

Pursuing the community tieup, a relationship has been established with a cross-section of New York community life embracing all brackets of civic leadership. Launched at a luncheon Oct. 9 marking the 50th anniversary of the American motion picture theatre, a group known as the Committee of One Thousand was organized. Latter comprises well-known community leaders. Local theatre operators contemplating community programs can tell at a glance whom to contact for aid in a cooperative, mutually-beneficial project via list of the Community leaders' names which will be distributed to them.

A booklet aimed at business and the general public will point out the role the picture theatre plays in the community other than exhibition of films. It will note that theatres are used for church services, Red Cross rallies, Civil Defense recruiting, etc. It will combat the belief that TV has forced the closing of many theatres by showing that recent theatre building in the city and suburbs had added more seats than have been taken away.

Other projects in the works include tieups with appliance stores and taxi companies, organizing of panels and forums with church groups and women's clubs, and arranging film discussions and providing panelists for radio and TV shows.

N.Y. Local 230

Continued from page 1

ever, that "if they want us, we will negotiate and represent them."

Perhaps influenced by the pact obtained by Local 230 for RKO Pictures, Paramount publicists have shown signs of wavering. Meeting of Par unit was held last night (Tues.) to weigh three proposals: remain in H-63 with office workers but under a [illegible] form a separate publicists chapter within IA SP [illegible] or change affiliation to Local 230.

Meanwhile, District 65, girding for a showdown with companies for whose member they speak, has been holding talks with unit reps to set up demands and map strategy. Confabs with companies will be held on an individual basis.

In addition to a $10 a week across-the-board increase and guaranteed five-day week, Local 230's pact with RKO set following minimums: senior publicists, $134.50, publicists, $94, associate publicists, $67, apprentices, $43.

Other provisions stipulated double severance pay if employee is let go for economic causes, all disputes subject to arbitration, promotions where possible from within ranks and a complete union shop. Union security clause, however, says that staffers not members of union when pact was signed shall not be forced to join. All future members of the department must join within 30 days or face end of employment.

Agreement says company has the right at all times to curtail, discontinue, limit or transfer its pub-ad department provided no speedup or overloading results.

Exhibitor Sues To Kibosh Tax On Ky. Admish

Louisville, Nov. 13.

Fourth Avenue Amuse. Co., Louisville, has brought suit against Revenue Commissioner Clyde Reeves and the Kentucky Tax Commission, attacking the constitutionality of Kentucky's 15-year-old tax on amusement admissions. The company operates the Rialto, Strand, Brown, Uptown and Rex theatres in Louisville, and a number of houses in Indianapolis, Terre Haute and Lafayette, Ind.

Tax also applies to admissions at ballparks, dancehalls, nightclubs, skating rinks, swimming pools, lecture halls, stadia and other such amusement places.

Admissions under 11c are exempt from tax. The rate is 1c on admissions of 11 to 18c; 2c on admissions of 19 to 28c; 3c on admissions of 29 to 38c; and from 39c to a dollar the tax is 3c plus a penny for each dime charged in excess of 38c. On admissions over $1, the tax is 10c plus a penny on each 25c additionally charged.

Suit cites that the amusement tax was enacted in 1936 as a part of former Gov. A. B. "Happy" Chandler's plan to liquidate the Commonwealth debt, then represented by a large number of outstanding interest-bearing warrants. Suit said that at that time Chandler assured theatreowners the tax would be temporary. The State debt was paid off during the administration of former Gov. Keen Johnson. However, the suit pursued, theatreowners have petitioned subsequent governors and legislatures to repeal the tax without success.

The admissions tax, said the suit, is a hidden tax that raises the price of admissions violating Amendments 5 and 14 of the United States Constitution and Section 171 of the Kentucky Constitution. Suit further claims it is discriminatory, arbitrary and unconstitutional.

Suit claims that while called an excise tax, the admissions levy is in reality a sales tax, and said unless it is repealed, theatreowners in Kentucky "will be forced to cease operation."

Reagan-SAG

Continued from page 1

Ford. Successful candidates for two-year terms were George Murphy and Lyle Talbot, while Fred Clark and Rhys Williams were unopposed for one-year terms. Gertrude Astor and Phila McCollough, representing the A-J membership, were unopposed for three-year terms.

Boris Karloff, one of the founders of the Guild in 1933, was awarded a gold life membership card. It was also announced that the Guild has collected $984,817 from producers in claims for its members since 1937.

In his presidential address, Reagan [illegible] the successful fight to prevent TVA from [illegible] the recent decision of the National Labor Relations Board in favor of SAG against TVA "completely demolished the very premise on which TVA was established."

'Back to Melody'

Continued from page 1

billy" stuff, may be a manifestation of true Americana coming into its own. But he deplores the artificial hypo that goes into almost all recordings these days—some sort of a gimmick, be it clapping of the hands, cracking whips, echo chambers, whistles and other freak musical manifestations. "Somehow nobody seems concerned with the cardinal principle, 'How good is the music?'"

Marek recalls the legends the late Jack Kapp, founder-president of Decca, used to have all over the recording studios, "Let me hear the melody." He abhors the necessity of that first fast "nervous shock," as he calls it, to impact a new disk.

Marek, who is a trained musician, also observes that, to the credit of the pop field, even less originality exists in the longhair field.

Film Reviews

Continued from page 6

Man in the Saddle

color, high Sierra scenery, a top-notch plot and plenty of rugged action. Kenneth Gamet based his well-written screenplay on the Ernest Haycox novel, taking the basic western formula through a maze of movement highlighted with an outdoor flavor that adds interest. Andre De Toth's direction supplies punch and suspense.

Story opens with Scott, a small rancher, losing his girl, Joan Leslie, in marriage to Alexander Knox because she wants the security latter's bigtime ranch operations will bring. Naturally, Knox doesn't like the thought of Scott hanging around reminding him that he was a rival, so footage concentrates on the efforts of Knox to rid the range land of the hero.

Guns pop, cattle stampede, there are deadly night raids and ambushes that climax with Scott taking to the hills, wounded, with Ellen Drew, schoolteacher who is in love with him. They are followed to the mountain hideout, where Scott is recovering from his injuries, by John Russell, a drifting gunslinger who wants Miss Drew. When Russell catches up with the pair, film throws in as rugged a screen fight as has been seen on celluloid, and it paves the way for Scott to come back to town for showdown with Knox and his gunmen.

Windup finds Knox dead, but not by Scott. Instead, he is accidentally killed by his own gunfighter, Richard Rober. Latter is stalked down in a street fight by Scott, who goes off at the fadeout with Miss Drew, leaving Miss Leslie to enjoy her widow's wealth.

Playing is featured by better characterizations than is usually found in westerns. Scott, the two femmes and Knox are excellent, and there is first-rate support from Rober, Russell, Alfonso Bedoya, Guinn "Big Boy" Williams, Clem Bevans, Cameron Mitchell, Richard Crane, Frank Sully and others.

An extra exploitation for some grassroots bookings is Tennessee Ernie. While he's only in for a campfire solo on the title tune, which is reprised behind the credit cards, it's an added sales point. Color lensing effectively bolsters entertainment as handled by Charles Lawton, Jr. Other technical aids are neatly handled. *Brog.*

FBI Girl

Okay dual-biller for smaller situations.

Hollywood, Nov. 8.

Lippert Pictures release of William Berke production. Stars Cesar Romero, George Brent, Audrey Totter; features Tom Drake, Raymond Burr, Raymond Greenleaf, Margia Dean, Alexander Pope, Richard Monohan, Tom Noonan, Pete Marshall. Directed by Berke. Screenplay, Richard Landau, Dwight Babcock; based on story by Rupert Hughes; camera, Jack Greenhalgh; editor, Phil Cahn; music, Darrell Calker. Previewed Nov. 8, '51. Running time, **74 MINS.**

Glen Stedman	Cesar Romero
Jeff Donley	George Brent
Shirley Wayne	Audrey Totter
Carl Chercourt	Tom Drake
Blake	Raymond Burr
Governor Grisby	Raymond Greenleaf
Television Act	Tom Noonan, Pete Marshall
Natalie Craig	Margia Dean
George Denton	Alexander Pope
Donald	Richard Monohan
[illegible] Craig	Don Garner
[illegible]	Jan Kayne
[illegible]	[illegible]
[illegible] Attendant	[illegible]
Hotel Clerk	[illegible]

As a melodrama slanted for the smaller situations, "FBI Girl" is okay. Footage gets a routine formula with some plot twists for freshness, get it by satisfactorily for booking intentions.

Plot is based on a story by Rupert Hughes, telling how the FBI and its identification division are able to put the finger on a man long wanted for murder and break up a politically-backed crime ring. Production dollars have been well spent by William Berke, and his direction unwinds the script at a good pace.

Senate Crime Committee probes are used to get the plot rolling, and timely device of a video broadcast is used to bring on the governor of a state up for investigation. Behind the scenes the viewer is soon tipped that the governor doesn't welcome the probe. In fact, he fears it because long ago he committed a murder under another name and his prints are on file in Washington.

More murders are committed as the governor and the leader of the crime ring try to steal the print card from FBI files, but their actions generate new suspicions that eventually lead the government sleuths to a quarry they did not expect. While what takes place isn't necessarily believable, the situations have been fashioned expertly in the script by Richard Landau and Dwight Babcock to satisfy secondary booking demands. Finale's use of helicopter and two-way radios to track down the crooks provides a good action windup.

Trouping is standard, but pleasant as done by Cesar Romero, George Brent, both as FBI men, Audrey Totter, an identification division clerk used by the sleuths to catch Raymond Burr, the crime head; Raymond Greenleaf, as the governor, and Tom Drake, lobbyist. In for a TV specialty, and a light moment are Tom Noonan and Peter Marshall. Richard Monohan, Margia Dean and Alexander Pope are among the okay supporting performers.

Jack Leewood served as associate producer on the Lippert Pictures release. Jack Greenhalgh's lensing and other technical credits are standard. *Brog.*

Montana Desperado

Johnny Mack Brown standard westerner; okay draw.

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown. Directed by Wallace W. Fox. Screenplay, Dan Ullman; camera, Gilbert Warrenton; editor, Fred Maguire. At New York, N. Y., starting Nov. 7, '51. Running time, **61 MINS.**

Dave Borden	Johnny Mack Brown
Sally Wilson	Virginia Herrick
Tom Logan	Myron Healey
Hal Jackson	Marshall Reed
The Sheriff	Steve Clark
Jim Berry	Edmund Cobb
Jackson	Lee Roberts

"Montana Desperado" is a standard oats opera, with vet hero Johnny Mack Brown as marquee lure. Filled with a maximum of suspense, it should do well where outdoor films have a following.

Pic is about a squabble to gain possession of a ranch controlling water supply for a western valley. A mysterious masked rider soon is involved in four mysterious deaths, all tenants of the ranch, when Brown arrives to see what cooks. Two others die and potshots are taken at Brown before he is able to unravel the mystery and bring the killer to justice.

Brown, obviously no longer the juvenile western type, is excellent, his maturity seemingly giving him more authority than in his earlier characterizations. Although known as Dave Borden in the cast credits, all members of the cast incidentally refer to him as Johnny Mack Brown.

He has been given an excellent supporting cast with Virginia Herrick as the girl, Steve Clark as the sheriff, and Edmund Cobb especially excellent. Dan Ullman's screenplay is deftly done while Wallace W. Fox directed creditably. Gilbert Warrenton's lens work is fine. *Wear.*

Honeychile
(SONGS—COLOR)

Judy Canova in cornfed comedy slanted for rural or small-town trade.

Hollywood, Nov. 13.

Republic release of Sidney Picker production. Stars Judy Canova; features Eddie Foy, Jr., Alan Hale, Jr., Walter Catlett, Claire Carleton, Karolyn Grimes, Brad Morrow, Roy Barcroft, Leonid Kinskey. [illegible] Screenplay by Jack Townley, Charles E. Roberts; [illegible] camera, [illegible]. Songs, Jack Elliott, Harold Spina, Ted Johnson, Matt Terry. Previewed Nov. 6, '51. Running time, **89 MINS.**

Judy	Judy Canova
Eddie Price	Eddie Foy, Jr.
Joe Bond	Alan Hale, Jr.
Al Moore	Walter Catlett
Betty Loring	Claire Carleton
Effie	Karolyn Grimes
Larry	Brad Morrow
Walter Judson	Roy Barcroft
Chuck Lester	Leonid Kinskey
Window Washer	Gus Schilling
Abner	Irving Bacon
Ice Cream Vendor	Fuzzy Knight
Mob	Roscoe Ates
Harriett	Ida Moore
Sarah	Sarah Edwards
The Mayor	Emory Parnell
The Sheriff	Dick Elliott
Bartender	Dick Wessel

Judy Canova is back under the Republic releasing banner in exactly the type of cornfed comedy that featured her earlier stay on that lot. For its type of entertainment "Honeychile" figures as okay top-of-the-bill material for the smaller runs, particularly rural or small-town trade. It is decorated in the new three-color process, Trucolor, upping sales value.

As a cornbelt composer of sorts Miss Canova has sent a tune into a publishing concern. A year later it comes out as a hit under another author's name. The pubbery dispatches Eddie Foy, Jr., to the western town where Miss Canova resides to buy the piece. She doesn't want to sell now, so the plot and the comedy are involved with Foy's efforts to change her mind. He gets involved with a jealous fiance, Alan Hale, Jr., and sundry other incidents, including a chuck wagon race before the tale, scripted by Jack Townley and Charles E. Roberts, reaches a satisfactory conclusion.

Miss Canova gives an energetic portrayal to her familiar character as well as singing four numbers in her specialized style. The title tune, by Jack Elliott and Harold Spina, is introduced by The Starlighters and later reprised by Miss Canova. She does a special operatic version of "Rag Mop," arranged by Elliott; "Tutti Frutti" and the Ted Johnson-Matt Terry number, "More Than I Care to Remember." Songs are all slanted to the Canova delivery.

Foy works hard and collects plenty of chuckles. Hale, Walter Catlett (the publisher), Claire Carleton and Leonid Kinskey (used by Foy to break up the Canova-Hale romance), Roy Barcroft, Gus Schilling, Irving Bacon, Fuzzy Knight and Roscoe Ates are among others doing their bits for amusement.

R. G. Springsteen's direction, without much of a story to tell, substitutes a fast pace for the development, and Jack Marta's camera is kept busy keeping up. Addition of a third color to the Trucolor process is all to the good. Tint now has taken on natural tones that are particularly good in the outdoor shots and not bad on interiors. Sidney Picker's production supervision supplies a bucolic look to the picture that fits the comedy pitch. *Brog.*

Los Olvidados

"Los Olvidados," Mexican-made picture which had a five-theatre day-and-date preem in New York Thursday (9), was reviewed by V. SIETY at the Cannes Film Festival in the issue of May 16, 1951. It's a closeup of life in a Mexican slum. "Brutal pacing and its honesty," pointed out *Mosk*, make this a pic that will do only for special situations." *Mosk* added that director Bunuel "has cast his eye on a cancerous aspect of society, and made a jolting film." Gabriel Figueroa's camerawork "has given it fine, contrasty lensing that helps mood. Acting by a group of unknowns is uniformly good."

Picture preemed at the Cinema 48, San Juan, Studio, Manhattan and Puerto Rico theatres. Original running time of 90 minutes has been trimmed to 80. Azteca Films is distributing the Oscar Dancigers production.

Leave It to Marines

Slapstick comedy that seldom jells; may do on some dualers.

Lippert release of Sigmund Neufeld production. Stars Sid Melton, Mara Lynn. Directed by Samuel Newfield. Screenplay, Orville Hampton; camera, Jack Greenhalgh; editor, Carl Pierson. At New York, N. Y., starting Nov. 7, '51. Running time, **65 MINS.**

Gerald Meek	Sid Melton
Myrna McAllister	Mara Lynn
Sergeant McTaggart	Gregg Martell
Grandma Meek	Ida Moore
Colonel Pierce	Sam Flint
General Garvin	Doug Evans
Corporal Tootle	Margia Dean
Partridge	Richard Monohan
Sergeant Delaney	William Haade
Dr. Suture	Jack George
Pappadopoli	Paul Bryar
Mrs. McAllister	Ezelle Poule
Private White	Will Orleans
Colonel's Clerk	Richard Farmer
Court Clerk	Jimmie Cross

This follows the old pattern of [illegible] laughs via his wild antics trying to become a marine. Starring are Sid Melton, film newcomer, and Mara Lynn, blonde looker who is also a pic newcomer. Neither is treated decently, material-wise. Melton shows possibilities. "Leave It To Marines" is a hokey little comedy that may do on some twin bills.

Premise has Melton joining up when he gets into a Marine recruiting office while seeking the marriage license bureau. That is the tipoff of what ensues. The gal he intends to wed, Miss Lynn, follows him by also joining the Marine Corps. Many of the tried-and-true slapstick gags are employed as the Marine sergeant tries to prevent Melton from wrecking the entire outfit. Melton gets a medal for bravely rescuing the outfit's mascot, a bulldog, from a giant explosion. One of the funniest bits is when his sweetheart is loaded on a truck bound for the dockside while he is ordered to stay in camp on home duty.

Besides the husky comic-pan Melton, there is a routine supporting cast that overacts most of the way. Miss Lynn needs to learn more about thesping. Samuel Newfield's direction is uneven while Orville Hampton's scripting is just one of those things. Sigmund Neufeld has given the film nice production. *Wear.*

Miners of the Don
(SOVIET)
(Color—Songs)

Tedious chronicle of mechanization in Soviet coal industry; meagre b.o.

Artkino release of Moscow Film Studio (L. Lukov) production. Directed by Lukov. Screenplay, Boris Gorbatov, V. Alekseyev; camera (Magicolor), M. Kirillov; music, Tikhon Khrennikov; songs, E. Dolmatovsky. At Stanley, N. Y., week of Nov. 10, '51. Running time, **93 MINS.**

Minister of Coal Prod.	V. Khokhriakov
Regional Secretary	B. Lukianov
Mine Superintendent	V. Merkuriev
Honored Miner	Boris Chirkov
Engineer	V. Doronin
Vladimir Nedelya	A. Ignatiev
Evdokia Nedelya	A. Zuyeva
Lidia Nedelya	Katia Luchko
Trofimenko	V. Drushnikov
Vera	L. Smirnova
Andreyev	O. Zhakov
Vasily	A. Petrov
Andrei Postoiko	P. Aleinikov
Petrovich	I. Peltzer
Combine Chief	A. Alekseyev

M. Gelovani as I. V. Stalin

Government leaders played by A. Gribov, H. Mordinov, A. Mansetov and R. Pasechnik.

"Miners of the Don" adds up to pretty dismal Soviet fare, especially in view of the usual Kremlin distortions.

In the Donbas coalfields, film would have audiences believe, mines are spotlessly clean and all workers ride to their chores in electric cars. Amid this setting a combine designed to hew, cut and load the coal is introduced. There are a few technical snags to be overcome, but Soviet ingenuity apparently has only minor difficulty with them.

Development of the combine is portrayed principally through the eyes of veteran miner Boris Chirkov and members of his family, all of whom toil in the pit. They're inclined to scoff at the machine's possibilities. However, when it's shown to be practical they pour on the enthusiasm for Soviet progress and the millions more tons of coal it means for the country's economy.

Fortunately, before various camera views of the combine become too wearing on the viewer, a number of native fetes and dances are tossed into the footage. It's a welcome contrast. A few songs and a romance between a couple of youthful mine workers also serve to lighten up the theme.

Performances are in the typical stoic Russian school with the possible exception of Kati Luchko, who shows an occasional carefree expression as a gal in love. Chirkov looks far too well preserved as a miner who's labored 50 years in the shafts of both the Czarist and Stalin regimes. The Marshal, incidentally, is briefly seen in a Kremlin board session being impersonated by M. Gelovani.

Direction of L. Lukov is heavy-handed. His production values occasionally seem somewhat higher than most Soviet imports of late. Magicolor camerawork of M. Kirillov is inclined to ape the travelog school of photography in that there are a number of shots of the mine structures against the rising and setting sun. There are also copious views of smokestacks belching smoke against a coppery sky. Best thing that can be said about Magicolor is that it's better than none at all. *Gilb.*

Jungle of Chang
(SIAMESE)

Siam-filmed fable of jungle existence for native couple; secondary feature.

RKO release of [illegible] production. Directed by Paul Fejos and Gunnar Skoglund. [illegible] camera, Gustaf Boge; music, Jules Sylvain, Gunnar Johansson; commentary spoken by Leonard Bucknall Eyre. Tradeshown Nov. 2, '51. Running time, **68 MINS.**

RKO doesn't have another "Kon-Tiki" in this Siam-filmed feature, but it does have a film with a certain charm that will get it over in the family trade situations. Its simple story and native actors are shown against an authentic background that lends a documentary touch and a sense of reality to help carry it along.

The two native players, PoChai and MeYing, are seen as newlyweds who go into the jungle to start their life together. They establish a small rice farm, go through the menace of a tiger raid, which they outwit with native guile, but are unable to cope with nature's drought, which dries up the river that supplies the water for the rice field. PoChai goes off to work with the elephants in the teak forest until the rains come. With them coming, he returns to his bride and farm, ready to face life anew.

Story is just that simple, and just as simply told, and it is the natural, unassuming air of the presentation that accounts for the attention it will get. The life of the couple is spelled out in A-B-C's, with an occasional minute of excitement, such as the tiger's raid that gets the couple's goat, the building of the primitive trap, its baiting with the pet dog, the tiger's capture, the destruction of the couple's small money cache by a mischievous monkey and similar routine jungle experiences that carry a viewer along for 68 minutes. A sequence of Siamese dances is injected showing the bridegroom dreaming of the life he fancies for himself and bride.

Paul Fejos and Gunnar Skoglund directed the effort for Svensk Filmindustri, and Gustaf Boge did the camera work. The music score by Jules Sylvain and Gunnar Johansson fits the action. Leonard Bucknall Eyre speaks the minimum commentary backing the picture. Mostly, dialog is in native tongue with English subtitles to do what little explaining is necessary. *Brog.*

A Christmas Carol
(BRITISH-MADE)

Remake of Charles Dickens story, with slight chance in U. S. market. Too grim for kiddies, too dull for adults.

Hollywood, Nov. 1.

United Artists release of Renown Pictures presentation, produced and directed by Brian Desmond Hurst. Stars Alastair Sim, Kathleen Harrison, Clifford Mollison, Jack Warner; features Michael Hordern, Mervyn Johns, Hermione Baddeley, John Charlesworth, Glyn Dearman, Brian Worth, Olga Edwardes. Screenplay, Noel Langley, from the story by Charles Dickens; camera, C. Pennington-Richards; editor, Clive Donner; music, Richard Addinsell. Previewed Oct. 25, '51. Running time, **86 MINS.**

Scrooge	Alastair Sim
Mrs. Dilber	Kathleen Harrison
Mr. Jorkins	Jack Warner
Jacob Marley	Michael Hordern
Bob Cratchit	Mervyn Johns
Mrs. Cratchit	Hermione Baddeley
Peter Cratchit	John Charlesworth
Tiny Tim	Glyn Dearman
Scrooge, as a young man	George Cole
Alice	Rona Anderson
Fan, Scrooge's sister	Carol Marsh
Fred, Scrooge's nephew	Brian Worth
Fred's wife	Olga Edwardes
Mr. Fezziwig	Roddy Hughes
Mrs. Fezziwig	Hattie Jacques
Mr. Wilkins	Clifford Mollison
The Spirit of the Past	Michael Dolan
Spirit of Present	Francis De Wolff
The Spirit of the Future	C. Konarski
Undertaker	Ernest Thesiger
Old Joe	Miles Malleson
Laundress	Louise Hampton
First Collector	Noel Howlett
Second Collector	Fred Johnson
First Business Man	Peter Bull
Second Business Man	Douglas Muir
Snedrig	Eliot Makeham
Rosehed	Henry Hewitt
Groper	Hugh Dempster
Young Marley	Patrick McKnee

This British import, which United Artists is distributing in the states, hasn't enough entertainment merit to rate it anything but slim chances. It is a grim thing that will give tender-aged kiddies viewing it the screaming-meemies, and adults will find it long, dull and greatly overdone. There's certainly no Yuletide cheer to be found in this latest interpretation of Charles Dickens' Christmas classic.

Brian Desmond Hurst produced and directed in a heavy-handed ten-twent-thirt style that overdoes the travail Scrooge is put through before he decides to adopt the Christmas spirit of goodwill to men. Alastair Sim, without directorial or script restraint, stalks through the footage like a tank-town Hamlet, and the other players do no better.

Noel Langley did the script. After establishing Scrooge as a tight-fisted, penurious character [illegible] ghosts who, on Christmas Eve, [illegible] and purse to the less fortunate. [illegible] tion to them, particularly the initial shade, are ludicrous in the extreme but with still enough horror to scare the kiddies nearly to death. A tiny bit of uplift is offered in the final 10 minutes when Sim's Scrooge tries to make amends for a lifetime of taking, but the heavy-handed touch is still in evidence and keeps it from being as effective as it might.

Neither Sim's name, nor those of the other British players will mean anything on the marquees for stateside playdates. Lensing is satisfactory, although technical work with the ghosts could have been more expert. The Richard Addinsell music score is busily conducted by Muir Mathieson. *Brog.*

RKO's Italo Pic

Vittorio de Sica's "Miracle in Milan" will be distributed in Europe by RKO, it was disclosed in New York yesterday (Tues.) by foreign chief Phil Reisman. He just returned from a survey of the Continental market.

Deal was set by Reisman during his recent European trip. Meanwhile, "Milan's" U. S. preem is slated to be held at the World Theatre, N. Y., Dec. 10. Joseph Burstyn is releasing in America.

Announcement

THE PICTURE SELECTED

BY RADIO CITY MUSIC HALL

FOR CHRISTMAS

IS WARNER BROS.'

"I'll See You In My Dreams"

THE [illegible]
STORY OF [illegible]
HE WROTE INTO
[illegible]
AND THE GIRL WHO
PUT THEM INTO HIS

DORIS DAY

DANNY THOMAS

FRANK LOVEJOY

PATRICE WYMORE

JAMES GLEASON

[illegible] SHAVELSON
JACK ROSE
[illegible]

LOUIS F. EDELMAN

MICHAEL CURTIZ

Picture Grosses

SEATTLE

(Continued from page 8)

Good $8,000 or near. Last week, swell $9,200.

Music Hall (Hamrick) (2,282; 65-90) — "Streetcar Named Desire" (WB). Giant $17,000 or close. Last week, "Texas Carnival" (M-G) and "Tall Target" (M-G) (2d wk), $7,700.

Orpheum (Hamrick) (2,599; 65-90) — "The Well" (UA). Dull $6,000. Last week, "Strange Door" (U) and "Green Finger" (Indie), $7,800.

Palomar (Sterling) (1,350; 40-70) — "Place in Sun" (Par) and "Force of Arms" (WB) (2d runs). Fair $3,500. Last week, "Saturday's Hero" (Col) and "Lady From Texas" (U), $3,000.

Paramount (Evergreen) (3,049; 65-90) — "Detective Story" (Par) and "Darling How Could You" (Par) (2d wk). Nice $8,500. Last week, $11,700.

'WIDE MO.' LOUD $17,000, PORT.; 'WOMAN' OKE 14G

Portland, Ore., Nov. 13.

The town was loaded with football rooters over the past weekend, and it is helping some pix. "Across Wide Missouri" looks standout at Broadway. "His Kind Of Woman" in two houses shapes okay. "Rhubarb" is fancy at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Across Wide Missouri" (M-G) and "Bannerline" (M-G). Torrid $17,000 or close. Last week, "Iron Man" (U) and "Mark of Renegade" (U), $11,600.

Guild (Parker) (400; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (5th wk). Holding at $4,500. Last week, big $4,800.

Mayfair (Parker) (1,500; 65-90) — "Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono) (m.o.). Nice $6,000. Last week, "Desert Fox" (20th) and "Three Steps North" (UA) (m.o.), $5,500.

Oriental (Evergreen) (2,000; 65-90) — "His Kind Of Woman" (RKO) and "Tomorrow Another Day" (WB), day-date with Paramount. Okay $5,000. Last week, "Day Earth Stood Still" (20th) and "Go Navy" (Mono), $6,000.

Orpheum (Hamrick) (1,750; 65-90) — "Rhubarb" (Par) and "Roadblock" (RKO). Fancy $9,500. Last week, "Pickup" (Col) and "Chain Circumstance" (Col), $8,000.

Paramount (Evergreen) (3,400; 65-90) — "Kind Of Woman" (RKO) and "Tomorrow Another Day" (WB), also Oriental. Oke $9,000. Last week, "Day Earth Stood Still" (20th) and "Go Navy" (Mono), $9,500.

United Artists (Parker) (890; 80-$1.20) — "Streetcar Named Desire" (WB) (2d wk). Big $9,500. Last week, $14,000.

'Worlds' Nice $7,500, Balto; 'Honeychile' 6½G

Baltimore, Nov. 13.

[illegible] downtown sector here this [illegible]

[illegible] New. Of repeaters [illegible] new opening [illegible] Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 30-[illegible]) — "American in Paris" (M-G) (2d wk). Holding [illegible] $13,000 after $19,800 opener.

Hippodrome (Rappaport) (2,240; 20-70) — "Fire" (Col) and "M" (Col). Starting tomorrow (Wed.) after week of "The Racket" (RKO), hit mild $6,800.

Keith's (Schanberger) (2,460; 20-70) — "When Worlds Collide" (Par) (2d wk). Opens second round tomorrow (Wed.) after nice $7,500 opener.

Little (Rappaport) (298; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (2d wk). Fairish $3,500 after big $4,300 opener.

Mayfair (Hicks) (980; 20-70) — "Honeychile" (Rep) (2d wk). Beginning added round tomorrow (Wed.) after fancy $6,500 preem.

New (Mechanic) (1,800; 20-70) — "Anne of Indies" (20th). Lone new pic looks modest $6,000 or near. Last week, "Love Nest" (20th), $6,200.

Stanley (WB) (3,280; 50-$1.20) — "Streetcar Named Desire" (WB) (2d wk). Upped scale raised too high to get expected sock returns. However, okay $11,000 after $17,400 first round.

Town (Rappaport) (1,500; 35-65) — "Blue Veil" (RKO) (2d wk). Going well at $7,000 after bright $9,300 opener.

'Worlds' Lofty $15,000, Denver; 'Cup' Fine 17G

Denver, Nov. 14.

"When Worlds Collide" is packing the Denham currently to land a big total and hit holdover figure. "Fort Defiance" looks fine in world preem at Paramount. "Come Fill Cup" will cop top total in actual coin, being good in two houses. "Texas Carnival" is doing well enough in third to win fourth stanza at Broadway.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Tanks Are Coming" (WB) and "Trail Lonesome Pine" (Par), day-date with Tabor, Webber. Fair $6,500. Last week, "Cave of Outlaws" (U) and "Mr. Drake's Duck" (UA), $6,000.

Broadway (Wolfberg) (1,500; 40-80) — "Texas Carnival" (M-G) (3d wk). Fair $6,000. Holds. Last week, fine $11,000.

Denham (Cockrill) (1,750; 40-80) — "When Worlds Collide" (Par). Big $15,000. Last week, "Submarine Command" (Par), $9,500.

Denver (Fox) (2,525; 40-80) — "Come Fill Cup" (WB) and "Elephant Stampede" (Mono), day-date with Esquire. Good $14,000. Last week, "Day Earth Stood Still" (20th) and "Two-Dollar Bettor" (Indie), $16,000.

Esquire (Fox) (742; 40-80) — "Come Fill Cup" (WB) and "Elephant Stampede" (Mono), also Denver. Nice $3,000. Last week, "Day Earth Stood Still" (20th) and "Two-Dollar Bettor" (Indie), same.

Orpheum (RKO) (2,600; 71-$1.28) — "Streetcar Named Desire" (WB) (2d wk). Fine $13,000. Last week, record $25,000.

Paramount (Fox) (2,200; 40-80) — "Fort Defiance" (UA) and "Skipalong Rosenbloom" (UA). Big $13,000. Last week, "Sunny Side Street" (Col) and "Criminal Lawyer" (Col), $11,000.

Tabor (Fox) (1,967; 40-80) — "Tanks Are Coming" (WB) and "Lonesome Pine" (Par), also Aladdin, Webber. Fine $6,500. Last week, "Cave Outlaws" (U) and "Drake's Duck" (UA), fair $6,000.

Vogue (Pike) (600; 65-80) — "Le Carnet del Bal" (Indie) (reissue). Fair $2,000. Last week, "Four in a Jeep" (UA), $2,400.

Webber (Fox) (750; 40-80) — "Tanks Are Coming" (WB) and "Lonesome Pine" (Par), also Aladdin, Tabor. Good $3,000. Last week, "Cave Outlaws" (U) and "Drake's Duck" (UA), $2,500.

TORONTO

(Continued from page 9)

"Day Earth Stood Still" (20th) (2d wk). Good $11,000. Last week, big $16,500.

Loew's (Loew) (2,743; 55-90) — "American in Paris" (M-G). Smash $20,000. Last week, "Texas Carnival" (M-G) (2d wk), $8,500.

Nortown, University (FP) (953; 1,558; 40-80) — "Blue [illegible]" [illegible] $14,000. Last week, "Love [illegible]" [illegible]

[illegible] $12,000. Last week, "Desert Fox" (20th) (2d wk), $10,000.

Tivoli [illegible] (693; 75-$1.75) — "Tales of Hoffmann" (Indie) (5th wk). Easing off after four weeks of capacity trade to smash $15,000. Last week, $18,000.

Uptown (Loew) (2,743; 40-80) — "Strange Door" (U). So-so $6,000. Last week, "People Vs. O'Hara" (M-G), $5,500.

Victoria (FP) (1,140; 75-$1) — "Streetcar Named Desire" (WB) (4th wk). Good $8,500. Last week, fine $11,000.

SAN FRANCISCO

(Continued from page 8)

(WB) (6th wk). Solid $7,000. Last week, $8,300.

Orpheum (No. Coast) (2,448; 55-85) — "Harlem Globe Trotters" (Col) and "Never Trust Gambler" (Col). Okay $6,000 in 5 days. Last week, "Raging Tide" (U) and "Reunion In Reno" (U), $11,500.

United Artists (No. Coast) (1,207; 55-85) — "The Well" (UA) and "Train of Events" (Indie). Nice $6,000. Last week, strong $10,000.

Stagedoor (A-R) (370; $1.80-$2.40) — "The River" (UA) (5th wk). Fancy $7,000. Last week, $7,500.

Clay (Rosener) (400; 65-85) — "King Lady" (M-G). Big $3,600. Last week, "Tony Draws Horse" (Indie) (5th wk), $2,400.

Vogue (S. F. Theatres) (375; 85-$1.00) — "Seven Days To Noon" (Indie) (9th wk). Good $3,500. Last week, $3,800.

'Streetcar' Tops Omaha, $9,000; 'Legal' Mild 8G

Omaha, Nov. 13.

Biggest grosser here in some time is the Brandeis' "Streetcar Named Desire," doing socko trade at $1 top. Other houses are in the same old doldrums. "Let's Make It Legal" shapes mild at Paramount.

Estimates for This Week

Brandeis (RKO) (1,500; 50-$1) — "Streetcar Named Desire" (WB). Looks sock $9,000, and sure holdover. Last week, "Happy Go Lovely" (RKO) and "Hard, Fast, Beautiful" (RKO), $6,500.

Paramount (Tristates) (2,800; 16-70) — "Let's Make It Legal" (20th). Mild $8,000 or near. Last week, "No Highway in Sky" (20th), $9,000.

State (Goldberg) (865; 25-75) — "The Strip" (M-G) and "Guilty Bystander" (Lip). Light $4,500. Last week, "Millionaire for Christy" (20th) and "Law and Lady" (M-G), $5,300.

Omaha (Tristates) (2,100; 16-70) — "Texas Rangers" (Col) and "Hurricane Island" (Col). Fair $7,000. Last week, "Disc Jockey" (Mono) and Blackstone magic revue onstage at 25-90c, $9,500.

Orpheum (Tristates) (3,000; 16-70) — "Lady From Texas" (U) and "Never Can Tell" (U). Fair $,??? in three days. Legiter in on Monday (12). Last week, "Ran All Way" (UA), satisfactory $9,800.

McConnell Carries

Continued from page 1

with CBS news chief Sig Mikelson and NBC operations manager Ferdinand Wankel before choosing the location. Both network reps were emphatic in recommending the Amphitheatre over the Stadium as being vastly superior for proper tele coverage of the parleys.

Had the West Side arena been picked, it was estimated that temporary structures costing between $200,000 and $250,000 would have had to be erected outside the Stadium to house tele equipment and

Set Bankrollers' Code

Chicago, Nov. 13.

Networks are expected to get the go ahead from political parties next week to start seeking bankrollers for radio and television coverage of political conventions here next July. Republican and Democratic national chairmen this week are putting the final okay on a code governing the type of sponsorship for upcoming conclaves.

Code sets up a broad framework which any potential sponsor of convention airings must fit, dealing with such matters as eligible categories and length of blurbs. It was originally fragged by the networks and passed on to the parties for approval. Parties are re[illegible] [illegible] National Assn. of Radio

[illegible] and NARND. Freedom of Information Committee chairman [illegible] [illegible] and legislating halls. Report urged stations to use own media to bring judicial and legislative microphone prohibitions to public's attention.

to provide space for "side bar" interviews. The South Side Amphitheatre has a large assortment of space off the main floor that can be used as TV "studios."

It was estimated the tele operation will need 16,000 square feet of space to effectively put on what's being described as the "biggest TV show in history." With all four networks planning extensive coverage, the politicos are estimating that 60,000,000 viewers will watch the proceedings. The GOP convenes July 7 and the Demos come in July 21. Each party will be in session a minimum of three days.

Arthur M. Wirtz, owner of the Stadium, and William Prince, prexy of the Union Stockyards which owns the Amphitheatre, went all out to snag the conventions for their respective arenas. Fact that Wirtz, reportedly a hefty GOP contributor, lost out is seen as an indication of the politicos' awareness of the weight television will have in winning friends and influencing voters before the November balloting.

Friars' Benny Fete

Continued from page 1

to satisfy anybody's after-dinner script.

Jesse Block, chairman of the arrangements committee, which is slang for taking on the big load (and Benny saluted him publicly for it), opened up with the observation that he felt "like I'm doing a single to customers in mink boxes."

Introducing the Friars' abbott, Milton Berle, he observed that, "twenty years in radio is like doing one TV show." (The occasion was in celebration of Benny's 20th radio anni; the real function was to raise some loot for the Friars.) Berle continued, "Benny was the first one to have a birthday printed by Nick Kenny . . . this looks like the Yankee Stadium with mink bases. . . . Mayor Impellitteri has to make a quick speech—his plane is double-parked. . . . This is an audition and I don't know it."

Ridgway's Tribute

George Jessel: "Milton Berle introducing Jessel is like Winchell giving an orchid to Ed Sullivan. . . . It's a pleasure not to be telling lie after lie and throwing orchids at the faces of some men who should be covered with sour-cream." Whereupon he read two telegraphed salutes, first from General Matthew Ridgway on behalf of his battle-front troops in Korea, and the other "from a piano player, Harry Truman."

In introducing Bernard Baruch who, somehow had stepped on a line, Jessel salaamed, "Because you've saved this country many times I forgive you for killing this one joke." In introducing Mayor Impellitteri, Jessel zinged, "I'll now give you the first citizen of this city, and other comedians." The mayor took it in stride, and Jessel ad libbed, "This is a line from 'David and Bathsheba'."

The mayor was deadpan in his salute to actors "who time and time again give benefits for others, and I'm glad there is one so deserved for an actors' organization." Impellitteri wished Benny well "at least for another 39 years."

Jessel's crackerjack toastmastering, for which he was several times reprised as "the toastmaster-general of the U. S.," introduced CBS board chairman William S. Paley as "some are to show business born, and some shouldn't be born." He observed that Paley fell into the former category. "His father took him to see 'Mrs. Wiggs of the Cabbage Patch' one day and from that cabbage patch came a cigar called LaPalina, which his father manufactured and thus he got into radio."

Paley observed "Benny can have anything he ever wants . . . because at any moment he is always heard by more people than any other person in the world" (quoting Nielsens and Hooperatings). In serious yet light vein [illegible] [illegible] ties, war effort, etc.

[illegible] enjoys [illegible] is something fellow-showmen are not prone to [illegible] in this report but it is reportorial accuracy to interject a repetitive concern, as voiced all through the dinner by his fellow-showfolk, "Ge, I wish he'll always be that funny on his own shows."

The true Allen wit came through a jet propulsion. Almost every line rang the bell. The boffolas were suave, pungent, affectionate. "If Adam had been a chorus boy there'd be no human race," he teed off. "And if the guest-of honor is seen sitting up then we all know it's not a funeral. . . . This is a big week socially for Sinatra, who is breaking in in Philadelphia; if it's OK he'll bring it to Broadway."

Recalling both their struggling days in vaudeville, "one date in Centralia, Ill., that is, a suburb of Centralia, Ill., stands out in my memory. The theatre was so far back in the woods that the manager was a bear. He paid the acts off in honey. Jack Benny was next-to-closing on a two-act bill. The theatre was so far back in the woods that Field & Stream (not VARIETY) reviewed the act . . . when Benny played you felt that the violin bow belonged back in the cat . . . he was the first sailor to get seasick in a Naval recruiting office (referring to his World War I service). In fact to this day he gets seasick whenever he sees the Yacht Club Boys . . . this got so bad he was using his dandruff for resin . . . By the way, I get no laughs in TV, so I'm glad to see I'm getting some now, if it's only at the expense of our guest of honor."

Jessel Floored

Jessel couldn't top. All he said was, "My notes here say, 'Say many humorous things,' but astute showman that I am I'll now recite the Gettysburg Address." Jessel delivered a great personal tribute to Allen.

The Governor of Illinois, Adlai E. Stevenson, came on in a spot which they shouldn't give to a leopard but he was no No. 2 act, even in this fast company. After opening up with, "I told Allen we should have exchanged manuscripts" he humorously but pointedly saluted Benny for his clean humor, for his artistry, for his Sunday night fun which makes this part of the world the place we all want to live it," etc.

George Burns, who just flew in for the dinner—Gracie Allen remained behind in Hollywood—is notoriously Benny's personal fave. He's a comedian's comedian, and Burns was unsubtle in exposing Benny's pushover foibles as it's renowned in the Hillcrest-Friars-Bev-hills houseparty set that Burns has just to shake his pinky and Benny falls over. He illustrated the humorous hex he holds in the g. of h. with a glass of water, a match, and other intimate byplay.

Jessel resumed spotlighting Bernard Baruch's park-bench penchant by observing, "I have an uncle who's been sitting in Mount Morris Park and not only he ain't no philosopher but he's been arrested 20 times for annoying the squirrels." In finally introducing Benny, he saluted him as a good editor of his humor, a good husband, a good father.

Benny's thank-you observed that, "at $35 a plate I only expected Anthony B. Farrell and the 'Mad Woman of Chaillot' to turn out, and when they told me of the tap I got that lost feeling as if you left your script in Berle's dressing room." Benny then thanked Claudette Colbert for coming all the way from Hollywood as did Jessel, Mrs. Danny Kaye and George Burns, and Val Parnell of the Palladium who flew over expressly from London. He kudosed Jesse Block's untiring and "quite patently very successful hard work." He saluted "that ex-juggler Fred Allen . . . no man could sustain his humor, maybe the late Will Rogers, but maybe not even Milton Berle." He saluted his wife, Mary Livingstone; Irving Mansfield of CBS, Paley, of course, Paul Hahn of American Tobacco, his company, and his longtime staff of writers for their [illegible] "they don't care whose lines get the laughs so long as we get 'em"—"all must share in this night [illegible] Irving Berlin so well put it 'There's [illegible] an Ed Sullivan radio show."

The Friars did a smart thing in scaling the dinner at $20, $25 and $35 as one means of circumventing squawks about "location" of tables, top-priced tables nearer the dais, of course. Each ticket indicated $10 for the dinner, and the differential as "donation" to the Friars Fund, which is a common practise. An unsmart thing was a $3 surcharge on the spirits list, per bottle and 15c additional, per single drink (cocktail or highball), as an additional income source to the club. The Waldorf protected itself against the squawks, which were not unsubtle from an otherwise free-spending bunch, by placarding plainly that these surcharge fees were the Friars Club's idea. A souvenir journal with byline pieces and a VARIETY cavalcade of Jack Bennyiana through the years (vaude, pix, legit, radio, TV), in the form of reviews, was an additional souvenir of the event.

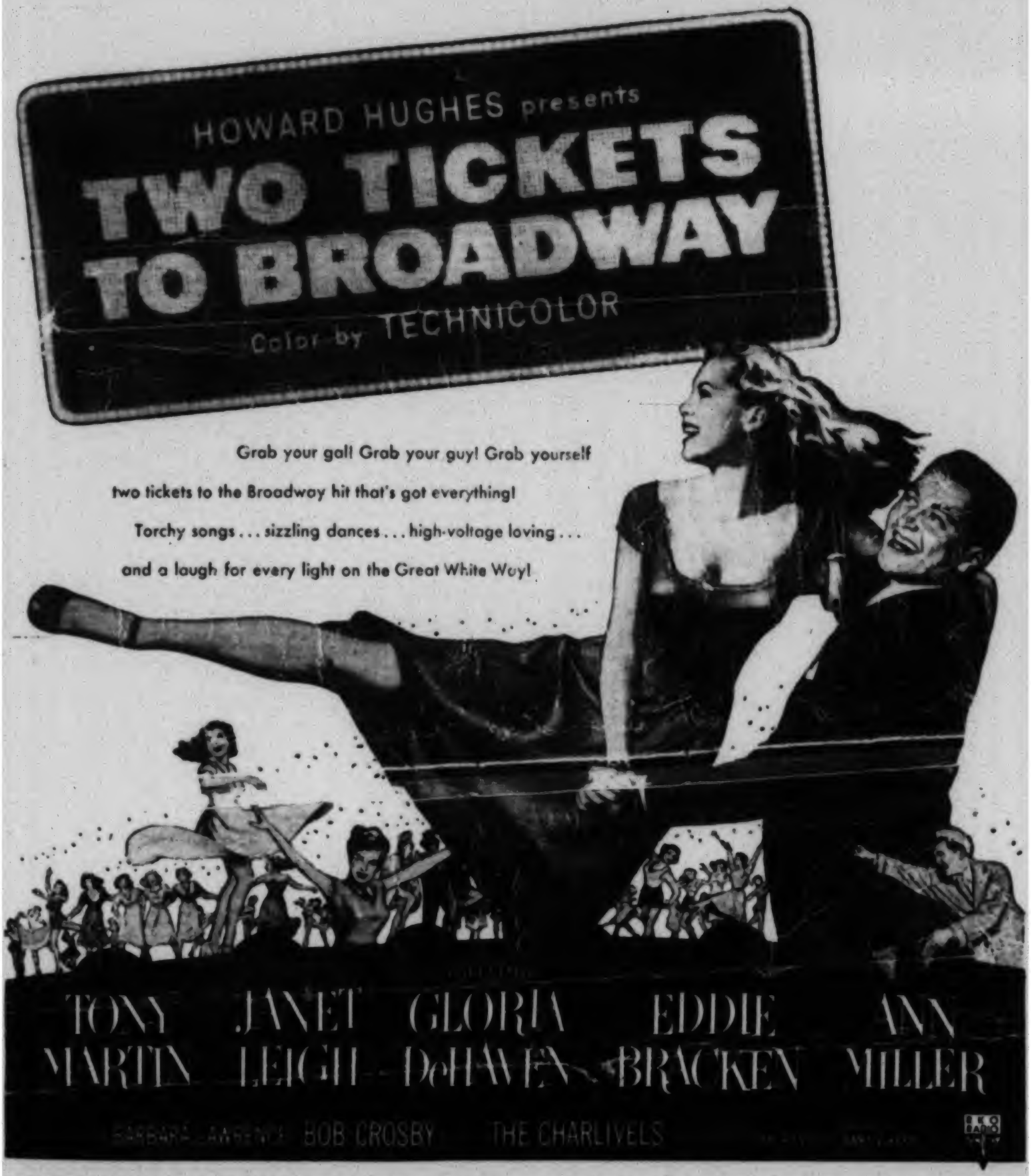
The dinner grossed $56,000, of which $17,000 came from the souvenir journal.

N. Y. Tent's Dance Nov. 29

New York's Variety Club reports that it has gathered more than $10,000 worth of merchandise, including three automobiles, for awards and door prizes at its carnival-bazaar slated for Nov. 29 on Hotel Astor Roof. Proceeds go to aid the needy in every branch of show biz.

Astor shindig will include sideshows and wheels. Enoch Light band will provide music.

An eyeful...an earful... an armful of the BIG TOWN!



36,522,738 HOMES REACHED BY FOUR-COLOR NAT'L. ADS! Full pages in Sat. Eve. Post, Look, Collier's...Cosmopolitan, Redbook, Holiday...This Week and Parade Sunday magazines (62 cities)...Hit Parader, Song Hits, Popular Songs...Fan magazines and New Liberty (Canada)...total circulation 36,522,738.

Clips From Film Row

NEW YORK

Ernest Cotogna 20th-Fox home-office publicity staffer, reports for Army induction Friday (16).

Three new branch manager assignments were announced in N. Y. last week. Edward C. DeBerry, former Charlotte salesman for Paramount, was upped to head of Buffalo branch, replacing John W. Brown, transferred to Boston as a special rep.

Leo Greenfield, Universal salesman in N. Y., elevated to company's branch chief in Albany, succeeding Eugene Vogel, resigned. Daniel R. Houlihan, formerly with 20th-Fox, was appointed Par's branch manager in Albany, replacing Edward Maloney, resigned.

PHILADELPHIA

Lou Davidoff is exhibitor chairman for Will Rogers Memorial Hospital Fund Christmas drive while Norman Silverman, RKO branch manager, is distributor chairman.

Denny Bassone, U-I newsreel man on assignment here, has gone back to Fox Movietone News in its new theatre and TV tie-up with International News Service.

Vita LaMonica will conduct the Fox Theatre pit orch when that film deluxer returns to stage presentations.

KANSAS CITY

Properties of Theatre Enterprises, Inc. in this area sold to R. E. Davis and Lewis Hudon, both formerly with the circuit. They acquire 32 theatres in Kansas, Missouri and Nebraska. New owners announced they will headquarter at Manhattan, Kans. Circuit will be known as Mid Central Theatres, Inc.

Program of new films brought peak interest at 33d annual convention of Kansas Missouri Theatre Owners at Hotel President here last week. Officers named were C. E. Cook, Maryville, Mo., prexy; Don Burnett, [illegible], Kans., veepee; Glen Hall, [illegible]ville, Mo., secretary; Homer Strowig, Abilene, Kans., treasurer. Board now lists as directors [illegible], Kansas; R. R. Biechele, [illegible]; H. B. Doering, Ernest Beck, Gordon Holiday, Marcus Landau, and Dale Danielson, retiring president for Missouri; Elmer Bills, Virgil Harbison, Jay Means, J. Leo Hayob, Frank Weary, Jr., Kenneth Winkelmeyer and Lauren Turner.

Town now has two arty houses, Vogue Theatre switching to foreign and special releases. House was purchased by E. R. Golden, from W. D. Fulton. It has been a subsequent-run. Kimo Theatre, Dickinson circuit house, also plays arty pix.

LOS ANGELES

Warners is reissuing "Captain Blood," made 16 years ago. Errol Flynn and Olivia de Havilland are starred.

Paramount is setting up about 600 special advance showings of the Martin-Lewis starrer, "Sailor Beware," for New Year's Eve in key cities.

Herbert J. Yates and James R. Grainger will attend world preem of Republic's "Wild Blue Yonder" at Orpheum, Omaha, Nov. 29, as climax to a three-day celebration, "Omaha Salutes the Strategic Air Command."

BOSTON

E. M. Loew Circuit moved its headquarters to the Huntington Ave. building which houses the circuit's Strand.

Interstate Theatres will move into the offices vacated by Loew's on Tremont St.

Nathan Yamins, head of Yamins Circuit, appointed chairman of theatre division of Greater Boston Combined Jewish Appeal for 1951. Larry Laskey has charge of publicity for the drive.

Ralph Snider Circuit reopened the Orient Palace, East Boston. It will be under supervision of Irving Alexander. Theatre underwent facelifting while closed for several months.

CHICAGO

H. & E. Balaban circuit joins Telenews circuit toppers Herbert Scheftel and Alfred Burger in joint operatorship of Carnegie Theatre, art house. Balaban chain will function here as Rush St. Theatres, Inc., with O. Zeman as corporation secretary.

Ridge theatre, just closed, will relight under the landlord's bankroll.

City theatre tax collections reached $97,115 for October this year as against $105,432 for the same period last year. The 10-month take for the city is $945,769 as compared with $1,106,900 for like 1950 period.

A. M. Van Dyke, 20th-Fox sales head here, ailing in Michael Reese hospital.

[illegible] co-manager of Ken Theatre, [illegible] National [illegible]

[illegible] an extra 50c, payable Dec. 1 as an addition to its regular 12c melon for [illegible] ended Nov. 30.

[illegible], once ace house of Gollos circuit, shuttered last week leaving only the Ark still operating of the once potent chain. Circuit went into voluntary bankruptcy last spring, blaming inroads of TV and Jackson Park decree.

WASHINGTON

Film theatres have asked the D. C. Board of Commissioners to remove the police regulation that two licensed operators must be on duty in projection booths. The exhibitors say safety no longer requires two operators because of the new safety film and because of the safety features of the projection booths and theatres as a whole. Theatremen say business has not been too good and a change in the regulation would help cut unnecessary overhead.

Motion Picture Operators Union No. 224 is fighting the exhibitors and has asked to be heard by the D. C. Commissioners.

PITTSBURGH

John Bennett left WB publicity department to go with Aluminum Co. of America. Danny McKenna, head of poster department, upped Bennett's old post.

Joe Murdock, former Uniontown theatre man, appointed manager of Astor in Syracuse, N. Y., which was recently taken over by Bert Stearn, head of Cooperative Theatres, and a group of local associates.

Lou Kaufman leased Metropolitan Theatre in the Bloomfield district to George Mandros, former manager of Capitol here. House has been operated by Lou Hanna for the past year.

Ralph Pielow, Jr., son of Metro manager here, is now head of 20th-Fox exchange in Minneapolis, having been transferred there from same job in Des Moines. Young Pielow followed his father into the film business after service in the last war.

Jack Ellstrom, 20th-Fox booker, resigned to go with Republic as sales rep in West Virginia territory, replaces Jack Scarry, resigned.

New 250-seater at Greater Pittsburgh Airport will be operated by Andy Chakeras, who has the eating, parking and drinking concessions there.

Jack Tiernan, who came here from Michigan just a few weeks ago to manage the Manos in Jeannette, has resigned. Bernard H. Bucheit, Manos exec, is looking after house temporarily.

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[illegible]

Elmer Rice

Continued from page 1

ney, "for 'clearance' from the point of view of what is euphemistically called 'public relations.'" Rice added:

"What this means in effect is that Mr. Socolow conducts an inquiry into the alleged political opinions and activities of the actors and bases his acceptance or rejection upon his judgment of the propriety of their political beliefs."

Nixed on "Counsellor"

Rice referred specifically to a casting problem for his "Counsellor-at-Law," slated for production on the Celanese show in the near future. He said that the names of "several suitable and available actors" he submitted were turned down by Stellar on the plea that they would not be cleared by Ellington. He said he later suggested another actor directly to Socolow, one that he himself considered "eminently suited to the role" but that Socolow would not clear him, admitting that his refusal was based "not upon artistic but upon 'public relations' (that is, political) considerations." Rice did not identify the actor in question but emphasized that he had testified under oath before the House Un-American Activities Committee that he is not and has never been a Communist.

"It has been broadly hinted to me," Rice said, "that if I took this step and made by reasons public, I could expect reprisals, in other words, the banning of my own plays on the airwaves. That is a risk I am prepared to run. I could not live happily with myself if I allowed economic considerations to deter me from exposing an ugly blot upon American life and an ugly threat to American liberty."

Rice said his discussions with [illegible] convinced him that Socolow is "following a [illegible] [illegible] TV fields, the blacklisting of actors and other personnel because of their alleged 'subversive political opinions.'" He charged that, "in the main, the persons affected are those whose names are listed in Red Channels—a vicious publication that destroys characters and careers by innuendo and veiled accusation." Socolow "admitted," Rice added that "he is under constant pressure from the authors of Red Channels and the publishers of Counterattack." He declared:

"This policy of blacklisting, of denial of employment, of condemnation without evidence, has already had drastic and even tragic effects upon the lives of men and women of great talent and integrity. Jean Muir, falsely accused of being a Communist sympathizer, was summarily dismissed from a TV job over a year ago, and has been unable to find employment since. Fredric March and Florence Eldridge, falsely accused, were blacklisted for months and months, and had to bring a protracted and costly libel suit in order to rehabilitate themselves.

"Mady Christians, a fine artist and a fine liberal, loyal American citizen, has just succumbed to a cerebral hemorrhage, her death unquestionably hastened, if not actually induced, by the false accusations and relentless persecution to which she was subjected. Instances could be multiplied. Every day artists are being denied employment, vilified, exposed to humiliating 'investigations,' called upon to 'clear' themselves of charges made by irresponsible publicity-seekers and opportunistic patrioteers."

Rice has sent copies of his letter to Stellar to Actors Equity, Television Authority, American Federation of Radio Artists, Authors League, Dramatists Guild and other talent and craft unions in the industry.

Bing's 2d Met Season

Continued from page 1

sons recruited from Broadway's legit).

New faces mingled with old in the cast—Greek contralto Elena Nikolaidi making her first operatic appearance in N. Y. as Amneris, and Californian baritone George London bowing as Amonasro, while Mario Del Monaco became a permanent member of the company as Radames. Yugoslav soprano Zinka Milanov was back after several seasons as the Aida; Fausto Cleva conducted, and Zachary Solov made his bow as choreographer. And Janet Collins, from last season's Broadway musical, "Out of This World," was lead ballerina—the first Negro principal on the Met's roster in its 67-year-old history.

The flurry and excitement; the plush, mink and ermine; the brass, nobility and society—were all in attendance. And at a hiked tariff, with orchestra seats at $25 instead of the usual $7.50, and a box for eight going at $450, boxoffice take was a cool $52,000, for the second largest opening-night receipts in Met history. (Last year's, at a $30 top, hit $54,800). Added sweetmeat was the fact that, for the first time, the Met could keep the 20% it formerly gave to the Government in admissions tax, due to recent Congressional action.

Fresh Pattern

The fresh pattern of production and faces was in line with the invigorating, modern approach of Bing to opera, manifested from the start last season. Then Bing precipitated a controversy with a streamlined, racy production of "Cavalleria Rusticana" and "Pagliacci," with the easing out of James Melton and Lauritz Melchior, return of controversial Kirsten Flagstad, and firing of Robert Merrill; hypoed interest with the borrowing of Garson Kanin and Margaret Webster from legit as stagers, Maestro Eugene Ormandy from the Philadelphia Orchestra as conductor, and diva Maria Jeritza from retirement for a "Fledermaus", and brought off the greatest popular success in Met annals with the record-shattering revival of "Fledermaus."

The new season isn't likely to prove as exciting, but it shapes up as intriguing enough, not only in the breaking of tradition with the Janet Collins pacting, but in other ways as well. There seem to be "sleepers" in some of the new talent—in [illegible] Guenen from Vienna, in George London, who [illegible] Vienna Opera, and seems groomed for Merrill's successor, in Nell Rankin, and others.

There are four directors brought in from legit, in Miss Webster, Kanin, Tyrone Guthrie and Alfred Lunt. Although there will be no new operas, there will be four new productions, with "Rigoletto," "Carmen" and "Cosi Fan Tutte" added to "Aida" in new dress and staging. The season will run 22 straight weeks, two more than last year and one of the longest in recent times.

Bing, who had his share of headaches before last year's preem, was still worried when interviewed before last night's (Tues.) opening. Last year he faced the mental hazard of being a new manager for the world's foremost opera house, a heavy Met deficit, two new productions planned for the season's opening week, and the uncertainty of the arrival on time of 14 foreign singers delayed by last-minute visa complications.

'New Lease on Life'

This year, although the Met has just been given two financial windfalls—with the completion of a special public drive for $750,000 in maintenance funds, and tax remission from the Government worth $550,000 a year—and Bing has hurdled his debut year as manager, he says, "I'm not much less concerned than I was last year.

"We have a new lease on life, it is true, with the tax remission. The certainty of the Met's closing down has been avoided. We now hope to operate within a manageable budget (last season's deficit was $710,000), although if expenses keep going up, the danger again is real.

"But we have to bring our productions up to date. We must gradually get rid of all the old stock repertory, especially the Verdi repertory, doing them all anew in fresh dress. We are doing three this season. We face the disadvantage that 'Aida,' 'Carmen' and 'Rigoletto' are too well known, so that acceptance of any changes is made more difficult. 'Cosi Fan Tutte' hasn't been done often, it was once very doubtful boxoffice. But I feel here that it might really be a hit.

"To make opera a more integral part of contemporary life, opera itself must advance with the times. In America, the films and theatre have set standards of staging and scenic design that have made opera suffer by comparison. Television has put more emphasis on the visual aspects. That's why I turned to the theatre for help. My productions last year proved that there can be a successful marriage between opera and theatre."

Detroit TV

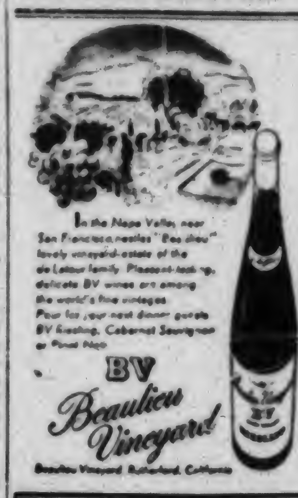
Continued from page [illegible]

attendance slipped 5% to 10% but the whole picture brought the average figure again to 6%.

With no tele outlets so far in Canada, there is little present peril for film receipts except along border points. However, Main pointed out that, when the state-operated TV station starts here shortly, this will importantly affect Toronto's cinema boxoffice.

He also warned fellow exhibs that the Canadian film industry must take strong steps to prevent the Canadian government from controlling public entertainment. He pointed out that the federal government is already in the entertainment business with its State-operated Canadian Broadcasting Corp. and the National Film Board. Main cautioned that the Canadian government must not intrude on the film industry and that "pay as you see" is the picture industry's business whether the film was seen on a theatre screen or a TV screen.

The new board of directors comprises Morris Stein, Famous Players (Can.), Toronto; Henry S. Mandell, 20th-Fox, Toronto; William Summerville, Jr., B & F Theatres Ltd., Toronto; Morris Berlin, Somerset Theatre, Ottawa; Don Gauld, Odeon Theatres (Canada) Ltd.; H. C. D. Main, Capitol, Listowel; J. J. McCulloch, [illegible]; Angus Jewell, Jewell [illegible]; [illegible] McLaughlin, Espanola Theatre, Espanola; Lou Rosenfeld, Westdale, Hamilton, and Floyd Rumford, Kineto, Forest.



New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"AN AMERICAN IN PARIS"
To the Music of GEORGE GERSHWIN
starring GENE KELLY • and introducing LESLIE CARON
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

TV RATE HIKE CUES NEW FEARS

The Ennds

Something of a major crisis popped up in Winston-Salem, N. C. last week, when the top echelon of the R. J. Reynolds Co. (Camel and Cavalier cigarets) sent an SOS to its agency, William Esty, and CBS, which in turn sent execs of both operations scurrying out of New York for a conference in the tobacco city.

On behalf of its Cavalier cigaret product, Reynolds had negotiated a deal through the Esty agency to buy the TV version of Cy Howard's "My Friend Irma," one of the properties eagerly anticipated in trade circles and representing a time-talent outlay of approximately $1,500,000 a year. Everything was practically set for the launching of the show, with even the differences between CBS and Howard over producer credits virtually resolved.

Then came the sudden call from Winston-Salem which, as of the moment, has washed out the whole deal. Someone in command suddenly recalled that the radio version of "Irma" is sponsored by Ennds—the deodorant that builds its whole case on eliminating "ugly cigaret breath."

Ironic part of the whole situation is that Ennds, which [illegible] force CBS to respect its contract on the radio "Irma," had been all set to sponsor "FBI In Peace and War," when Columbia talked the deodorant people out of it and into "Irma" instead.

$1,700,000 FOR ½ HR. SCARES 'EM

NBC which only four months ago raised its television rates to advertisers from $14,700 per half-hour to $18,690, is currently engaged in reappraising its TV rate structure. It's understood that on Jan. 1, '52, the cost per half-hour will go to $23,000 for the use of the interconnected network facilities of 36 cities. That's for time alone and exclusive of program costs. This calls for an additional average of $10,000 or more weekly.

Thus the $23,000 will more than double the approximate $11,000 peak cost per half-hour for network radio time, even though the AM facilities blanket the entire country with its 170-station pickup.

The projected TV rate hike throws into sharp focus the ever-mounting costs of putting a video show on the air. Slightly more than two years ago (based on NBC's TV rate card No. 1 for June 1, '49), it only cost $4,200 per half-hour, but there were only 19 stations on the interconnected network (as contrasted with the present 36), and there were considerably less than half the present 14,000,000 TV sets in circulation.

At the rate of $23,000 per half-hour, it will cost a sponsor $900,000 for a 39-week TV ride on the interconnected network and $1,200,000 on a 52-week basis. That's for time alone. With TV program costs also spiraling to the degree where a $10,000 weekly talent production nut is on the modest side today, it will thus cost an advertiser about $1,300,000 time and talent for a 30-minute show on a 39 week basis and $1,700,000 on a year round sponsorship basis.

Pricing Self Out?

Just how the advertisers will embrace the additional time tariff, is something else again. Too many are already [illegible] the fact that TV is pricing itself out of [illegible] [illegible] aren't that many clients around with that kind of coin to [illegible] regardless of TV's tested powers as an ad medium and its unprecedented impact on the consumer.

Even in an economy that sees nothing unusual in allocating more for advertising a pack of cigarets or a cake of soap than the actual manufacturing cost of the article itself, clients and agencies contend the saturation point has already been reached. The constantly expanding budgets, they argue, must of necessity take their toll in forcing them out of the medium.

Already, it's argued, many of the so-called in-between spenders, with modest annual budgets, are reappraising the claims they've staked in the TV medium because of the mounting costs. Some agencies venture the prediction that TV's ascendancy into such stratospheric elements as $1,700,000 per half-hour must inevitably invite a retreat which will bring in its wake open time.

Benny May Quit Radio at Season's End, Now That He's Found TV Formula

Waiting His Turn

CBS board chairman William S. Paley, whose "straight man" delivery proved one of the surprises on the web's Jack Benny situation-comedy salute last Friday night (9), was complimented after the broadcast by producer-director Irving Mansfield. "Everybody thought you were great," said Mansfield, "and we'll probably want to use you again."

"But," added Mansfield, "don't call us. We'll call you."

Jack Benny may quit radio after this season. The veteran comic who, after 20 years as a major network personality is still top man in the Nielsen & Hooper rating sweepstakes, plans to check off AM while he is still ahead. Benny says it isn't positive as of the moment, but if the next couple of television shows for Lucky Strike meet with the same critical kudos as his last time up, and he's convinced that he's found the right TV formula, then the comedian, come next season, will devote full time to video.

That, too, will mean the end of the traditional Benny stock company and characterizations that served him over the years, but which Benny now feels, is strictly for "sound only." Oddly enough, Benny, in his initial excursions into TV last season, was opposed to transferring his radio formula into video and wanted to plunge immediately into the leisurely-paced "in one" type of portrayal (a throwback to his ex-vaude days) that made him such a resounding click last week. "But everybody talked me out of it then, with the result that even I was confused and uncertain."

This Is It

But Benny's now convinced that "this is it." In fact, he's rarin' for a week-in-week-out TV exposure, preferably on Sunday nights, and on a half-hour basis. That's why he may decide to forget radio and move exclusively into the new medium. Possibly an alternate-week show would be effective, too, Benny thinks, but unless there's a strong entry as the alternate week attraction, he considers it a hazard. And with the relaxed, informal formula he's evolved, sans super-production techniques, he's equally convinced that it'll be easy to take and digest on a [illegible] basis.

By the same token, the fact that the show can now originate from the Coast, thus eliminating the hectic rushing to New York and the attendant "making a produc-

(Continued on page 40)

TV Program Cost Chart Reveals Upped Costs; Unions Main Factor

Pointing up the way television production costs have mounted during the last year, VARIETY's new compilation of weekly TV program costs reveals the average half-hour dramatic stanza up $2,500 to $4,000 over budgets on the same programs last year. Variety and musical shows have not climbed so rapidly, but their costs, too, are higher this year.

While some agency execs have blamed the nets for not keeping the lid on prices, network spokesmen claim the increase in budgets reflect mainly steady hikes in union wage scales and the usual escalator clauses in most program sales contracts. (Guest talent fees, too, have soared but chiefly only for top name acts, used on comparatively few shows.) One web exec, in fact, claimed that union scales have climbed higher than the net's escalator clause, so that his outfit is actually making less money on programming now than it did last year when prices were lower.

[illegible] the mounting costs, the package price [illegible] [illegible] year was $8,500. Today the half-hour drama draws $12,000. Same holds true for the same web's "Danger," also a half-hour dramatic entry.

(Continued on page 38)

Busy Little NBC

All the NBC executives now have private telephones to permit for direct calls from the outside. In recent months, the pressure on the switchboard operators has been such that too frequently important callers (including clients and agency execs) have been getting busy signals.

As a means of taking the load off the switchboard, all execs can now be reached direct (assuming you can get the number).

Morency Group's 7-Point 'Beware' Dictum Vs. Webs

The Affiliates Committee which developed at the National Assn. of Radio & TV Broadcasters Chi convention last spring issued a critique of the new NBC blueprint last week. AC hit the web's proposed revamp on the question of rate readjustments, the breaking down of basic networks, sale of time on irregular schedules and entrance of chains into the spot broadcasting field.

The committee, headed by Paul W. Morency, veepee-general manager of WTIC, Hartford, indicated that its criticism is directed not only at NBC but also at other webs which put forward similar principles. AC's statement embodied these points:

(1) Rates should be based on AM's actual circulation values, market by market, and not on what some other medium is doing.

(2) No arbitrary formula can effectively measure the values of hundreds of stations each operating under individual conditions.

(3) TV's effect on AM in any

(Continued on page 38)

'Kukla Frowns At NBC, But Okays Trim to 15 Mins.

Chicago, Nov. 13.

Peace reigns on the "Kukla Fran and Ollie" front this week after a series of high level confabs between NBC and "KFO" producer Beulah Zachary, which resolved the hot friction between the two groups resulting from the web's move to cut the show to 15 minutes. After expressing indignation over the way NBC handled the proposed cutback, Miss Zachary, who handles business negotiations for "KFO" creator Burr Tillstrom, consented to the airtime reduction.

Show goes 15 minutes probably the second week in December, occupying the 6 to 6:15 (CST) slot. Life mag drops the show Dec. 6 leaving three open days on the strip. Procter & Gamble [illegible] of the Tuesday and Thursday programs Nov. [illegible] [illegible] in peddling the show as a quarter-hour bundle and possibly for [illegible] sponsors. RCA and Nabisco may double their single day ride. Price remains essentially the same, with Tillstrom getting the same $11,000 for five weekly shows.

Fireworks started sputtering last week when Tillstrom first learned of NBC's plans in roundabout fashion. First inkling the "KFO" contingent had of the cutback came via a routine phone conversation with Walter Damm, manager of WTMJ, Milwaukee, who read Tillstrom an NBC telegram announcing plans to cut "KFO" in half to program a new show identified only as having "better audience appeal." Chesterfield is mentioned for that slot.

Jack Benny: 13.9; 'Big Show': 3.9

The advance Nielsens on the initial ratings on Jack Benny vs. NBC's "The Big Show" are in—and it's Benny in the leadoff of the Top 10 with a 13.9, as against "Big Show's" 3.9 for the opposite-Benny 7 to 7:30 time segment. However, computed on program "average audience" rating basis, Benny hit 11.3.

Since Nielsen is still five-six weeks behind on breaking down his national radio ratings, the trade until now had no way of sizing up this season's version of the competitive Benny vs. "Big Show" battle.

Nielsen rating is for Sept. 30. That's the day "Big Show" returned to the NBC airlanes—with its taped playback of the widely-ballied London-origination program.

Computed on an average audience rating basis of minute-by-minute breakdown, the system used when it involved sustainers, as in the case of the 7 to 7:30 segment of "Big Show," Benny came off with 11.3, as against "Big Show's" 3.9. The NBC star-studded extravaganza hit a 5.4 Nielsen rating for the 7:30 to 8 slot, as opposed to Amos 'n' Andy's 11.9. For 6:30 to 7, "Big Show," on an average audience-rating basis, hit 3.9, as opposed to "My Friend Irma's" 6.2 rating.

Last season "Big Show" hovered around at 5.0, 6.0 and 7.0 Nielsens in a vain attempt to hack away at Benny's leadoff position. With "Big Show" representing a weekly $35,000 splurge, it created one of the more lively running controversies of the '50-'51 season.

Macy's Parade Up for TV Sale

Macy's, N. Y., department store, which has become particularly show biz-conscious since the advent of Victor Ratner (ex-CBS) as promotion-advertising veepee, has designated the William Morris agency to "package" the store's Thanksgiving Day parade for TV sale.

Parade represents an out-of-pocket outlay in excess of $50,000 annually to Macy's, and Ratner feels the store is entitled to the TV pickup coin. However, a legal question has been raised whether, even if a client will go for that kind of a rap, whether Macy's can tie up the rights to a street scene.

Apart from the Morris-Macy's tieup, NBC-TV is going ahead on its own and is pitching up a three-way Thanksgiving "package" deal to prospective clients for pickups of the Macy's parade in New York, the Gimbel's parade in Philadelphia and the J. R. Hudson store parade in Detroit.

Hal Hough to WJZ-TV As Program Director

Hal Hough, program director of WJBK, Detroit, (radio and tele), moves to N. Y. as program director of WJZ-TV on Monday (19).

Hough, who has been with several midwest outlets, fills the spot vacated by James Pollak, who became midwest program chief of ABC-TV in Chi two months ago.

Goodyear Tire to Test 'Greatest Story' on TV

Goodyear Tire will experiment with a televersion of "Greatest Story Ever Told," airer which has been on ABC radio for six years, via two special programs on ABC-TV. Video edition will go into the bankroller's "Paul Whiteman Show" (Sundays at 7 p. m.) on Nov. 25 and Dec. 23.

Tele treatment of "Greatest" is being lensed on location, with the first vidpic having been done at Armonk, N. Y., and the second being shot on Long Island. Sponsor will mull results of the two trial films and may do a TV edition of "Greatest" on a regular basis. As in the radio show, no acting credits will be given, to fit in with the religioso theme.

Agency is Kudner.

HAZEL BISHOP ANKLING NBC-TV WED. EVE SLOT

Hazel Bishop lipstick is pulling out of the Wednesday 10:30 p.m. time period on NBC-TV, due to bankroller dissatisfaction with the slot. Since the web is unable to offer a more attractive position, the sponsor is bowing out after the Nov. 28 telecast of the Freddy Martin show.

NBC is peddling the Martin series, which ran around 17.0 to 18.0 rating, and is on the prowl for a new backer for the slot. The chain had originally tried to ink the Congoleum-Nairn "Garroway At Large" show for the late Wednesday period, after it decided that the new Red Skelton series would be a bigger audience lure in Dave Garroway's former 10 p.m. Sunday position. Congoleum turned down the proffered slot, which Hazel Bishop then picked up and is now exiting.

REYNOLDS METAL BUYS TOSCANINI SIMULCAST

Reynolds Metal Co., which has been tossing a lot of business in NBC's direction recently, this week pacted to sponsor the next simulcast of Arturo Toscanini and the NBC Symphony, earmarked for Dec. 23. First simulcast, two weeks ago, was unsponsored.

Reynolds outfit last week signed to pick up the half-hour segment of the "Kate Smith Evening Hour" vacated by Congoleum-Nairn, giving it weekly representation.

Boca Festivities Set

The social-entertainment aspects of the NBC convention, to be held at Boca Raton, Fla., starting Tuesday, Nov. 27, which will attract a network-affiliate representation of approximately 400, were blueprinted this week.

On the opening night (27), there will be a formal dance. The following night will be highlighted by a water ballet, topped by Buster Crabbe. On Thursday night Sid Caesar and Imogene Coca will head up an entertainment program, and for the climactic banquet on Friday negotiations are now on for the appearance of Dean Martin and Jerry Lewis to top the bill.

Networks Fear Open Season For Lawsuits; No More Blanket Policies

The Massachusetts Bonding Co has notified the major television networks that henceforth there will be no more blanket policies issued protecting the webs against suits involving copyright defamation, plagiarism or other such litigations.

Hereafter, it's a case of every show being on its own, with the networks obliged to insure each program individually. Blanket policies indemnifying the webs against lawsuits had been negotiated with Massachusetts Bonding by CBS, NBC and ABC, but the insurance outfit has notified the networks that from here on in any individual programs will be considered.

The Massachusetts company took the action because of the mounting number of claims that had been piling up over the past year. The company took the rap on a $35,000 award against CBS in an action filed on the Coast last year, and more recently shelled out some coin in an action instituted against ABC. Majority of the claims, incidentally, have had their origin on the Coast.

Usually, in cases of agency-inspired shows, the client indemnifies the web against possible lawsuits. But in all instances of network sustaining shows and web-built properties, the networks are currently out on a limb, with no protection in the event that actions are instituted, with a resultant fear that it may invite an "open season" on litigations.

In addition to Massachusetts Bonding, Lloyds of London writes some of the policies on individual network shows.

Gayle Grubb a V.P.

San Francisco, Nov. 13.

Gayle V. Grubb, general manager of KGO and KGO-TV has been elected a veepee of ABC, it was announced here by prexy Robert E. Kintner.

Grubb joined ABC in Sept., 1945, as manager of KGO and served as manager of KGO-TV since the station commenced telecasting in May, 1949.

Macy's $4,500,000, 10% of Stock In WOR-Yankee Tie

R. H. Macy & Co. will get $4,500,000 in cash or other current assets plus a 10% stock interest in the merger of Macy's radio and television holdings (WOR and WOR-TV, N. Y., plus an 18% stock interest in the Mutual web) with the General Tire & Rubber broadcast holdings (Yankee and Don Lee networks). Details of the proposed merger were unfolded by Jack I. Strauss, prexy of the N. Y. department store, at a stockholders meeting in Gotham yesterday (Tues.). Stockholders approved the deal.

General Tire will hold 90% of the stock in the new company. In addition to the $4,500,000 and stock, Macy's will continue to own operating property and equipment at the new WOR-TV studios and the two WOR transmitter sites, leasing them to the merged outfit. Lease includes purchase options, starting at $4,600,000 and reducing progressively over the 25-year term of the lease. Macy's will also get cash for sale of WOR radio and recording equipment to the new firm. Strauss said that substantial capital gains will result from the merger transactions, amounting to $1.50 per share on Macy stock, after taxes.

Macy's and General Tire intend to file with FCC, which must approve the transaction before it goes through, in a couple of days.

Cleve. Radio, TV In Election Blackout

Cleveland, Nov. 13.

In what was called "ward-heel tactics," several radio and television stations found themselves unable to put direct lines into Democratic headquarters election night. Left out were WTAM, WNBK, WJMO, WGAR and WHK.

The freeze-out came, according to Ben Green, party treasurer, when those stations refused "to grant the Democratic party credit for broadcasting. They demanded cash in advance. In the past 10 years that I've been with the financial side of the party we've always paid our bills. I could not see why we had to pay in advance."

Until election day, only WERE had been permitted to put lines into the party headquarters. Head of WERE is Ray T. Miller, Democratic party chairman for the county. Election results were sponsored from WERE by the Bank of Ohio.

One stockholder taking exception to the party's freeze-out ruling was Mayor Thomas A. Burke, Democrat, seeking reelection. The mayor has five shares in the station. Notified of the party's freeze-out rule, the mayor called the stations and invited them to his home to either broadcast or to telecast.

Stations pointed out it had always been their policy to demand payment in advance from political candidates except when those candidates were represented by an accredited advertising agency. The Democratic party handled its own time-buying program.

Several stations protested the freeze-out, saying they had never been approached by the party for time. Informed of this, the party headquarters did an apparent about-face and permitted those stations to put in lines. The stations were WEWS, WJW, and WXEL.

MBS' Brace of 1-Shots

Mutual is picking up coin for two one-shots. Gillette is sponsoring the Army-Navy grid game for the fifth straight year on Dec. 1 from 1:15 p.m. to conclusion, from Philly's Municipal Stadium. Agency is Maxon.

Phillips Petroleum will back a one-time airer, originating from the Waldorf-Astoria, N. Y., on Nov. 28, in the 9:30-10 p.m. slot. Agency is Lambert & Feasley.

MUTUAL BILLINGS UP; JOHNSON'S WAX ADDED

The Mutual network, which reports a billings gain of 9% for the first 10 months of 1951 over the same period last year, will start 1952 with a sizable chunk of new biz from Johnson's wax. Bankroller will sponsor 25 minutes of news a day five times a week and 20 minutes of newscasts on Saturday, starting in January.

Johnson's is backing three five-minute news summaries and one 10-minute report on weekdays, with four five-minute capsules on Saturdays. Sponsor is spreading its originations geographically, with one coming from New York with Cecil Brown, another from Chi with Les Nichols and the third from the Coast with Sam Hayes. Baukhage will handle the 10-minute show from Washington. Agency is Needham, Louis & Brorby.

MBS' gross billings for the first 10 months of this year are $14,620,652, according to sales veepee Adolf N. Holt. Gross for the month of October alone is $1,759,467, which is 14.6% above last year's October figure.

Metro Hoopla Cues ABC 'Quo Vadis' Radio Bid

Attempting to cash in on the hoopla for Metro's pic extravaganza, "Quo Vadis," ABC is working with Sy Fischer of the Frank Cooper office on a half-hour radio stanza based on the original novel. Series would be a mystery-adventure set in Roman times, inspired by rather than based on the tome.

ABC program veepee Leonard Reeg would have the production unit that works on "Greatest Story Ever Told" handle the AM edition of "Vadis." He feels that the "Greatest Story" staff can give reality to a program set in the Third Century.

Adams Family Pitches in To Air Program From Home As Flu Hits Mpls. Gabber

Minneapolis, Nov. 13.

When Cedric Adams, WCCO personality, was suddenly taken ill 15 minutes before a noon newscast from his home Sunday, he put his family to work. His wife and 15- and 13-year-old sons took over, international and national news being read by one son, local news by another, and Mrs. Adams announcing and reading the commercials.

It was the first time in Adams' 15 years of broadcasting that his family ever had to pinchhit for him. On Sundays he broadcasts directly from his home where he has all necessary equipment, including teletype machines. The two boys and another 18-year-old son, away at school, have joined their dad on several occasions for broadcasts and thus have had some experience. Adams has recovered from the flu attack which bedded him.

Crosby Co. Unveils TV Eye-Ear Tape

Hollywood, Nov. 13.

Bing Crosby Enterprises apparently jumped the gun on RCA yesterday (Mon.) by unveiling its new magnetic tape recorder, which transcribes sight and sound simultaneously off the face of a television screen.

Use of magnetic tape to replace film in kinescope recordings was one of the three "gifts" Brig. Gen. David Sarnoff, RCA board chairman, asked his engineers to develop for him within the next five years. Sarnoff made the request last month, when he was feted on the occasion of his 48th anni in radio. How far the RCA labs have progressed in developing the system hasn't been divulged, but the Crosby unit was demonstrated here with comparatively good results.

Unit was perfected after two years' research by John Mullin, chief engineer of the electronics division of Crosby Enterprises, and his chief aide, Wayne Johnson. They claim the recording ribbon will sell for one-tenth the price of film. Yesterday's demonstration was viewed by reps of newsreel outfits which sell to TV. Producers of teleshows are being briefed on the benefits of using the system at rehearsals to preview their own programs before airing.

Minnesota Mining, manufacturers of Ampex Tape, in which Crosby is financially interested, has been experimenting for years on magnetic tape for TV, which would take images off the tube. So far no date has been announced for commercial use of the system.

Crosby Enterprises will distribute but not manufacture the tape recorder, which reputedly will also transcribe show in color. Mullin said it should be ready for marketing within six months.

Charlotte Stern Exits DuMont

Charlotte F. Stern resigned this week from her post as director of advertising-promotion for the DuMont web.

One of the pioneers in the industry, Miss Stern, at one time was manager of video promotion for NBC.

KDKA, Pa.

Pittsburgh, Nov. 13.

Nearby town of Saxonburg, with only 500 residents, has become practically a government of KDKA transmitter people. That's where local Westinghouse station originally located its big antenna and although site has since been shifted, the engineers who settled down there in the '20's to be near their jobs have continued to stay on.

In last week's municipal elections, Engineer Kenny Waldron was elected to the town council and Mrs. Herb Irving, wife of the transmitter engineer who is the Saxonburg burgess, was named to the school board. In addition, Mrs. E. M. Sollie was elected minority inspector. Her husband, a KDKA engineer, is already the community's treasurer.

TV Drama Calendar

(Nov. 14-24)

Following is the lineup of hour-long dramatic shows on the four major TV networks during the next 10 days.

NOV. 14

Kraft TV Theatre (NBC—9 to 10 p.m.). "Never Be the Same," by Peter Martin. With Howard Freeman, Dan Morgan, Jean Adair and Christine White.

Celanese Theatre (ABC—10 to 11 p.m.). "Old Acquaintance," by John van Druten. With Ruth Chatterton, Edna Best.

NOV. 16

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Memoirs of Aimee Durant," by Thomas W. Phipps. With Diana Lynn.

NOV. 18

Philco TV Playhouse (NBC—9 to 10 p.m.). "A Little Night Music," by Mary Jane Ward, adapted by David Shaw. With Paul McGrath, Neva Patterson.

NOV. 19

Robert Montgomery's Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "The Kimballs," by Mitchell Wilson, adapted by Agnes Eckhardt. With Boris Karloff, Vanessa Brown.

Studio One (CBS—10 to 11 p.m.). "The King in Yellow," by Raymond Chandler, adapted by Betty Loring. With Carol Bruce, Jack Palance, Leonard Sues, Jack Lambert.

Nov. 20

Cosmopolitan Theatre. (DuMont—9 to 10 p.m.). "The Tourist," by Richard Stern, adapted by Charles O'Neill. With Joan Hoyt, John Boruff, Peggy Allenby.

NOV. 21

Kraft TV Theatre (NBC—9 to 10 p.m.). "Dear Brutus," by Sir James M. Barrie, adapted by Ed Rice. With Faith Brook, Joan Wetmore, Joseph Anthony, Tom McElheny.

NOV. 23

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "One Is a Lonesome Number," by William Manners, adapted by Max Shoub. With Edmond O'Brien, June Lockhart.

Canada Parliamentary Group Set To Probe CBC Operations & Finance

Toronto, Nov. 13.

A special radio commission of 20 members of parliament, with all political parties represented, will be appointed by the federal government to investigate all aspects of the financing and operating of the Canadian Broadcasting Co.

Action brought about by opposition leaders, was immediately followed announcement of the Liberal Party (in power) that it will grant the state-operated CBC $4,750,000 out of government funds this year to take the CBC out of the red and continue current operating commitments; and that, during each of the years of 1952-55, inclusive, the federal government will grant the CBC an annual $6,250,000.

(Canadian owners of radio sets must pay an annual fee of $2.50 on all household sets, plus additional fees for automobile or boat installations, this bringing in a CBC revenue annually of some $6,000,000. With commercial advertising revenue, plus the new government grants, this will give the CBC an annual bankroll of some $14,000,000.)

The most important task of the new radio commission will be the determination as to whether the $2.50 annual levy on Canadian set holders will be continued. The

(Continued on page 41)

Sanka's ABC Capsule

Sanka coffee is signing for the 9:55-10 slot on ABC's Friday night lineup and reportedly will insert a news or sports resume show. Bankroller wants the time period, which follows [illegible] and which is currently occupied by Champion spark plugs. Agency is Young & Rubicam.

Champion is expected to drop the five-minute segment, with Harry Wismer's sports roundup, in order to put the coin into a television spot campaign.

WCBS-TV's All-Pix Format on Local Basis; KO 'M'Kay'

Despite the apparent dislike of shows on film by television stations throughout the country, a growing number of them are relying more and more on feature films as a lucrative and inexpensive way of local programming. Indicative of the trend is WCBS-TV, flagship station of the CBS web in N. Y., which, with its cancellation of the "Real McKay" show this week, now has only one live entertainment program left on the air. It now programs 21 feature pix, plus five westerns, each week.

That, of course, does not include the CBS-TV network shows, which are still predominantly live. But, on the local level, the Margaret Arlen program, aired across-the-board in the mornings, is the only studio program left on the WCBS-TV log. Station still has the Allan Jackson news show each evening at 11, as well as the Roller Derby

(Continued on page 41)

CBS HUNTING COAST RADIO PROGRAM CHIEF

CBS is on the prowl for a radio program chief on the Coast. Thus far veepee Harry Ackerman has been masterminding both the AM and TV phases of the Coast program operation, but the continued TV pressures will cue an extension of the "split down the middle" on radio and television into the Hollywood program setup.

CBS Radio prexy Howard Meighan and AM program chief Lester Gottlieb go to the Coast later this week (after an affiliate committee powwow in Salt Lake City), with the appointment of a radio program topper one of the major items on the agenda.

Cowles Exits East In Sale of WCOP

Boston, Nov. 13.

WCOP and WCOP-FM, indie outlets in Boston owned by the Cowles Broadcasting Co., have been sold to a group of Nashville broadcasters who operate WKDA, an indie in the Tennessee city. Purchase price is $150,000 for the Hub outlets' physical assets. Application was filed over the weekend with the FCC for official approval of the sale.

Partnered in the Nashville combine are T. D. Baker, Jr., and A. G. Beaman. Roy V. Whisnand, now commercial manager of WKDA, will take over as general manager of WCOP, which is a 5,000-watter. He replaces Craig Lawrence, Cowles veepee, who will probably move into another part of the publishing-broadcasting outfit. Sale of WCOP was negotiated by Howard E. Stark, N. Y. radio and TV station broker, who represented Cowles.

Two years ago Stark sold WOL, Cowles station in Washington, to Ben Strouse. Sale of WCOP means that Cowles is out of broadcasting entirely in the east. Outfit is expected to concentrate its radio and TV interests now in its midwest outlets and confine its eastern activities to publication of Look, Quick, etc.

BATTLE OF BONUSES WIDENS

'. . . At 10 A.M. All Ads Stopped'

Louisville, Nov. 13.

Harold E. Fellows, prexy of the National Assn. of Radio and Television Broadcasters, used the Orson Welles technique in a speech here Friday (9) to dramatize the importance of advertising to radio, TV, the printed media, retail business and other facets of the national economy.

Fellows began an address before the Louisville Advertising Club with the spellbinder: "All advertising in the United States was stopped at 10 o'clock this morning." He then pictured the "chaos" that followed—the closing of 2,000 radio stations and 108 TV outlets, stoppage of network service, reduction in size of newspapers, raising of subscription prices, suspension of many magazines, falling off in retail store sales, impact on business of wholesalers and manufacturers, effect on freight transportation, unemployment, collapse of security prices, closing of grain and cattle markets, breadlines.

Aside from advertising's importance in a mass production economy, Fellows said, it has made a real contribution to America's "economic and social growth." Advertising, he observed, can claim considerable credit for the good music and good drama given the public via radio or TV, for the vast network of communication facilities which bring news of the world every hour, and for interpretation of current events by authoritative writers.

As an example of further contributions that advertising can make, Fellows suggested that it might clear the air regarding "dire predictions" of the impact of TV on radio and the printed media. Radio, he pointed out, "is not disintegrating, nor is it likely to do so." He noted that 67% of the AM stations made money in 1949 and 75% made money in 1950, that the number of AM outlets has grown from 808 in 1941 to 2,119 in 1950, and that the average annual income per station has increased from $144,500 in 1941 to $160,000 in 1950.

"Does this sound like a medium that is failing?" he asked.

The increase in income, he said, cannot be attributed to higher advertising rates as there have been relatively few increases. Actually he suggested, stations should review their rates "for in many cases they are giving too much for the return they should expect."

ABC'S BID FOR CUFFO STATIONS

Battle of the Bonuses is stepping up as ABC plans a campaign to add 30-40 cuffo affiliates in answer to NBC's recently-launched drive for new outlets in grass-roots markets.

ABC's deal for the bonus stations (which NBC tags "premium" stations) is to charge an outlet $150 per month, plus line charges, for the affiliation contract. NBC's fee is $250 monthly but the web assumes the line costs. In many cases the NBC setup is less expensive for the local broadcaster whose line costs would be greater than the $100 difference between the two chains.

However, ABC station relations men are pitching to the indies with the appeal that a link to ABC is more advantageous since it has less time sold. The bonus operations have to take a commercial show (even though they are not recompensed for it) if it's in network option time. Since NBC has more sponsored time than ABC, it means that the bonus stations have to take more free airtime [illegible] them less time to sell locally according to the ABC pitch.

Another ABC argument is that it has an established co-op department, while NBC is just building its co-op section. NBC this month hired Ludwig Simmel (who had headed up ABC's co-op department, with Simmel's assistant, Frank Atkinson, moving up as head of the ABC unit.

Co-ops are potent here for an affiliate since it doesn't have to pay for a stanza unless it is sold locally in which case the talent fees are low (on some programs they're as little as $5 in small markets). Mutual, under Bert Hauser, and ABC have thriving co-op departments, which they feel will be able to stack up against the new NBC competition.

Among indies and web affiliates there has been considerable discussion of the merits of bonus status. One school feels that it proves more lucrative to program locally, getting the advertiser's full dollar (except for agency and station rep commissions). The other feels that a chain affiliation provides programming at a price far below the cost of local production (even with records and open-end transcriptions). Additionally, they believe, the web airers bring listeners which increase the value of the spot adjacencies around the network programs.

A strong blast at NBC's plan for adding "bonus" stations was

(Continued on page 40)

Halley to Seek Solon Sessions on TV; Video Takes Big Bow on His Election

Halley-lujah!

Rudolph Halley, new prez of the N. Y. City Council, demonstrated last Tuesday night (6)—Election Night—that he's become a seasoned video trouper. At 9:23 p.m., near the denouement of his "Crime Syndicated" program, CBS-TV broke into the show to flash the news that Joseph Sharkey, Halley's competitor for the City Council post, had conceded. Halley came on for the show's windup several minutes later in deadpan style, showing no emotion except that called for in the script in order to wind up the program. He didn't refer to his victory.

While Halley uses a monitor to watch proceedings during the program, he didn't see the flash come in because it's a floor monitor and not connected to the web's master control system. [illegible] that he knew, however, since some [illegible] phoned him the news at 9:10. CBS, incidentally, was swamped with calls at the end of the show from viewers wanting to know what had happened during the story, since the news flash completely blacked out the denouement.

Rudolph Halley, whose election last week as president of the N. Y. City Council is a demonstration of TV's impact on political life, will use his influence to persuade the city legislature to permit telecasting of its sessions. Permission is not likely to be granted, however, because the council has turned down radio coverage of its meetings since the '30's, when the municipal station, WNYC, aired the body's deliberations.

Another stumbling block to televising the council is the shortage of time on Gotham stations. However, WOR-TV last week urged Halley to support TV coverage of important public hearings, such as the hearings on the sales tax, from which tele cameras were excluded.

Halley, who has been serving as narrator on CBS-TV's "Crime Syndicated" series, will probably show off the show by [illegible] end of the year. [illegible] officials are not permitted to [illegible] outside jobs for pay, but since Halley turns over his fee (less deductions for income taxes) to charity, that would not be a bar to his continuance. The new council president would have quit the tele show immediately after his election, but feels an obligation to the people on the program, a spokesman said.

Aside from the role which TV played in bringing Halley to national prominence via TV lensing of the Kefauver Committee hearings, for which Halley was chief counsel, video was extensively used by the candidate's backers. His campaigners got extensive cuffo guest shots for Halley, with the other parties also getting free time under the "equal time to all" principle. The result was a stepping up of TV participation in the discussion, with several local outlets getting all five of the nominees into their studios, at times on the same show.

Morris Novik, who served as AM-TV consultant to Halley, and Nat Rudick, who produced his programs, used a formula of giving their candidate a regular program berth, Wednesday at 6:45 p.m. over WJZ-TV. That was followed by a big rally on WJZ-TV at 10:30

(Continued on page 38)

4A's Nixes AGVA Bid to Postpone TVA Confab; Heller Asks Deadline

Board of the Associated Actors & Artistes of America last week turned down the resolution by the American Guild of Vaudeville Artists to postpone the convention of Television Authority. TVA confab is skedded for Dec. 7-9 at the Hotel Park Sheraton, N. Y.

The AGVA move was voted against by Actors Equity, American Federation of Radio Artists and American Guild of Musical Artists, with chorus Equity split. Screen guilds weren't repped at the meeting.

Before the TVA convention, the video performers group will hold another membership meeting in N. Y. on Friday (16), at which nominees for convention delegateship will speak. A total of 143 delegates will be elected from the three production centers, N. Y., Chi and L. A.

TVA parley next month will map the future course for the union. Alternative courses include continuing the present setup (in which TVA is governed by a board with 10 reps from each of the five 4A branches), changing the present composition of the board, becoming a separate union, or merging with one or more other 4A branches.

George Heller, TVA exec secretary, told VARIETY that "since the

(Continued on page 41)

Amm-i-dent Drops 'Crime'

Amm-i-dent (Block Drug) bowed out of "Crime With Father" on ABC-TV after last Friday's stanza (9) due to fact that the web couldn't clear enough outlets. Bankroller didn't want any kines aired on a delayed basis, so web released Block from its pact.

Show, aired Fridays at 9 p.m. against "Schlitz Star Playhouse" on CBS-TV and "Big Story" on NBC-TV, will be sustained.

TV Pix Network Combine Applies For Five Stations

Hollywood, Nov. 13.

Newly-formed Lincoln Network, a video web, is petitioning the FCC for five telestations in western states, seeking community type stations in smaller population cities according to Albert Zugsmith, prexy of the American Pictures Corp., who heads the combine. Web wants stations in California, Texas, Oregon, New Mexico, Arizona, with studios in N. Y. and Hollywood.

Entire programming would be film, vidpix plus old features. The combine feels that's where video's future lies.

Among those in the combine are Peter Miller, stockholder in Chicago Tribune, WGN-TV and WPIX; Joseph Schechter, Los Angeles attorney; Lisa Lahn, Hollywood writers agent; Gilman Art Winter; writer producer team of Aubrey Wisberg and Jack Pollexfex; La Salle, Ill., News-Tribune Publishing Co. Zugsmith estimates construction cost on smaller stations at $204,000, price going to $300,000 in some locales.

With strictly film programming, he feels some stations can be operated by as few as six men. No individual in combine will own more than 20%. Zugsmith owns 16%. When combine goes into town seeking a channel, it will offer 20% to local theatre or newspaper owner because it wants local emphasis in operation.

DuMont, Barron's Merchandise Tiff

In wake of difficulties stemming from granting of merchandise rights to the web's "Captain Video" character, DuMont is reportedly setting up its own merchandising department and is on the lookout for a top-notcher to head the operation.

Now in the midst of a squabble with Harry Barron, merchandising agent who has a pact on percentage basis for all merchandise rights to "Video," web apparently wants to keep closer tabs on the lucrative sideline by holding all activities in its own shop. Barron, charging breach of contract, is reportedly asking the web for $800,000. Web claims Barron didn't do the job he was supposed to do and that he failed to line up suitable manufacturers.

Claiming Barron's charges are

(Continued on page 40)

King Miltie Deposed

Milton Berle's "Texaco Star Theatre" (NBC) was tumbled out of first place in Trendex's Top 10 for the first week in November by Arthur Godfrey's "Talent Scouts" on CBS. While the Godfrey show has usually ranked second to Berle, it's believed that CBS' slotting of Frank Sinatra directly opposite the Berle program is most responsible for dropping "Texaco" into second place, by picking up just enough of Berle's audience to turn the trick.

Ratings, taken in the 10 multiple-station markets polled by Trendex, also show NBC's "Colgate Comedy Hour" (Dean Martin and Jerry Lewis) and "All Star Revue" (Jimmy Durante) among the top 10. As a result, NBC comes up this time with six of the top 10, which CBS had in the preceding listings. Following is the Trendex lineup:

Talent Scouts (CBS)	47.7
Texaco Star Theatre (NBC)	44.5
Martin and Lewis (NBC)	42.9
Red Skelton (NBC)	40.8
Show of Shows (NBC)	40.3
Jimmy Durante (NBC)	39.0
Godfrey & Friends (CBS)	38.3
Fireside Theatre (NBC)	37.7
Man Against Crime (CBS)	37.4
Jack Benny (CBS)	36.3

RWG Negotiating Freelance Terms With Webs, Agcys.

First industrywide negotiations for freelance scripters started yesterday (Tues.) when bargainers for the Radio Writers Guild sat down with reps of the networks, agencies and indie packagers. Situation differs from usual practice in the field, where the unions negotiate with the webs, while the agencies and packagers sign letters of adherence afterwards. New talks are based on the five-year pact RWG has with the radio employers, under which pay scales can be reopened each November.

Last night (Tues.) RWG held elections in which the "We, the Undersigned" group opposed the candidates for eastern region council and Authors League council recommended by the union's nominating committee. "Undersigned" group, in a letter to members, said it was opposing the committee's slate because: (1) It objects to

(Continued on page 40)

'Bootlegged' TV Grid

Chicago, Nov. 13.

NBC and the National Collegiate Athletic Assn. are trying to figure out this week what action to take, if any, against WKZO-TV, Kalamazoo, Mich., which beamed the Notre Dame-Michigan State football game Saturday (10) despite lack of permission. The network and the collegiate group are awaiting an explanation from John Fetzer, WKZO-TV prexy, as to how the "bootleg play" came about.

No station officials would be available for comment until the latter part of the week, VARIETY was told Monday (12). Since WKZO-TV is interconnected via microwave relay, it's speculated the station merely switched on the game which was being fed from Lansing to the eastern NBC stations carrying the contest as part of the NCAA "controlled television" blueprint.

The NCAA had backtracked from its original edict, which had set a midwest blackout of the top-seeded game by granting WJIM-TV, Lansing, and WWJ-TV, Detroit, permission to carry the spectacle locally. The Kalamazoo station, however, was specifically denied a similar greenlight.

'Big Town' to CBS In Raid Maneuver

CBS has grabbed itself a fat chunk of Lever Bros. radio billings, this time at the expense of NBC, with the Columbia sales boys effecting a switchover of the Lever-sponsored "Big Town." Switch will be made at the end of the year, with the program going into the Wednesday night at 8 slot, thus necessitating finding a new time period for "Mr. Chameleon."

"Big Town" represents one of the more lucrative raids of the season, since the show had built itself into one of the more solid Tuesday night properties on NBC.

CBS thus gains possession of both the AM and TV "Big Town" shows, with the Lever video stanza already entrenched in the CBS Thursday night 9:30 segment.

LIFE MAG ON PROWL FOR MAJOR TV SHOW

Life magazine is in the market for a TV show, and its agency, Young & Rubicam, is currently exploring programming ideas on behalf of the Henry R. Luce dynasty. Thus far it hasn't hit on anything.

Up to now, Life has indulged mostly in TV spots and a one-day-a-week participation in the "Kukla, Fran and Ollie" bankrolling. It drops "Kukla" next month. Mag now wants a major big-budgeted attraction.

NCAA Polling Fans At All Grid Games

Minneapolis, Nov. 13.

National Collegiate Athletic Assn., which decides what, if any, university football games can be televised, is taking a poll of gridiron patrons to learn, among other things, how many own radio and television sets, how many games were watched on TV at home or at a film theatre and how well the football games are received on TV.

The poll here is sponsored by the Univ. of Minnesota. At the Minnesota-Indiana game here last Saturday, one of every five of the 46,000 in attendance received a questionnaire as he or she entered the stadium.

Results of this and other polls taken at football contests throughout the country will be forwarded to NCAA and are expected to influence it in its decisions regarding football game telecasts next season.

The patron is also asked by the questionnaire how much interest he takes in football, if the ticket was bought the day of the game, number of college, high school and professional games attended, whether the person attended more games this year than in previous seasons, if he's a student or alumnus, and his sex, age, name and address.

U. of P., With 13% Grid Dip at B.O., Blasts NCAA's TV Plan; No '52 Reprise?

Chicago, Nov. 13.

The University of Pennsylvania, which fought the National Collegiate Athletic Assn.'s so-called controlled gridiron video policy before falling in line at the last moment, has apparently found nothing to date to change its negative opinion of the plan. Athletic director Fran Murray, here to attend an alumni meeting, predicted last week that the NCAA would drop the TV restriction at season's end.

As far as Penn is concerned the teevee experiment has been reflected in a 13% drop at the gate so far this year, Murray said. And besides, the fact that the university was unable, under the NCAA edict, to offer its games to TV, it had to cancel ABC-TV's offer of $275,000 for the rights to the current schedule.

"I can't conceive of the NCAA trying to impose the same restrictions another year," the Penn topper said." The decision to televise or not should be left to the individual schools and not blueprinted on a rigid, national basis," he stated.

(It's pointed out, meanwhile, that Penn's football team has had the worst season this year in a number of years, which undoubtedly accounts for at least a part of the dip in its gate receipts. In other words, tradesters opine, it's still the attraction that counts most at the boxoffice and Penn would probably have slumped in its gate regardless of how many of its games had been televised.)

Meanwhile, Kenneth (Tug) Wilson, NCAA secretary-treasurer, sought to allay some of the criticism aimed at the athletic organization springing from the tele scheduling that prevented last Saturday's Notre Dame-Michigan State game being made available to midwest viewers. The beefs mounted considerably when permission was granted to WWJ-TV, Detroit, to carry the contest.

Under the original NCAA outline, WWJ-TV was to feed the game to the eastern portion of the NBC web but wasn't to beam it locally. But WWJ-TV topper Harry Bannister succeeded in convincing the NCAA that the station should be permitted to let its local audience in on the highly-touted grid battle, so an exception was made.

Public explanation offered by Wilson for the Detroit switcheroo was that it was dictated by technical necessities connected with WWJ-TV's pickup of the game. What he meant, apparently, was that the station had insisted that it couldn't handle the game for the web, the east-to-west switching for the Maryland-Navy game, and also program locally with a film or studio show. By beaming the contest locally, part of the engineering hassle would be eliminated.

Estimated Weekly Network Radio Program Costs: '51-'52

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Transportation, Prizes, Etc., But Not Commercial Announcers, Agency Directors, Agency Commission or Time Charges

Agencies listed by initials are Batten, Barton, Durstine & Osborn; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Sullivan, Stauffer, Colwell & Bayles, and Dancer-Fitzgerald-Sample.

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
Cedric Adams	CBS	$2,500	Pillsbury	Leo Burnett	CBS News	Cedric Adams
Against the Storm	ABC	4,000	Philip Morris	Cecil & Presbrey	John E. Gibbs	Sandra Michael
Rex Allen Show	CBS	1,500	Phillips Petroleum	Lambert & Feasley	Ray Morgan	Lou Fulton
Amateur Hour	ABC	6,000	Lorrilard	Lennen & Mitchell	Major Bowes Staff	Jack Hoynes
American Forum of Air	NBC	2,500	American Trucking Assns	Biow	Joe Browne	Jay Royen
Amos 'n' Andy	CBS	12,500	Rexall	BBD&O	Glenn Middleton	Joseph Connelly
Armstrong Theatre	CBS	3,250	Armstrong Cork	BBD&O	Ira Avery	Mary [illegible]
Edward Arnold-Storyteller	ABC	2,000	General Mills	Tatham-Laird	Ted Toll	
Gene Autry	CBS	10,000	Wrigley	Ruthrauff & Ryan	[illegible] Burch	William Burch
Backstage Wife	NBC	2,500	Procter & Gamble	D-F-S	Frank & Anne Hummert	Ruth Borden
Ken Banghart News	NBC	1,500	[illegible] Tobacco	BBD&O	NBC News	Ken Banghart
Clyde Beatty	MBS	[illegible]	Kellogg	Leo Burnett	Shirley Thomas	Frank Hart, Taussig
Jack Benny	CBS	[illegible]	American Tobacco	BBD&O	Hilliard Marks	Sam Perrin
Jack Berch Show	ABC	3,250	Prudential Life	Calkins & Holden	Henry Hull	Faith Fay
Edgar Bergen	CBS	17,000	Coca-Cola	D'Arcy	Frank Gill	Zeno Klinker
Birdlab Show	CBS	8,000	Procter & Gamble	D-F-S	Tom McKnight	Sol Saks
Big Show	NBC	35,000 (Total)	Reynolds Metal	Buchanan	Dee Englebach	Goodman Ace
			Whitehall	J. S. Murray		
			Amer. Chicle	SSC&B		
			Liggett & Myers	Cunningham & Walsh		
Big Sister	CBS	2,750	Procter & Gamble	Compton	Lucy Ferry	Julian Funt, Robert Newman
Big Story	NBC	6,000	Pall Mall	SSC&B	B. J. Procktor	Helen Wyle
Big Town	NBC	4,000	Lever	SSC&B	Jim Hayes	J. Van Nostrand
Victor Borge	ABC	1,750	Kellogg	Kenyon & Eckhardt	Alfred Tennyson	
Break the Bank	ABC	4,000	Bristol-Myers	DC&S	Ed Wolf	
			Philip Morris	Cecil & Presbrey		
Breakfast Club	ABC	3,500 each ½ hr.	General Foods	Y & R	Cliff Petersen	
			Philco	Hutchins Adv. Co		
			Swift	JWT		
Brighter Day	CBS	2,500	Procter & Gamble	Compton	David Lesan	Irna Phillips
Cecil Brown	MBS	1,500	State Farm Mutual Ins	Needham, Louis & Brorby	Cecil Brown	Cecil Brown
Eddie Cantor	NBC	5,000	Philip Morris	Biow	Eddie Cantor	Eddie Cantor
Cavalcade of America	NBC	8,500	duPont	BBD&O	Harold Blackburn	John Driscoll
CBS Football Roundup	CBS	8,500	General Elec	Maxon	John Derr	
CBS World News Roundup	CBS	1,250	Beltone Hearing	Olian		Edwin C. Hill
Challenge of Yukon	MBS	2,250	Quaker Oats	Sherman-Marquette	C. D. Livingston	Fran Stryker
Champion Roll Call	ABC	750	Champion Spark Plug	McManus, John & Adams		Harry Wismer
Choraliers	CBS	5,000	Longines	Y. A. Bennett	Alan Carman	
Christian Sci. Monitor News	ABC	1,000	Chris. Science Pub. Soc	H. B. Humphrey, Alley & Richards	Richard Hickox	Erwin D. Canham
Cities Service Band	NBC	6,500	Petroleum Advisers	Ellington	Jimmy Hart	Barbara Smith
City Hospital	CBS	1,750	Carter Prod	SSC&B	Walter Selden	Julian Funt, Robert Newman
Club 15	CBS	13,000	Campbell Soup	Ward-Wheelock	Ace Ochs	Carroll Carroll
Club Time	ABC	1,000	Club Aluminum	Leo Burnett	Elaine Koos	Elaine Koos
Charles Collingwood News	CBS	1,250	Richfield Oil	Morey, Humm & Johnstone	CBS News	C. Collingwood
Contented Hour	CBS	8,000	Carnation Co	Erwin Wasey	Bob Redd	Albert V. Hansen
Countersp	NBC	3,250	Gulf Oil	Young & Rubicam	Phillips H. Lord	Phillips H. Lord
Betty Crocker	ABC	2,200	General Mills	D-F-S	Gene Patterson	Gini Stewart, Florence Haussaman
Bing Crosby	CBS	30,000	Chesterfield	Cunningham & Walsh	Bill Morrow	Bill Morrow
Defense Attorney	ABC	2,250	American Chicle	D-F-S	Dwight Hauser	Cameron Blake, Joel Murcott
Dial Dave Garroway	NBC	4,000	Armour	FC&B	Parker Gibbs	Charles Andrews
Richard Diamond	ABC	5,500	R. J. Reynolds	Esty	Nat Wolff	Various
Double or Nothing	NBC	3,500	Campbell Soup	Ward-Wheelock	Evelyn Lifschultz	Emily Vetter
Dr. Christian	CBS	6,000	Chesebrough	McCann-Erickson	Dorothy McCann	Contest Winners
Dr. Paul	NBC	2,500	Wesson Oil	Fitzgerald		
Dragnet	NBC	6,000	Liggett & Myers	Cunningham & Walsh	Jack Robinson	Jim Moser
Galen Drake	CBS	500	Economics Lab	Cunningham & Walsh	Ed Oates	Galen Drake
Alex Dreier-Farming Bus	NBC	1,500	Skelly Oil	Henri, Hurst & McDonald	NBC News	Alex Dreier
Frank Edwards	MBS	750	Am. Fed. of Labor	Furman, Feiner	Morris Novik	Frank Edwards
Father Knows Best	NBC	7,500	General Foods	Benton & Bowles	Al Kaye	Ed James
FBI in Peace & War	CBS	5,000	Wildroot	BBD&O	Betty Mandeville	Jack Fink, Louis Pelletier
Fibber McGee & Molly	NBC	15,000	Pet Milk	Gardner	Max Hutto	Phil Leslie
Red Foley Show	NBC	2,500	Swift	J. W. Thompson		
Football Scoreboard	CBS	750	R. J. Reynolds	Esty	John Derr	
Cedric Foster News	MBS	750	Murine	BBD&O	C. Foster	C. Foster
Front Page Farrell	NBC	2,750	Whitehall Pharm.	J. F. Murray, Boyle-Midway	Frank & Anne Hummert	Harold Gast
Gangbusters	CBS	5,500	General Foods	Young & Rubicam	John Ives	Stanley Niss
Gillette Fights	ABC	8,000	Gillette	Maxon	Tony Piano	
Give and Take	CBS	2,200	Cannon Mills	Young & Rubicam	Jack Carney	
Arthur Godfrey Tal. Scouts	CBS	9,500	Lipton Tea	Young & Rubicam	Jack Carney, Larry Puck	Andy Rooney
Arthur Godfrey	CBS	5,000 (15 Mins.)	Lever Bros	Ruthrauff-Ryan	Will Roland	
			Liggett-Myers	Cunningham-Walsh	Will Roland	
			National Biscuit	McCann-Erickson	Will Roland	
			Pillsbury Mills	Leo Burnett	Will Roland	
			Reid-Murdoch	Weiss-Geller	Will Roland	
			Toni Co	FC&B	Will Roland	
Grand Central Station	CBS	3,450	Toni	FC&B	Martin Horrell	
Grand Ole Opry	NBC	5,000	R. J. Reynolds	Esty	Jack Stapp	Ed Burnbryer
Grand Slam	CBS	4,750	Continental Baking	Ted Bates	Irene Beasley	
Great Gildersleeve	NBC	7,000	Kraft Foods	Needham, Louis & Brorby	Frank Pittman	Paul West
Greatest Story Ever Told	ABC	3,750	Goodyear Tire & Rub. Co.	Kudner	Transamerican	Henry Denker
Guiding Light	CBS	3,250	Procter & Gamble	Compton	David Lesan	Irna Phillips
Hallmark Playhouse	CBS	9,000	Hall Brothers	FC&B	Bill Gay	
Halls of Ivy	NBC	7,000	Schlitz Brewing	Young & Rubicam	Nat Wolff	Don Quinn
Phil Harris-Alice Faye	NBC	11,000	RCA	J. Walter Thompson	Paul Phillips	Chevillat & Singer
Paul Harvey	ABC	750	Burton-Dixie	Turner		Paul Harvey
Bob Hawk	CBS	7,500	Camels	Esty	Don Bernard	Bob Hawk
Gabriel Heatter	MBS	5,000	American School	Olian	Max Heatter	Mike Krupnik
			Beltone Hearing	Olian		
			Pearson Pharmacal	H. B. Cohen		
			Noxzema	SSC&B		
			VCA Labs	H. B. Cohen		
Horace Heidt	CBS	9,000	Philip Morris	Biow	Horace Heidt	John Morris
Bill Henry News	MBS	1,500	Johns-Manville	J. W. Thompson	Bill Henry	Bill Henry
Hilltop House	CBS	3,000	Miles Labs	Geoffrey Wade	Ed Wolfe	Addy Richton, Lynn Stone
Hollywood Stars On Stage	ABC	2,500	Ronson Art Metal	Grey	Fred McKaye	
Hollywood Theatre	NBC	5,000	Lewis-Howe	D-F-S	Jack Johnstone	Various
Hopalong Cassidy	CBS	2,500	General Foods	Young & Rubicam	Walter White, Jr.	

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
Bob Hope Show	NBC	25,000	Liggett & Myers	Cunningham & Walsh	Al Capstaff	Walter Kline
Hour of Decision	ABC	1,500	Billy Graham	Walter F. Bennett		Dr. Bill Graham
Houseparty	CBS	4,500	Pillsbury	Leo Burnett	John Guedel	John Guedel
Hudson Coal Miners	NBC	1,500	Hudson Coal	Clements	John Daly	
Ted Husing Sports	CBS	1,000	Dr. Pepper	Ruthrauff & Ryan	Stewart Garner	
Hymn Time	NBC	1,000	General Mills	Knox Reeves		
Inside News Hollywood	ABC	750	Hazel Bishop	Raymond Spector	——	Jay [illegible]
Allan Jackson News	CBS	750	Metropolitan Life Ins	Young & Rubicam	CBS News	[illegible]
Just Plain Bill	NBC	2,750	Whitehall Pharm	J. F. Murray	Frank & Anne Hummert	Jack K[illegible]
Sammy Kaye's Sunday Sere	ABC	3,500	Sylvania Electric	Roy S. Durstine	[illegible]	
Ladies Fair	MBS	2,750	Sterling Drug	D-F-S	Tom Moore	Tom Moore
Mario Lanza	NBC	8,500	Coca-Cola	D'Arcy	Charles Herbert	Norman [illegible]
David Lawrence	NBC	1,500	American Dairy Assn	Campbell-Mithun	NBC News	D. Lawrence
Larry Lesueur News	CBS	1,250	Richfield Oil	Morey Humm & Johnstone	CBS News	Larry Lesueur
Let's Pretend	CBS	2,500	Cream of Wheat	BBD&O	Nila Mack	Nila Mack
Life Can Be Beautiful	NBC	2,750	Procter & Gamble	Benton & Bowles	Don Wallace	Carl Bixby, Don Becker
Life With Luigi	CBS	7,000	Wrigley	Arthur Meyerhoff	Cy Howard	Mac Benoff
Victor H. Lindlahr	ABC	1,850	Serutan	Roy S. Durstine	Dale Kennedy	Victor H. Lindlahr
Live Like Millionaire	NBC	5,000	General Mills	Knox Reeves	Masterson, Reddy & Nelson	
Lone Journey	ABC	2,500	Lever Bros	N. W. Ayer	John E. Gibbs	Peter Michael
Lone Ranger	ABC	4,000	American Bakeries	Tucker Wayne & Co	Trendle-Campbell	
			General Mills	D-F-S	Trendle-Campbell	
Lorenzo Jones	NBC	2,750	Procter & Gamble	Young & Rubicam	Frank & Anne Hummert	Peggy Blake
Lutheran Hour	MBS	1,500	Lutheran Laymen	Gotham		
Lux Radio Theatre	CBS	13,000	Lever Bros	J. Walter Thompson	William Keighley	Sanford Barnett
Ma Perkins	CBS	2,750	Procter & Gamble	D-F-S	Ed Wolfe	Orin Tovrov, Doris Frankel
Man on the Farm	MBS	1,250	Quaker Oats	Sherman-Marquette	Chuck Acree	Chuck Acree
Martin Kane	NBC	3,250	U. S. Tobacco	Kudner	A. A. Coughlin	Ted Hediger
Martin & Lewis	NBC	8,500	Liggett & Myers	Cunningham & Walsh	Dick Mack	Norman Lear
			Whitehall	J. F. Murray		
Curt Massey Time	CBS	5,000	Miles Labs	Geoffrey Wade	Forrest Owen	Maggie O'Flaherty
Meet Corliss Archer	CBS	4,500	Light & Power	N. W. Ayer	Helen Mack	Jerry Adelman
Monday Morning Headlines	ABC	1,000	Seeman Bros	Wm. H. Weintraub	Revolving Staff	Jesse Ma[illegible]
Vaughn Monroe Show	CBS	6,500	R. J. Reynolds	Esty	T. D. Luckenbill	Will Glickman
Philip Morris Playhouse	NBC	7,500	Philip Morris	Biow	Charles Martin	Charles Martin
Mr. District Attorney	ABC	4,500	Bristol-Myers	Young & Rubicam	Ed Byron	Robert J. Shaw
Mr. Keen	NBC	4,000	Participating		Frank & Anne Hummert	Richard Leonard
Mr. Mercury	ABC	2,750	General Mills	Knox Reeves Adv	Louis G. Cowan	Lou Scofield, Ken [illegible]
Mr. and Mrs. North	CBS	4,500	Colgate	Sherman-Marquette	John Loveton	Bob Sloane
Ed Murrow News	CBS	3,500	American Oil	Jos. Katz	CBS News	Ed Murrow
			Theo. Hamm	Campbell-Mithun		
Music With Hormel Girls	NBC	3,500	Geo. A. Hormel	BBD&O	Earnest Villas	
My Friend Irma	CBS	6,500	Ennds	H. B. Cohen	Cy Howard	Parke Levy
My True Story	ABC	4,500	Sterling Drug	D-F-S	C. Washburton	Mary E. Sangster
Mystery Theatre	ABC	3,500	Sterling Drug	D-F-S	John Loveton	Gene Wang, Jerome Epstein, Chas. O'Neill, Richard Ellington
National Farm & Home	NBC	3,000	Allis-Chalmers	B. S. Gittins	Herb Laiteau	Bob Carmen
News of the World	NBC	3,500	Miles Labs	Geoffrey Wade	NBC News	Morgan Beatty
Old Fashioned Revival Hour	ABC	500	Gospel Broadcasting	R. H. Alber	John Peoples	Dr. Chas. E. Fuller
On Line with Bob Considine	NBC	1,500	Mutual Benefit Health Ins	Bozell & Jacobs	NBC News	Bob Considine
One Man's Family	NBC	3,500	Miles Labs	Geoffrey Wade	Michael Raffetto	Carlton E. Morse
Our Gal Sunday	CBS	3,000	Whitehall Pharm	J. F. Murray	Frank & Anne Hummert	Jean Carroll
Our Miss Brooks	CBS	7,000	Colgate	Ted Bates	Larry Berns	Al Lewis
Ozzie & Harriet	ABC	8,500	H. J. Heinz	Maxon	Ted Toll	Ozzie Nelson
Pabst Fights	CBS	7,000	Pabst	Warwick & Legler	Bill Warwick	
Louella Parsons	ABC	4,000	Andrew Jergens	Robert Orr	Richard Diggs	Louella Parsons
Drew Pearson	ABC	5,500	Carter	Ted Bates	William Neel	Drew Pearson
People Are Funny	CBS	5,000	Mars Candy	Leo Burnett	John Guedel	Jackson Stanley
Pepper Young's Family	NBC	2,750	Procter & Gamble	Pedlar & Ryan	Betty Shay	Elaine Carrington
Perry Mason	CBS	2,500	Procter & Gamble	Benton & Bowles	Carl Eastman	Irving Vendig
Pure Oil News	NBC	3,000	Pure Oil	Leo Burnett	NBC News	H. V. Kaltenborn, Richard Harkness
Pursuit	CBS	3,000	Sterling Drug	D-F-S	Elliott Lewis	Antony Ellis
Queen for a Day	MBS	4,000	P. Lorrilard	Lennen & Mitchell	Jim Morgan	Don Victor
			Kraft	J. Walter Thompson		
Railroad Hour	NBC	13,000	American Railroads	Benton & Bowles	Murray Bolen	Lawrence & Lee
Renfro Valley Country Store	CBS	1,500	General Foods	Benton & Bowles	Tom McDermott	John Lair
Grantland Rice	CBS	1,500	Sylvania Elec	Durstine	Hubert Wilkie	Grantland Rice
Right to Happiness	NBC	2,750	Procter & Gamble	Compton	Kay Lane	John Young, Chas. Gussman
Road of Life	NBC	2,750	Procter & Gamble	Compton	James Seaborne	John Young, Chas. Gussman
Rod & Gun Club	MBS	2,000	Pal Blade	Al Paul Lefton	R. E. Nelson	R. E. Nelson
Roy Rogers	NBC	7,500	Post Cereals	Benton & Bowles	Tom Hargis	Ray Wilson
Will Rogers	ABC	750	American Chicle	SSC&B	Warren Bryan	
Romance of Helen Trent	CBS	3,000	Whitehall Pharm	J. F. Murray,	Frank & Anne Hummert	Ruth Borden
			Boyle-Midway	W. E. Bothwell		
Rosemary	CBS	2,750	Procter & Gamble	Benton & Bowles	Carl Eastman	Elaine Carrington
Second Mrs. Burton	CBS	2,750	General Foods	Young & Rubicam	Beverly Smith	Priscilla Kent
Bill Shadel News	CBS	350	Campana	Wallace-Ferry-Hanly	CBS News	Bill Shadel
Silver Eagle	ABC	1,500	General Mills	Knox-Reeves	Jewell Radio	
Red Skelton	CBS	5,000	Norge	Russel Seeds	Edna Borzage	Ben Freedman
Sky King	MBS	2,750	Derby Foods	Needham, Louis & Brorby	Alan Fishburn	
Smilin' Ed McConnell	NBC	1,500	Brown Shoe	Leo Burnett	Frank Ferrin	Hope Donovan
Smith-Shore-Simms	CBS	13,000	Procter & Gamble	D-F-S	Al Kabaker	Glenn Wheaton
Space Patrol	ABC	2,500	Ralston-Purina	Gardner	Mike Moser	Various
Stars Over Hollywood	CBS	3,250	Armour	FC&B	Robert Nye	Vario
Stella Dallas	NBC	3,000	Sterling Drug	D-F-S	Frank & Anne Hummert	Helen Walpole
Stop the Music	ABC	3,250 (¼ hr.)	Lorillard	D-F-S	Louis G. Cowan	Agency
			American Chicle	Lennen & Mitchell		
Sunoco-3-Star Extra	NBC	2,500	Sun Oil	Hewitt, Ogilvy, Benson & Mather	NBC News	Ray Henle, Ned Brooks, Al Warner
Suspense	CBS	6,000	Auto-Lite	Cecil & Presbrey	Elliott Lewis	Various
John C. Swayze	NBC	1,750	Belmont Radio	Henri, Hurst & McDonald	NBC News	J. C. Swayze
Symphonette	CBS	2,000	Longines	V. A. Bennett	Alan Cartoun	
Talk Back W. Happy Felton	MBS	1,500	American Tobacco	BBD&O	Ben Lyon	
Henry J. Taylor	ABC	1,500	General Motors	Kudner	Louis Dean	Henry J. Taylor
Mary Lee Taylor	NBC	3,000	Pet Milk	Gardner	Al Chance	Elizabeth Todd, B. Adams
Telephone Hour	NBC	8,000	Bell Telephone	N. W. Ayer	Wallace Magill	
The Shadow	MBS	3,000	Wildroot	BBD&O	Harry Ingram	Varied
The Rom. of Evelyn Winters	ABC	2,500	Philip Morris	Cecil & Presbrey	Frank & Anne Hummert	Frank & Anne Hummert
Theatre Guild On Air	NBC	11,000	U. S. Steel	BBD&O	Homer Fickert	S. M. Smith, Geo. Condolf
This Is Nora Drake	CBS	2,750	Toni	FC&B	Russ Anderson	Milton Lewis
This Is Your FBI	ABC	5,000	Equitable Life	Warwick & Legler	Jerry Devine	Jerry Lewis
Lowell Thomas News	CBS	2,000	Procter & Gamble	Compton	CBS News	Lowell Thomas
Top Guy	ABC	3,000	American Chicle	D-F-S	Joe Graham	

(Continued on page 27)

CBS-TV Sights Initial Black Ink

CBS network's television operation is heading for the first profit in its history, judging from the nine-month statement on consolidated income mailed to stockholders last week.

Web's overall net through September including all divisions, rose to $3,532,866, as compared with $2,670,783 for the comparable period in 1950. Since the difference in radio billings for the two nine-month periods was virtually insignificant, major part of the itself increase is attributed directly to the TV operation. Earnings of Hytron Corp. with which CBS merged recently, are also reflected in the statement but Hytron is included only for the third quarter. Net profit represents $1.51 per share this year, as compared with $1.38 for 1950.

Hefty hike in TV billings garnered by CBS for the first three quarters of 1951 are shown in the statement with gross income up some $26,000,000—from $69,335,187 in 1950 to $96,221,163 for 1951. While the amount of sustaining radio time the web is currently showing on its books indicate that the fourth quarter of 1951 might not look so good from the AM standpoint, CBS spokesmen pointed out that radio billings still top all other networks and that for the first nine months they virtually parted those of last year. As a result the boost in gross income is again attributable to TV billings mainly.

Net's profit before taxes on gross volume of business is actually about the same for the two 39-week periods, or about 7.1% of the gross. CBS operating expenses and "cost of goods sold" also climbed this year, to $58,936,070, from the $39,616,098 shown for the same period in 1950.

Taxes went up also, from $3,630,000 in 1950 to $5,250,000 in 1951. Web statement points out that the 1951 figures "reflect estimates based on presently known factors, of excess profits taxes after giving effect to special credits available under the Revenue Act of 1951 to corporations engaged in TV broadcasting prior to Jan. 1, 1951, but are subject to revision when the detailed computations required by law are made."

McNeill 'On-Air' Audition, To Intrigue Philco Brass, Fouled by Technical Slip

Chicago, Nov. 13.

A technical mishap fouled up an "on the air" audition of Don McNeill's revamped ABC video show Wednesday night (7). With Philco, which backs the alternate-week display, debating whether to continue with the venture into the next option cycle, McNeill and his crew went all out to put on an extra special show.

The Philco brass and Hutchins agency personnel were all set to view the "TV Club" from Philadelphia, reportedly with the idea of deciding on a renewal on the basis of the revamped format. But, unfortunately, the first 17 minutes of the program failed to get on the network because of a technical failure.

For the occasion the show had been moved from its regular Civic Theatre anchorage to the Morrison Hotel's Terrace Garden, and featured a guest panel layout, with McNeill picking up questions from the audience and pegging them at the tribunal.

New TV Rating Service

Hollywood, Nov. 13.

Fifty-five local agency and video execs tomorrow (14) begin receiving gratis reports on 13-week test of local telephonic survey of video audiences inaugurated by F. A. McKean, prexy of the Associated Telephone Exchanges, as forerunner of a nationwide polling organization which will blanket the country through saturation telephone checks in 138 cities.

McKean is footing all bills in local test to show how the service will operate. He will make 200 calls nightly except Saturday, submitting daily reports.

Big DuMont Push To Clear Stations

Appointment of Ettore B. Lyford last week to head up DuMont's station relations department, while presaging a major push by the web to sew up affiliates once the freeze is lifted, is believed to have a more immediate purpose—solution of the all-important station clearance problem. Lyford had been with NBC for 18 years prior to joining DuMont and, at his exit, was second in command to Sheldon B. Hickox, NBC TV's station relations chief.

It's pointed out that DuMont, just as with the other TV webs, has affiliation contracts with stations in each market area, as soon as they are taken over by competing webs. And while the quality of programming might be a factor in DuMont's comparative inability to clear more time, the lack of a top-notch station relations veep to date has been one chief deterrent. DuMont exec Chris J. Witting reportedly wanted to prime [illegible] affiliates [illegible] lured from NBC [illegible] faster pace to take the trick.

Those outlets in single station markets, particularly, it's believed, gain the same revenue from all four nets, so that it doesn't matter percentagewise to them which shows they carry. Of course, the quality of programming among the four nets may influence their decisions. As a result, in many such instances it's the personal relationship between a station manager and the station relations departments that figure most. DuMont feels that Lyford, with his long background in station relations, should be of valuable assistance.

As for DuMont's sighting the lining up of more affiliates as soon as the freeze is lifted, it's generally conceded now that few, if any, stations will take the air for at least two years after the FCC starts granting construction permits once more. Any ideas in that direction, consequently, can represent only long-range planning, and DuMont's problem, it's pointed out, is far more immediate and urgent.

Waldorf, N.Y., Video System Cuing Hypoed Biz to Inns; Adaptation From Military

The new video system installed in the Hotel Waldorf-Astoria, N.Y., indicates that television will play an increasingly important part in attracting business to hotels and inns in the form of sales meets, conventions, banquets, etc.

With the Master Video system developed by RCA, it will be possible not only to telecast events taking place in the hotel to every room in the hospice, but to receive orthodox commercial video as well.

System can also transmit signals sent to the hotel to any of the guest or public rooms. System provides for seven antennas mounted on five masts on the roof. A special pre-amplifier in the tower feeds signals to 10 individual risers. There are signal boosters on various floors.

The transmission system also represents a radical departure that promises new possibilities in various fields. The camera developed to augment this service is as compact as a regulation 16m camera. It's portable and can start telecasts from any point, including airplanes and ships.

The Waldorf tele system represents a peacetime adaptation of what was primarily developed for military needs. There are currently about 200 such installations, most of them having been taken over by the military. With this camera, it is possible for staff headquarters to watch battle developments during daytime. (Lighting would betray positions at night.) Instructions can be given from headquarters to front line positions.

The Master video system also has a multitude of industrial adaptations and several have already been installed in war plants.

Although the Waldorf hasn't yet made a provision for the tele system to be connected for outside telecasts, such a connection can be made and proceedings aired at the Waldorf can be seen at any point in virtually any city.

Estimated Weekly Network TV Program Costs

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Set Construction, Commercial Announcements, Agency Directors, Agency Commission But Not Time Charges.

(Agencies Listed by Initials are Batten, Barton, Durstine & Osborn; Benton & Bowles; Cecil & Presbrey; Dancer, Fitzgerald & Sample; Doherty, Clifford & Shenfield; Foote, Cone & Belding; Kenyon & Eckhardt; Ruthrauff & Ryan; J. Walter Thompson; Sullivan, Stauffer, Colwell & Bayles, and Young & Rubicam.)

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Alan Young	CBS	$17,500	Esso Kroger	Marsch & Pratt Ralph H. Jones	Ralph Levy	H'wood
Aldrich Family	NBC	18,000	Campbell's	Ward Wheelock	Lester Vail	N. Y.
All Star Revue	NBC	60,000	Participating		Pete Barnum	Various
Amazing Mr. Malone	ABC	12,000	Seiberling	Meldrum & Fewsmith	Ed. Peterson	N. Y.
American Forum	NBC	2,800	Bohn Aluminum	Zimmer-Keller	Ted Granik	N. Y.
Amos 'n' Andy	CBS	40,000	Blatz	Weintraub	Gosden-Correll	(Film)
Arthur Murray	ABC	10,000	Arth. Murray	R&R	Murray	N. Y.
At Home Show	ABC	3,500	Masland	Anderson & Cairns	Ward Byron	N. Y.
Beat the Clock	CBS	8,500	Sylvania	C&P	Goodson-Todman	N. Y.
Bert Parks Show	NBC	18,000	Gen. Foods	Y&R	Louis Cowan	N. Y.
Betty Crocker	ABC	17,000	Gen. Mills	DF&S	Tom Hicks	N. Y.
Beulah	ABC	15,000	Proc. & Gamble	DF&S	Pictorial Prods.	(Film)
Big Story	NBC	15,000	Amer. Cigarets	SSC&B	B. Prockter	N. Y.
Big Top	CBS	17,000	Nat'l Dairy	Ayer	Charles Vanda	Philly
Big Town	CBS	12,500	Lever Bros.	R&R	Chas. Robinson	N. Y.
Bigelow Theatre	DuMont	9,000	Bigelow-Sanford	Y&R	Jerry Fairbanks	(Film)
Bill Goodwin Show	NBC	9,000	Gen. Electric	Y&R	Louis Cowan	N. Y.
Bob Considine	NBC	2,500	Mutual Benefit	Bozell-Jacobs	Anne Gillis	N. Y.
Boxing	NBC	10,000	Gillette	Maxon	Jack Mills	N. Y.
Boxing	CBS	10,000	Pabst	Warwick-Legler	Bill Warwick	Various
Break the Bank	NBC	8,500	Bristol-Myers	DC&S	Ed Wolff	N. Y.
Bride & Groom	CBS	3,000 (per show)	Hudson Paper	Scheideler Beck & Warner	Masterson, Reddy & Nelson	N. Y.
Burns & Allen	CBS	25,000	Carnation Milk	Erwin, Wasey	Ralph Levy	H'wood
Camel Newsreel	NBC	12,000	Camels	Esty	Frank McCall	N. Y.
Capt. Video	DuMont	7,000	Gen. Foods	B&B	Olga Druce	N. Y.
Cavalcade of Stars	DuMont	15,000	Drug Store Prods	Products Advtg	Milton Douglas	N. Y.
CBS News	CBS	11,000	Oldsmobile	D. P. Brother	Don Hewitt	N. Y.
Celebrity Time	CBS	10,000	Goodrich	BBD&O	World Video	N. Y.
Celanese Theatre	ABC	35,000	Celanese Corp	Ellington	Burke Crotty	N. Y.
Chance of a Lifetime	ABC	4,500	Bendix	Tatham, Laird	Robt. Jennings	N. Y.
Charlie Wild	ABC	7,000	Mogen-David	Weiss & Geller	Herb. Brodkin	N. Y.
Chronoscope	CBS	1,500 (per show)	Longines	Victor Bennett	Alan Cartoun	N. Y.
Circle Theatre	NBC	10,000	Armstrong Cork	BBD&O	Hudson Faussett	N. Y.
City Hospital	ABC	7,500	Carter Prods	Bates, SSC&B	Wendy Sanford	N. Y.
The Clock	ABC	7,500	Rhodes Pharmacal	McNeil, Larson & McMahon	R'berg-White	N. Y.
Comedy Hour	NBC	40,000	Colgate	Sherman-Marquette Ted Bates	Sam Fuller	(Various)
Cosmopolitan Theatre	DuMont	21,000	Drug Store Prods.	Products Advtg	Louis Cowan	N. Y.
Crime Photographer	CBS	12,500	Carter Toni	SSC&B Gillette	Martin Manulis	N. Y.
Crime Syndicated	CBS	20,000	Schick	Kudner	Jerry Danzig	N. Y.
Danger	CBS	11,500	Amm-i-dent	C&P	Charles Russell	N. Y.
Date with Judy	ABC	6,300	McKesson-Robbins	J. D. Tarcher Ellington	Allen Leslie	N. Y.
Dinah Shore Show	NBC	18,000 (2 shows)	Chevrolet Dealers	Campbell-Ewald	(Not set yet)	H'wood
Don McNeill TV Club	ABC	15,000	Philco	Hutchins	Ger. Cohan	Chi.
Down You Go	DuMont	4,000	Old Golds	Lennen-Mitchell	Louis Cowan	Chi.
Ellery Queen	DuMont	12,500	Kaiser-Frazer	Weintraub	N&I. Pincus	N. Y.
Faye Emerson's Show	CBS	15,000	Pepsi-Cola	Blow	Gil Fates	N. Y.
Erwin Show	ABC	12,500	Gen. Mills	DF&S	Hal Roach, Jr.	(Film)
Front Page Detective	DuMont	6,000	Wine Growers Assn	Guild, Bascom & Bonfigli	Jerry Fairbanks	(Film)
Fireside Theatre	NBC	17,500	Proc. & Gamble	Compton	Brewster Morgan	(Film)
First 100 Years	CBS	15,000	Proc. & Gamble	B&B	Hoyt Allen	N. Y.
Flying Tigers	DuMont	3,000	Johnson Candy	Franklin Bruck	Gen Genovese	N. Y.
Foodini the Great	ABC	2,000	Bristol-Myers Sundial Shoes	DC&S Hoag & Provandie	Bunins	(Film)
Ford Festival	NBC	35,000	Ford	JWT	Chas. Friedman	N. Y.
Frank Sinatra Show	CBS	11,000 (per ¼-hr.)	Ekco Prods. (15 mins. only)	Earle Lodgin	Max Gordon (Danny Dare takes over next week)	N. Y.
Fred Waring Show	CBS	35,000	General Elec.	BBD&O	Bob Banner	N. Y.
Freddy Martin Show	NBC	12,000	Hazel Bishop	Raymond Spector	Perry Lafferty	N. Y.
Gabby Hayes Daytime	NBC	6,000	Quaker Oats	Sherman-Marquette	Joe Clair	N. Y.
Gabby Hayes Sunday	NBC	5,000	Quaker Oats	Sherman-Marquette	Vincent Donahue	N. Y.
Garry Moore Daytime	CBS	2,400 (per ¼-hr.)	Participating		Herb Sanford	N. Y.
Garry Moore Evening	CBS	20,000	Johnson's Wax	Needham, Louis & Brorby	Herb Sanford	N. Y.
Gayelord Hauser	ABC	2,300	Minute Maid	Ted Bates	Sherman Dryer	N. Y.
Gene Autry Show	CBS	17,000	Wrigley	R&R	Armand Schaefer	(Film)
Godfrey & Friends	CBS	19,000	Participating		Larry Puck	N. Y.
Goodyear Revue	ABC	20,000	Goodyear	Y&R	Rich. Eckler	N. Y.
Goodyear TV Playhouse	NBC	25,000	Goodyear	Y&R	Fred Coe	N. Y.
Greatest Fights	NBC	2,000	Chesebrough	Cayton	Allan Black	N. Y.
Gruen Theatre	ABC	6,000	Gruen	Stockton, West & Burkhart	Leon Fromkiss	(Film)
Hawkins Falls	NBC	9,000	Lever Bros	Ayer	Ben Park	Chi.
Headline Clues	DuMont	1,800	Tidewater Oil	Lennen-Mitchell	Ted Hammerstein	N. Y.
Herb Shriner Time	ABC	13,000	Cluett, Peabody	Y&R	Ashmead Scott	N. Y.
H'wood Opening Night	CBS	6,000	Pearson Pharmacal	Harry B. Cohen	Revue Prods.	(Film)
H'wood Screen Test	ABC	5,250	Ironrite	Brooke, Smith, French & Dorrance	Lester Lewis	N. Y.
H'wood Jr. Circus	ABC	5,000	H'wood Candy	R&R		N. Y.
Hopalong Cassidy	NBC	15,000	Gen. Foods	Y&R	Toby Anguish	(Film)
Howdy Doody	NBC	1,410 (per ¼-hr.)	Participating		Roger Muir	N. Y.
I Love Lucy	CBS	25,000	Philip Morris	Biow	Jess Oppenheimer	(Film)
It's News to Me	CBS	9,500	Gen. Foods	Y&R		N. Y.
Jack Benny Show	CBS	40,000	Amer. Tobacco	BBD&O	Ralph Levy	H'wood
Johnny Olsen Show	DuMont	2,500	Participating		John Gibbs	N. Y.
Juvenile Jury	NBC	5,500	Minn. Mining	BBD&O	Barry-Enright	N. Y.
Kate Smith Daytime	NBC	3,400 (¼-hr. per day)	Participating		Ted Collins	N. Y.
Kate Smith Evening	NBC	26,000 (per ½-hr.)	Participating		Ted Collins	N. Y.
Keep Posted	DuMont	3,500	Curtis Pubs.	BBD&O	Martha Rountree, Lawrence Spivak	N. Y.
Ken Murray Show	CBS	32,500	Anheuser-Busch	D'Arcy	Murray	N. Y.
Kids & Co.	DuMont	3,800	Int'l Shoe	Westheimer & Block	Wyatt & Schuebel	N. Y.
Kraft Theatre	NBC	16,000	Kraft	JWT	Stan Quinn, Maury Holland	N. Y.
Kukla, Fran & Ollie	NBC	3,052 (per ½-hr.)	Participating		Beulah Zachary	Chi.
Langford-Ameche	ABC	35,000	Participating		Ward Byron	N. Y.
Leave It to Girls	NBC	3,000	Riggio Tobacco	Brooke, Smith French & Dorrance	Martha Rountree	N. Y.

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	ORIG.
Life with Linkletter	ABC	10,000	Green Giant	Leo Burnett	John Guedel	H'wood
Lights Out	NBC	9,000	Admiral	Erwin, Wasey	Herb Swope, Jr	N. Y.
Live Like Millionaire	CBS	8,650	Grove Labs	Gardner		
			General Mills	Knox Reeves	Masterson Reddy & Nelson	N. Y.
Lone Ranger	ABC	15,000	Gen. Mills	DF&S	Trendle-Campbell	(Film)
Love of Life	CBS	8,500	Amer. Home	Biow	Chas. Schenck	N. Y.
Lucky Strike Theatre	NBC	30,000	Amer. Tobacco	BBD&O	Robert Montgomery	N. Y.
Lux Video Theatre	CBS	12,500	Lever Bros	JWT	Calvin Kuhl	N. Y.
Mama	CBS	11,000	Gen. Foods	B&B	Carol Irwin	N. Y.
Man Against Crime	CBS	12,500	Camels	Esty	Edw. J. Montagne	N. Y.
Martin-Kane	NBC	12,000	U. S. Tobacco	Kudner	Frank Burns	N. Y.
Meet the Press	NBC	3,000	Revere Copper	St. George & Keyes	Martha Rountree, Lawrence Spivak	N. Y.
Smilin' Ed's Gang	CBS	5,000	Brown Shoes	Leo Burnett	Frank Ferrin	(Film)
Miss Susan	NBC	11,000	Colgate	Esty	Ted Ashley	N. Y.
Mr. District Atty.	ABC	13,000	Bristol-Myers	Y&R	Ed Byron	N. Y.
Mystery Theatre	ABC	13,500	Sterling Drug	DF&S	J. Donald Wilson	(Film)
One Man's Family	NBC	9,000	Sweetheart Soap	Scheidelor, Beck & Warner		
			Miles Labs	Wade	Carlton E. Morse	N. Y.
Orig. Amateur Hr.	NBC	11,000	Old Golds	Lennen & Mitchell	Remack Ents	N. Y.
Perry Como Show	CBS	17,000 (3 shows)	Chesterfield	Cunn. & Walsh	Lee Cosley	N. Y.
Philco TV Playhouse	NBC	25,000	Philco	Hutchins	Fred Coe	N. Y.
Plainclothesman	DuMont	5,000	Edgeworth	Warwick & Legler	John L. Clark	N. Y.
RCA Victor Revue	NBC	35,000	RCA	JWT	Pete Barnum	N. Y.
Racket Squad	CBS	15,000	Philip Morris	Biow	Hal Roach, Jr	(Film)
Red Skelton Show	NBC	35,000	Proc. & Gamble	Russel Seeds	Freeman Keyes	H'wood
Rocky King, Detec.	DuMont	6,000	Amer. Chicle	DF&S	Jerry Layton	N. Y.
Ruth Lyons' Club	NBC	650 (½-hr. per day)	Participating		Gene Walz	Cincy
Sammy Kaye Show	CBS	12,000	Lambert	Lambert & Feesley	Cobb Ruskin	N. Y.
Sarah Churchill	CBS	5,000	Hallmark	FC&B	Chuck Kebee	N. Y.
Say It With Acting	ABC	2,500	Brown Shoes	Leo Burnett		N. Y.
Schlitz Playhouse	CBS	20,000	Schlitz	Y&R	Felix Jackson	N. Y.
Search for Tomorrow	CBS	8,500	Proc. & Gamble	Biow	Chas. Irving	N. Y.
Show Goes On	CBS	9,000	Amer. Safety Razor	R&R	Lou Melamed	N. Y.
Somerset Maugham Th.	NBC	20,000	Tintair	Cecil & Presbrey	John Gibbs, Anne Marlowe	N. Y.
Songs for Sale	CBS	6,275 (per ¼-hr.)	Participating		Al Span	N. Y.
Sound Off Time	NBC	30,000	Chesterfield	Cunn. & Walsh	Doug Coulter	Various
Space Cadet	ABC	5,000	Kellogg	K&E	Al Durovny	N. Y.
Space Patrol	ABC	5,000	Ralston	Gardner	Mike Moser	N. Y.
Sports Spot	CBS	2,500	Gen. Cigar	Y&R	Jud Bailey	N. Y.
Star of Family	CBS	15,000	Ronson	Grey	Perry Lafferty	N. Y.
Steve Allen Show	CBS	2,200 (¼-hr. per day)	Participating		Al Span	N. Y.
Stop the Music	ABC	10,000 (per ½-hr.)	Participating		Louis G. Cowan	N. Y.
Stork Club	CBS	9,000 (2 shows)	Fatima	Cunn. & Walsh	Mike Dutton	N. Y.
Strike It Rich (Evening)	CBS	5,000	Colgate	Esty	Walt Framer	N. Y.
Strike It Rich (Daytime)	CBS	6,500 (5 shows)	Colgate	Esty	Walt Framer	N. Y.
Studio One	CBS	22,000	Westinghouse	McCann-Erickson	Worthington Miner	N. Y.
Super Circus	ABC	12,000	Participating		Phil Patton	Chi.
Suspense	CBS	11,500	Auto-Lite	Cecil & Presbrey	Robt. Stevens	N. Y.
Talent Scouts	CBS	6,000*	Lipton's	Y&R	Jack Carney	N. Y.
Tales of Tomorrow	ABC	12,000	Kreisler	Hirshon-Garfield	Foley & Gordon	N. Y.
Ted Mack Fam. Hr.	ABC	7,500 (per ½-hr.)	Participating		Remack Ents	N. Y.
Texaco Star Theatre	NBC	45,000	Texaco	Kudner	Arthur Knorr	N. Y.
They Stand Accused	DuMont	3,400	Crawford Clothes	Al Paul Lefton	WGN-TV	Chi.
This Is Show Biz	CBS	15,000	Amer. Tobacco	BBD&O	Irving Mansfield	N. Y.
Those Two	NBC	10,000	Proc. & Gamble	B&B	Walter Craig	N. Y.
Toast of Town	CBS	29,500	Lincoln-Mercury	K&E	Martin Lewis, Ed Sullivan	N. Y.
T-Men in Action	NBC	15,000	Borden	DC&S	Bern Proctor	N. Y.
TV Teen Club	ABC	9,000	Nash-Kel.	Geyer, Newell & Ganger	Skipper Dawes	Phila
Twenty Questions	DuMont	6,500	Mennen	K&E	Gary Stevens	N. Y.
Versatile Varieties	ABC	4,500	Bonafide Mills	Gilbraltar	Chas. Basch, Frances Scott	N. Y.
Voice of Firestone*	NBC	17,000	Firestone	Sweeney & James	Chas. Polachek	N. Y.
The Web	CBS	11,000	Embassy Cigs.	Geyer, Newell & Ganger	Goodson-Todman	N. Y.
We, the People	NBC	12,000	Gulf Oil	Y&R	Dan Seymour	N. Y.
What's My Line?	CBS	8,000	Stopette	Earle Ludgin	Goodson-Todman	N. Y.
Who Said That?	NBC	3,500	Co-op		Anne Gillis	N. Y.
Winchell-Mahoney Show	NBC	15,000	Speidel	SSC&B	Louis Cowan	N. Y.
You Asked For It	DuMont	7,500	Rosefield Pkg	Guild, Bascom & Bonfigli	Oxarart & Steffner	N. Y.
You Bet Your Life (Groucho Marx)	NBC	17,700	DeSoto-Plymouth	BBD&O	John Guedel	(Film)
Young Mr. Bobbin	NBC	15,000	Gen. Foods	Y&R	Jos. Scibetta	N. Y.
Your Hit Parade	NBC	25,000	Amer. Tobacco	BBD&O	Dan Lounsbery, Ted Fetter	N. Y.
Your Show of Shows	NBC	25,000 (per ½-hr.)	Participating		Max Liebman	N. Y.
Zoo Parade	NBC	3,100	Quaker Oats	R&R	Don Meier	Chi.

* Indicates simulcast; cost quoted is that for added TV expense only.

Estimated Weekly Network Radio Program Costs: '51-'52

Continued from page 25

PROGRAM	NETWORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER or Script Editor
Mark Trail	ABC	1,750	Kellogg	Kenyon & Eckhardt	Wm. Berns	Albert Aley
True Detective	MBS	2,500	Williamson Candy	Aubrey, Moore & Wallace	Murray Burnett	M. Burnett
Voice of Firestone	NBC	8,500	Firestone Tire	Sweeney & James	Edwin Dunham	
Voice of Prophecy	ABC	500	Voice of Prophecy	Western	Milton Carlson	Dr. H.M.S. Richards
Wendy Warren & News	CBS	2,500	General Foods	Benton & Bowles	Don Wallace	John Pickard, Frank Provo
Welcome Travelers	NBC	5,000	Procter & Gamble	Biow	Stefan Hatos	
When a Girl Marries	ABC	2,500	General Foods	Benton & Bowles	John E. Gibbs	Elaine Carrington
Wild Bill Hickok	MBS	2,250	Kellogg	Leo Burnett	David Hire	Larry Hays
M. Willson's Music Room	NBC	2,000	RCA	J. Walter Thompson	Robert Packham	
Walter Winchell	ABC	12,000	Warner-Hudnut	K & E	Paul Scheffels	Walter Winchell
Wismer's Wildr't Scoreboard	ABC	500	Wildroot	BBD&O		Harry Wismer
Woman in My House	NBC	2,750	Manhattan Soap	Scheidelor, Beck & Werner	Carlton Morse	Carlton Morse
You Bet Your Life	NBC	9,000	DeSoto-Plymouth	BBD&O	John Guedel	Bernie Smith
Young Dr. Malone	CBS	3,000	Procter & Gamble	Compton	Minerva Ellis	Julian Funt
Young Widder Brown	NBC	3,000	Sterling Drug	D-F-S	Frank & Anne Hummert	Elizabeth Todd
Your Hit Parade	NBC	6,000	American Tobacco	BBD&O	Harlan Dunning	Arnold Leo

MGM Radio Roster Set for Mutual

Finalization of the Metro programming deal with Mutual last week gives the web several new properties which have not previously been waxed in the MGM Radio Attractions lineup.

New series includes "Woman of the Year," starring Bette Davis in a stanza based on the film of that title, going into the 8 p.m. Monday slot; "Black Museum," Orson Welles-starring mysterioso, which goes Tuesdays at 8 p.m.; "MGM Comedy Theatre of the Air," condensing such films as "Meet Me In St. Louis," "Anchors Aweigh," "Great Ziegfeld," etc.; and "Modern Adventures of Casanova," with Errol Flynn, Thursdays, 8 p.m.

Other MGM Radio Attractions booked are "Crime Does Not Pay," Mondays, 8:30 p.m.; "Dr. Kildare," with Lew Ayres and Lionel Barrymore, Tuesdays, 8:30 p.m.; "Gracie Fields Show," Thursdays, 8:30 p.m.; "Adventures of Maisie," with Ann Sothern, Fridays, 8 p.m.; "Hardy Family," with Mickey Rooney, Lewis Stone and Fay Holden, Fridays, 8:30 p.m.; and "MGM Theatre of the Air," with Howard Dietz as host, Saturdays, 8:30-9:30 p.m.

Half of the shows will be offered for local sale as co-ops. These include "Crime," "Kildare," "Gracie Fields," "Hardy Family" and "MGM Theatre."

Deal was inked by MBS prexy Frank White and Metro veepee-treasurer Charles C. Moskowitz.

WFIL Launching 3d Anni Safety Campaign; 150G Free Time Contributed

Philadelphia, Nov. 13.

The third annual traffic safety campaign, an intensive one-month drive intended to surpass in scope those of the two previous years, will be launched by WFIL and WFIL-TV Thursday (15), in cooperation with the Philadelphia Highway Traffic Board and other civic agencies.

This year's campaign is slated to employ donated radio-television time and free advertising space from the stations and cooperating agencies valued at more than $150,000. It will again feature the "Silly Willie" figure to impress its "Be Safe-Not Silly" slogan on the public. The campaign will employ many new promotional features, including "Daffy Dilly," a femme counterpart of "Silly Willie," to help personalize the safety drive as well as dramatize the need for alertness on the part of motorists and pedestrians.

"Silly Willie" was an original character created by the stations to act as a reminder of the needless mistakes which cause traffic accidents. Together "Willie" and "Daffy" will deliver the safety message on street tours, at theatres, schools, sports events, club meetings and other functions. Two Temple U. campus leaders, Ed Guenther and Beverly Coyne, will play the parts.

Every day, from Nov. 15 to Dec. 15, the facilities of WFIL and WFIL-TV will be utilized to convey their safety message. Special documentary programs, with the pair as the central figures, will be broadcast by the stations during the campaign. Spot announcements will be aired daily, approximately 850 from WFIL and more than 250 from WFIL-TV.

The "Silly Willie" message will be carried on 100,000 safety buttons distributed to school children, the Junior Chamber of Commerce will stencil the slogan in large letters on streets at 300 key locations. Signs will be displayed by 2,500 service stations and on taxicabs, trucks, trolleys and buses. Department stores, food chains and five-and-tens will circulate campaign leaflets in packages and mailing pieces, and menus will carry the theme, along with 200 billboards all over the city.

The annual "Silly Willie" campaign has gained national recognition from traffic experts, and the WFIL stations have won numerous honors for their part in initiating and conducting the drive.

Hartford—Alan Henry has joined the staff of WONS, Yankee-Mutual affiliate here, as publicity and sales promotion manager.

ASSEMBLY VI
With Prof. Arthur M. Schlesinger, Jr., narrator
Producers: Robert Saudek, Jack Webb
30 Mins.; Sat., 7 p.m.
Sustaining
NBC, from N. Y.

The Ford Foundation's Television-Radio Workshop, which is dedicating its $1,200,000 kitty to public service programming, appropriately pegged its initial TV project onto the current sessions of the United Nations Assembly in Paris. "Assembly VI" will be a 12-part series made up of film clips and a running narration by the young Harvard University history professor, Arthur M. Schlesinger, Jr.

This series bowed Saturday night (10) with a competent summarization of the UN activities during the previous week. This stanza, however was on the pedestrian side with a palpable institutional flavor lending a stuffy taste to the proceedings.

The program material, presented within a standard film documentary format, was a straightforward record of the major speeches delivered before the UN Assembly. A special camera crew in Paris for this series came up with the usual newsreel-type of film clips of the speakers and delegates and, like the newsreels, never attempted any visual probing beneath the surface of the events. An opening sequence, showing preparations for the UN meeting, was also on a superficial travelog level which added nothing to the understanding of the issues before the United Nations.

The commentary was not much more helpful. Presented with a tone of objectivity, the Schlesinger narration was loaded against the Russian position. It was a specie of uncritical reporting which obscures the issues and hence blocks an effective fight against the Soviet 'peace' propaganda. *Herm.*

SPORTS HOT SEAT
With Johnny Delmont, Don Riley, Mark Tierney, Bill Bevans, Glen Flanagan
Producer-director: Sherman Headley
30 Mins.: Sun., 10 a.m.
HOWARDS' MEN CLOTHIERS
WTCN-TV, Minneapolis

This is still another new sports show adding one more to the present record breaking number. Comprising a panel of two St. Paul newspaper sports writers, Don Riley and Mark Tierney, who debate controversial matters pertaining to football, boxing, etc., and who fire questions at prominent sports world figures who sit in the "hot seat," it holds much interest for most of the male population, especially the very large percentage that has a yen for stadium, ring and other such activities.

Riley and Tierney handle themselves like TV experts and Johnny Delmont proves to be a tiptop moderator. At show caught, Riley and Tierney debated whether the present University of Minnesota razzle dazzle or former power football is the better brand, a current hot topic, and the merits of the two-platoon gridiron system. Tierney found fault with the attitude of the ukelele playing Gopher gridders en route to California for their game with the Bears there, resulting in a one sided victory for the latter. He argued they should have been in a more serious frame of mind.

First to be called to the "hot seat" was a onetime Minnesota All-American gridder, Bill Bevans, an alltime Gopher great. He was quizzed on his views regarding razzle dazzle and power football—the kind he played—and the two platoon system. He expressed the opinion that often players weren't in long enough now, under the two-platoon system, to get sufficiently warmed up so that they could show to their best advantage. He felt that players should concentrate and be serious while in the game, but was not averse to pre-game singing and ukelele playing by squad members.

Flanagan, who has been a rated featherweight boxing contender was questioned regarding his reputation for demanding exorbitant terms and why he operates as his own manager. He denied being out of line in asking a $1,000 guarantee for a proposed Twin Cities match with another rated fighter in his division. If such a fight couldn't earn him that, it wouldn't be worth his time and effort and if the promoter couldn't afford that much of a purse for him the bout likely would be a boxoffice bust anyway and shouldn't be considered, he said. Flanagan also complained that newspapers have misrepresented him. He was entirely at ease and impressed by his apparent lack of toughness and conversational ability. *Rees.*

Tele Followup Comment

The whole format of "This Is Show Business" on CBS-TV last Sunday (11) turned around Jack Benny, middled between regular endmen Sam Levenson and George S. Kaufman (first time for all-male panel). A trio of performing guests had their "problems" slanted toward the man in the centre, who allowed himself to be slightly third-degreed. Meantime, the cameras gave him the play both during the comment and in panto gestures.

Opener in the 7.30 Lucky Strike block was toe terper Kathryn Lee of "Two on the Aisle," who hoofed to "Flight of Bumble Bee." The deucer was Joe Laurie, Jr., in a rib about Benny's adopted age. Laurie did a competent oldtime song-and-dance stint and, coincidentally, plugged his new book, "Show Biz."

Laurie's big theme was that he played on a vaude bill 39 years ago with Benny, at Davenport, Ill., where the comic had an act called (Miss) Salisbury & Benny. His partner planoed to JB's fiddle. Benny, of course, vehemently denied that on the ground of age, which extended the joke.

In the windup entertainment stint, John Raitt, who made his rep in the Rodgers-Hammerstein "Carousel" a few seasons back, did the "Soliloquy" from that tuner after expressing a secret ambition to be a musical conductor. Benny thought it would be nice to be Errol Flynn, or maybe Jascha Heifetz or in a pinch, even Jack Benny. Levenson didn't say nothin'; he grabbed a fiddle and played "Love in Bloom." But Benny wouldn't be topped. He trotted out his own violin and duetted with Levenson. Overall "Show Business" maintained its high qualitative entertainment level.

The taped AM show in previous half hour had Benny & Co. superchieffing it back to Hollywood after the frustrated Paganini had been salved by the Friars in N. Y. JB's chief concern was the publicity gossip columns, etc., covering the tribute. He couldn't find any.

For the topical latchon (Armistice Day), Dennis Day gave the armed forces standards, his sweet pipes weakening by the time he wound with "Stars and Stripes Forever."

Benny slyly worked in another plug—this time covering his Sinatra guestint. Last half (by now the train was in Pasadena and three hick scribes turned out to interview him) was a sketch following Benny's remarks on quitting radio. Benny and the troupe came through as doddering old geezers. Even the "Be Happy Go Lucky" commercial was in creeking tempo. End plug was for Benny's chore on "This Is Show Business."

"Cosmopolitan Theatre," Dumont's major entry in the TV dramatic sweepstakes, has taken its place among the finer drama stanzas. It was particularly apparent in last week's presentation of "Lost Concerto," based on a Cosmo story by Libby Block and adapted for video by Arnold Schulman.

With Lon Chaney and Susan Douglas heading up an unusually well-chosen cast, the evening's production was finely wrought, sensitively directed and mature TV theatre at its best.

Cosmo mag readers may recall that this is the story of the brash, successful Babbitt who brings a wife back from New York to his smug little town. The town's antagonism, including the maneuvering of an ex-sweetheart who's still on the make for him, provokes the gal's confession of a tragic love affair.

His response to what he considers a moral digression, and the script's treatment in a light and understanding manner, yielded some smooth comedy, with just enough of the deeper nuances to capture the viewer's complete attention. Lon Chaney was ideally cast as the burly male knocked for a loop when confronted with the double standard problem. Susan Douglas as the diminutive, highly-sensitive bride who has to make the decision between art and security, never permitted melodramatics to crowd the story and provided an interesting contrast in casting. Ruth McDevitt in the role of a caustic housekeeper and outspoken but understanding realist, was particularly effective in support. David Pressman's direction was one of the show's qualitative assets.

Donald O'Connor is a young performer of considerable talents, as he demonstrated anew Sunday (11) as star of the "Colgate Comedy Hour." His versatility spans the gamut of singing, dancing, buffoonery and mimicry, plus an overall winning demeanor. One would obviously expect a letdown in a Colgate showcase that follows Martin & Lewis, but the O'Connor stanza came off with an unpretentious pleasantness that bodes well for the comic's future.

(It was apparent, too, on the O'Connor show, that the Colgate Hollywood originations are taking on a character of their own, that in eschewing the over-produced Gotham originations, there is in its stead an informality, a spirit and zest, plus attempts to achieve innovations in camera and other techniques.)

The O'Connor show was noteworthy Sunday in that it marked the TV debut of Harpo Marx (thus becoming the third to embrace video). Groucho already a solid click with his own show, and Chico heading up one of the more dubious entries of last season.) The Harpo panto (with the inevitable gal chasing), his clowning at the keyboard, his "ridiculous to the sublime" performance at the harp—all familiar trademarks from pix and vaude days—revealed him as an ingratiating TV personality. Obviously, it's a limited repertoire designed for guest appearances, rather than for continuous exposure. On Sunday he was a welcome starter on the program.

Other program components, including Yvonne de Carlo and Roger Price, were neatly coordinated into the hour of pleasantry.

Ed Wynn's first telecast from the Coast Saturday (10) for NBC-TV's "All Star Revue" came over the cable as an hour of routine entertainment lacking in sparkle or originality. The venerable comedian was the same old Wynn, complete with spectacles and his hurried titter after every gag. His style is effective enough when the material is there. It wasn't on Saturday's show.

As support Wynn had Dorothy Lamour, Buster Keaton, the Nicholas Bros., the De Mattiazzis and Bob Hope in a walkon at the finale. Introed as "just back from a 'Movietime' tour," Miss Lamour muffed an opportunity to get in a plug for Hollywood on her TV debut. "You must have attracted tremendous crowds," reflected Wynn. "No, Ed, everybody was home looking at television."

Hewing closely to what the public probably expected of her, Miss Lamour crooned "Moon of Manakoora" and "Can't Give You Anything But Love, Baby." She had no sarong but in lieu of that garment contributed a few wiggles. Number, which was rounded out with a male quartet, was well staged. Later she portrayed "Delila" to Wynn's "Samson" in one of the comic's "silent movies" where participants hold up explanatory caption cards. Star works easily, but this warmed over scene hadn't the crispness when first done on Wynn's show. At the end of the bit Hope rushed on to remark, "Pardon me, I thought this was the 'Road to Morocco'."

Insofar as his end of it was concerned, Wynn displayed what he called a "TV Primer" and also did a brief stint as "Inspector Wynn of Scotland Yard." Primer consisted of lining up six individuals onstage variously labeled as "sponsor, producer, director, typical viewer," etc. A certain reaction set in when the sponsor loosed his purse strings. Though fairly amusing, the bit was too long drawn out to be genuinely effective. Whodunit was merely a buildup into a Snow-Crop orange juice plug.

Buster Keaton, true to form, got involved with some dough in a bakery. This no doubt was terrific in a silent comedy 30 years ago. But this is 1951. Nicholas Bros dashed off some of their spirited acro-dance routines and the De Mattiazzis were a high spot with their life-size "dancing doll" routines.

Except for one mishap, the "Ken Murray Show" on CBS-TV last Saturday (10) played in the better groove. The marquee level was high, though lacking Ann Sothern and Robert Cummings, starred in "Faithfully Yours" on Broadway, who were advance-billed but not encased. Comic Hugh Herbert did an "in one" quickie that was really a walkon to trailerize his guesting on show next Saturday (17).

What with that bit an in-between abracadabra, plus an obvious commitment on four Jeanette MacDonald vocals in the "Night in Hollywood Bowl" production line, the latter's skedded vis-a-vising with husband Gene Raymond on his own cleffing, "You Ring Bells," got launched but was knifed by the clock in one of the most sudden of such burials of the season.

The hour stanza got a forefront wallop via Raymond's playlet with Eileen Nokimura as a young Korean housewife opposite him. It was Eric Arthur's sensitive original, "Parallel 38," interlarded with Shakesperean readings ("Richard III," etc.) by the duo that came off beautifully. Raymond's role was a medico in the United Nation's civil assistance command. Within limitations imposed by its inclusion as an insert in a variety block, it seemed to have a larger dramatic potential than could be encompassed in the rigid tailoring.

Miss MacDonald's reprises in the "Bowl" sequences, called "Symphony Under the Stars" ("Sweethearts," "She Didn't Say Yes," "The Night Was Made for Love" and "Gianina Mia"), climaxed a salvo display. Among spotlighted acts were harpist Robert Maxwell, socko on "Malaguena"; five-year-old pianist Beatrice Bregman-Pich in an appropriately showy Chopin piece; violinist Robert Rudie (concert-master of the Dallas symphony orch) and trumpeter Raphael Mendez in dramatic concerto, with back-and-forthing of other instruments picked up by the cameras. Aside from command of his instrument, Mendez demonstrated superb showmanship and free-wheeling body action.

David Broekman, with a crew augmented to 40 pieces, gave the set fine backing throughout, but Murray's takeover for comedy batonning didn't fit and is a bit TV-aged by now. The scene-stealing act was Al Mardo and his do-nothing dog, Flash. That Gene Raymond end-up void was too bad. He was rigged in tails for the occasion with no place to go after his "Plato-tomato" tecoff on the song.

Ed Sullivan's "Toast of the Town" via CBS-TV Sunday (11) wasn't of sock calibre but managed to pack some diverting moments into its 60 minutes. Perhaps best of the session's varied ingredients was an excerpt from the current Broadway melodrama, "The Number." Scene was well played by the original cast which included, among others, Dane Clark, Martha Scott and Marvyn Vye.

Also on hand were the ubiquitous Mary Healy and Peter Lind Hayes. Of late it seems that they're on the channels as often as that spot announcement for the Castro Convertible. Pert husband-and-wife team made with the songs-and-patter, much of which they've used in the past. Impressions of Jeanette MacDonald & Nelson Eddy as well as Russell Nype came off fairly well. But their duet of "You're Just in Love" missed the mark.

Billy Daniels, per usual, scored with his nifty vocal arrangements. Negro singer did "Sunny Side of the Street" from his upcoming Columbia film of the same name and later returned to warble a fetching "Get a Kick Out of You." A couple of British imports handled the novelty end of the show. They were pantomimist Norman Wisdom and puppeteer Renee Strange.

Wisdom was anything but impressive in his first trip onstage. Introed as a man who laughs at his own jokes, he did just that until bodily carried off by emcee Sullivan. His second stint was in the typical British humor vein where he becomes fouled up in the strings of a harp and wrestles with a tuba.

Miss Strange, a tall, leggy gal, cleverly manipulates a puppet horse and rider, respectively named Pinto and Annie. Curiously she has the marionettes in action with her own legs as a background. This posed a vexing problem for the viewer. "What should I do?—watch the puppets or the gams?" Sullivan was his usual self as host.

Walter Hampden turned in a stimulating protrayal of Daniel Webster on CBS-TV's "Schlitz Playhouse of Stars" Friday (9). Hector Chevigny's original teleplay, "The Decision," presented the historical material in interesting fashion. Yet it didn't register fully in dramatic terms. This, perhaps, was due to the fact that Webster, one of this country's greatest orators, was a stiff, unbending person, given to speechifying — and the declamations, while effective examples of spellbinding, put the piece on a rarified plane.

The historical detailing was excellent. Story told of Webster's great ambition to rise to the Presidency, his financial support by monied businessmen who enabled him to remain in politics, and his

(Continued on page 40)

IN THE PUBLIC'S INTEREST
With Jerry Gears
30 Mins., Sun. 2:30 p.m.
WCAU-TV, Philadelphia

Four of the industry's informed men answered questions (11) about "Your TV Set," on WCAU-TV's new regularly scheduled series "In the Public's Interest." Panel comprised E. W. Merriam, service manager of Radio-Television Manufacturers Association; Albert M. Haas, president Television Contractors Association; Harry Ehle, v.p. of International Resistance Co., and Hugh Smith, director of Better Business Bureau of Philadelphia. Mgr. Katherine DeReeder, public relations consultant, represented average TV set owner seeking information.

Stanza is also the first in a series of educational sessions planned by the recently organized JERCS (Joint Electronics and Radio Committee on Service of Philadelphia), a group of manufacturers, distribs, dealer service contractors and technicians in this area.

Mrs. DeReeder's troubles were typical of those that afflict the set owner. "Why do I have to pay doctor's prices to have it fixed and then find the receiver is not repaired?" "Why can't someone be sent right away?" Carrying out the medical theme, Panelist Haas countered "What seems to be the nature of the complaint?" To explain the complicated task of servicing, viewers glimpsed a large-scale flat demonstrator of a television receiver diagram. The demonstrator graphically showed the great number of parts and tubes in a TV receiver and the function of each as it receives sound and sight waves. The control room and studio at WCAU-TV were also flashed on.

Another standard poser "Why don't they send older men?" drew the reply "TV is a young man's business." The age of the moderator compared to his guests on the panel was evidence enough, although not brought out. Panelists felt that people were still thinking of repairs in terms of a $29.95 radio set. The cost is high, they admitted, but reasonable; and the money saved in entertainment values more than compensated for expense involved.

Merriam, who just completed an investigation of service problems in major TV areas, said there was a need for planned vocational training in schools and adult education, and that this project had already been launched. From the public relations standpoint it will take quite a few programs for the JERCS to make the average set owner content with present TV service. Viewers were advised when set gets out of order to contact committee for responsible servicing. *Gagh.*

CHICAGO BEARS QUARTERBACK CLUB
With Red Grange, Luke Johnson, Jim Hamilton, Wed Howard
Producer: Andy Christian
Director: Chuck Phillips
30 Mins.; Mon., 9:30 p.m.
STANDARD OIL
WGN-TV, Chicago
(McCann-Erickson)

"Chicago Bears Quarterback Club," now in its third year, has evolved into a smoothly-produced sports packet. It has all the elements to corral the sizeable pro football chientele hereabouts, and can again be expected to justify the client's not-inconsiderable expenditure.

Show's major drawing card is the official Chi Bears film of the preceding Sunday's game, but it's the knowledgeable grid commentary supplied by former-All American Red Grange and assistant Bear coach Luke Johnson that provides the extra seasoning. Pair has developed fine video poise with little of the stiffness that frequently marks the athlete-turned-gabber. Actually, on session viewed (29), the two were slightly too-much-at-home, and crossed over each other's lines in their enthusiastic commentary backgrounding the running of the pic.

The film itself was of good quality and well edited to highpoint the significant plays. Fact that the lenser a time or two lost the ball via the tricky pro faking was excusable.

Per usual, Standard Oil's puffs were firstrate, with spielers Jim Hamilton and Wed Howard selling solidly. *Dare.*

Y&R Maps TV Shows For Joe E. Brown, Mayehoff

Young & Rubicam has set its sights on both the Joe E. Brown and Eddie Mayehoff as potential TV stars, in separate airers, with agency execs currently engaged in preliminary negotiations.

Y & R wants to package-produce the two shows and will pitch them up to house clients.

BYLINE
With Betty Furness
Producers: Hal Davis, George Quint
Director: Cort Steen
30 Mins.; Sun., 7:30 p.m.
KAISER-FRAZER
ABC-TV, from New York
(Weintraub)

The premiere of this adventure series (4) hinted that the package will be another contribution by the television industry to the motion picture industry's "Movietime USA" drive to promote theatre attendance. "Byline" is due for only a five-week go until Dec. 9 when the sponsor shifts to the Ellery Queen show in the same spot. Pending change won't be difficult to make.

Major fault of the opening stanza was that the viewers who might have been held by the puerile yarn surely aren't old enough to be in the market for a Henry J. auto. The tale, which had Betty Furness, gal newshawk, getting messed up with some international smugglers, was held up almost entirely by the long arm of coincidence and at times there were yocks when there should have been gasps.

It must be a continual source of amazement to those dialers with some appreciation of the coin and technical know-how and the generally competent thesping that goes into such a half-hour network TV production when the end product emerges so far below the entertainment standards of either radio or pix. Miss Furness and her supporting colleagues did as well as could be expected under the circumstances of the plot. The staging was good, as was the lensing. But it all came to naught.

The Kaiser-Frazer plugs, voiced by Rex Marshall, also evidenced little imagination. *Dare.*

MEET YOUR NEIGHBOR
With Tiny Fairbanks; Milton Kaye, Eddie Baatz, music
Producer: Fairbanks
Director: Jerry Freedman
15 Mins.; Mon.-thru-Fri., 12 noon
Sustaining
WABD—DUMONT, N. Y.

There's probably a place in the N. Y. video picture for the homely, philosopher type of show such as this, but this new WABD entry doesn't look like the one. Show stars Tiny Fairbanks, a rotund personality who, on the preem (12), seemed sincere enough with his "do-good" material but was overboard on the unctuous side. It's possible, though, that there are some housewives who will go for this stuff.

Fairbanks, on the initialer, started off with a little poem, sang a few songs, interviewed a New Jersey kid who had staged a show for the polio fund and a "typical" housewife with four sons in service, then wound up with a few more songs. As an example of his pitch, Fairbanks sang such tunes as "The Land I Live In" and "May the Good Lord Bless and Keep You." He demonstrated an okay voice, but seemed ill at ease before the cameras.

Show is sustaining but Fairbanks tossed in a nice plug for the Bohack chain. Reason appeared later in the program, when he presented his housewife interviewee with a Bohack gift certificate. *Stal.*

AMERICA AT CHURCH
With Dr. Harry Hager, Don Hustad, choir director
Producer-director: Dough Gabrielle
75 Mins.; Sun., 10 a.m.
BETHANY REFORMED CHURCH
WENR-TV, Chicago
(Bennett)

This is a regular weekly telecast of a complete Sunday morning service beamed by WENR-TV via remote pickup from the Bethany Reformed Church. Voluntary contributions from viewers help pay the church's video tab. To avoid the thought that churchgoers can fulfill their Sabbath duties merely by tuning in Channel 7, the televised worship is pitched at the shutins. As such it provides a commendable function for the ill and aged of the fundamentalist Protestant faith.

Understandably confined by the physical circumstances, there was little camera byplay during the 75-minute proceeding viewed (11). The attempt to super-impose what apparently was an open Bible over the praying minister will likely be dropped as unsuccessful. Except for this one try at video trickery, the rest of the service was shot from back-to-front. Wide shots, with the preacher backdropped by the gowned choir, were effective.

Other than the mention of the "shutins of videoland," pastor Harry Hager directed his sermon primarily for the pewholders and avoided any hint of "overplaying" for the lensers. *Dare.*

THE BESS MYERSON SHOW
With Jack Wilson, Elliot Lawrence, Mello-Larks, Sherry Carlson models, others
Producers: Dick Randall, Richard Bernstein
Director: Jerry Freidman
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
WOR-TV, N. Y.

"The Bess Myerson Show," a new half-hour cross-the-board stanza on WOR-TV, N. Y., showed promise on its Monday (5) preem. With the one-time Miss America as hostess, the session has a varied format that brings in household hints, a "fashion cavalcade" and a couple of guest celebrities.

Show's makeup appears to have ample interest for its intended audience—femme viewers. But the opening installment was marred by poor production and missed cues on the part of some of the participants. Better rehearsal in the future no doubt will eliminate most of the flaws and slip-ups in subsequent editions.

Miss Myerson proved a gracious hostess whether demonstrating a lemon slicer from Lewis & Conger or indulging in small talk with bandleader Elliot Lawrence. However, her reading of the accompanying commentary on the "fashion cavalcade" was hesitant and ragged. More experience should correct this.

Among snafus were an instance where a model appeared in a garment that didn't match the commentary and one occasion where Jack Wilson (on hand for the male viewpoint) walked with his back to the camera. These fauxpas were brushed aside by some quick ad-libbing on the part of Miss Myerson. Other guests were the Mellow Larks, a vocal group, and a representative of a camera store. *Gilb.*

LATIN CARNIVAL
With Jack Kilty, Noro Morales orch, Massy Peterson dancers; Guy Lebow, announcer
Producer: Albert Black
Director: Frank Di Franco
Writer: Tom Rogers
30 Mins.; Sun., 11 p.m.
WINSTON TV STORES
WJZ-TV, N. Y.
(Albert Black)

"Latin Carnival," at best, is no more than a late Sunday night filler, which might get some viewers who are spinning their dials after the big network shows to see what's still on the air before they turn off their sets for the evening. Show caught (4) was inexpertly produced and directed and furnished none of the Latin flavor promised by the title. Granted that producer Albert Black is working on a shoestring budget, TV is too far advanced today to get away with this kind of stuff.

Jack Kilty, as emcee, sat at a small table and spieled about the Latin countries he's "visited" to set the scene for each number. A video vet, he tried hard and sang his two numbers well, but he hardly had a chance. Noro Morales and his orch projected some hot Latin tunes in their usual top-drawer style but, except for some uninteresting super-impositions, there was nothing to dress their work visually. Massy Peterson and her troupe of native dancers also missed fire because of the lack of direction.

Production-wise, the show was a throwback to the 1945 days of TV. Lighting was atrocious, sets were nonexistent and director Frank Di Franco worked his cameras like a kid with a new toy. Guy Lebow did okay with his blurbs for Winston TV stores and the Zenith sets he demonstrated. *Stal.*

PHILHARMONIC FUN
With Hans Schwieger
Producer-director: Phil Bodwell
30 Mins.; Sat., 10 a.m.
WDAF-TV, Kansas City, Mo.

As a means of reaching followers, young and old, of the Kansas City Philharmonic Orchestra, Conductor Hans Schwieger and WDAF-TV have gotten together on this Saturday morning half hour. The program takes place before a juvenile panel of eight members, who view and ask questions of the orchestra members and others whom Schwieger, as a sort of instructor-commentator, lines up for them.

The session caught included a demonstration of the tympani and percussion instruments explained by the assigned orchestra members. Thus the youngsters learned about the kettle drum, the marimba and xylophone, chimes and others. There's a good deal of information to be picked up by both the panel and the viewer, the TV camera bringing it close to home most effectively. Schwieger's musical standing is well displayed, with but a moderate distraction due to his European accent.

The program is done in the public interest from the station standpoint, and is proving both entertaining and informative locally. *Quin.*

AL CAPP SHOW
Director: Dick Huntley
30 Mins.; Mon., 10:30 p.m.
ANDERSON-LITTLE
WBZ-TV, Boston

Pre-empting the segment previously held by "Who Said That?" WBZ-TV has inaugurated a new series built around cartoonist Al Capp which in its teeoff version added up to an undisciplined hodgepodge. Heading up a panel show with format similar to the network quizzer it replaced, Capp had for his first guests Fay Emerson, with a startling new hairdo, actor Burgess Meredith, Harvard prof. Arthur M. Schlesinger, Jr., and "for protection" columnist John Crosby, with the main beef on the initialer, too much Capp. Granted the guy is glib and often funny, if the stanza is to continue to showcase with personalities, he should stick more to the background and allow the guests more opportunity to shine, eliminating the unnecessary feeding and interruptions apparent on the preem.

Capp tossed such questions as "What daughter saw her mother burned at the stake last week?" answer, Uta Hagen's, who witnessed her mother's performance in "St. Joan." Then "Who came to the big city and conquered the left?" alluding to Marciano's defeat of Joe Louis and his famous "left." Panelists missing identification were required to drop an article of adornment, cuff links, tie clasp, etc., into the "loot box" but this childish gimmick petered out before the stanza was very far along. The displaying of prepared caricaturers of the person under discussion to the audience afforded the cartoonist the opportunity to display his talented crayon but stymied the home viewer from participating, a detraction to those who enjoy vying with the glamorous participants in search of the answer.

Sponsored by Anderson-Little clothiers, who also bankrolled the Hub edition of "Who Said That?" the commercials were adroitly handled by Capp who utilized the drawing board to compare the shape of the average man (wide-rumped and paunchy), with that of the usual clothier's dummy, remarking that while the sponsor's clothes couldn't make a "Weissmuller" out of every man they might help. *Ellie.*

BACKSTAGE WITH THE ATTERBURYS
Director: Bob Stone
15 Mins.; Sun., 12:15 p.m.
ALBANY PLAYHOUSE
WRGB-TV, Schenectady

Malcolm Atterbury and Ellen Hardies (Mrs. Atterbury) gives viewers stimulating and sometimes fascinating "peeks through the dressing room mirror" on a new program presented to foster interest in their Playhouse at Albany. The Atterburys discuss various facets of the stage and drama, some of them in response to letters. They also chat with resident and visiting members of the Playhouse company, seated in a dressing room.

Last block caught had Miss Hardies making up for the role of the grandmother in "The Legend of Sarah," while she and Atterbury talked about the plot. He also read an absorbing account, from "Story of Albany Theatre," of a stormy date filled in that city in June, 1834, by the great-great-great grandfather of Tyrone Power Thomas Rogers, jobbing a lead in "Sarah," was the guest. Shot ranked among the best the Atterburys have done. Another provocative quarter-hour considered the differences between tragedy, drama, comedy and farce.

Feature, for which no script is used, has moments of unevenness and of occasional minor fluffs, but general level is creditable. The Atterburys are gaining ease and poise in the new medium. Camera work is not always the surest or best, but technical problems are involved here. Shots of the Playhouse are included; fact that company is Equity draws mention. *Jaco.*

OF's Vidpix Prod.

Official Films has planned a lineup of vidpic programs and is farming them out to indie producers for filming. Among the producers for OF is Jerry Fairbanks.

New board of directors, elected at a stockholders' meeting on Oct. 24, met last week to elect officers. New officers include Ike Levy, board chairman; Billy Goodheart, prexy; Seymour Reed, treasurer; Herbert Sigel, secretary, and Herman Rush, assistant treasurer.

MIKE & BUFF SHOW
With Mike Wallace, Buff Cobb; Alice Thompson, Harrison Muller, Judge Matthew J. Diserio, guests
Producer: Jess Kimmel
Director: Judd Whiting
30 Mins.; Mon.-thru-Fri., 2:45 p.m.
Sustaining
CBS-TV, New York

In a medium where so few daytimers make with either sense or entertainment, this new cross-the-boarder stacks up as a bright addition to the ranks. It was launched Monday (5) and caught Thursday (8), when it looked more like one of the better panel-rigged nighttimers. Any pre-sunset show that supplies that feeling is good to begin with. Its sponsorless status ought to be altered in a hurry.

Host-hostess Mike Wallace and Buff Cobb are a Mr. and Mrs. combo with good looks, good articulation, good personalities and chit-chat that isn't consciously endearing. As refugees from CBS' abandoned color teevee, they should give monochrome dialers the benefits they should have had all along. Although the general aura is that of making the world their oyster, the fourth stanza of series limited itself to a teenage theme, particularly the age 17 bracket. This they squared via having Seventeen mag editor-pub Alice Thompson on hand along with dancer Harrison Muller of the Broadway musicomedy, "Seventeen." Third starter was Judge Matthew J. Diserio of N. Y.'s Domestic Relations Court.

All of them made such valuable contributions to a discussion of problems concerning the brarket—with properly perspectived divergency in points of view—that it seemed to beg for a time spotting during which more of that juve group could hear the opinions. On the other hand, the discussions seemed of wider general interest, especially to parents. Mike & Buff didn't allow the back-and-forth stuff to get dull, with Miss Cobb, for instance, pitching out a "yes but" position to keep the informal panelists on a continuous ride.

The only formal entertainment was Muller's tap dancing. His first was brisk and gay and well cleated, with nifty acro. His second was a chirp and terp that was nothing on voice and, apart from that, interrupted a discussion near the climax in fact, the dance's piano intro was a bit premature. Aside from an end plug for the doll who designed Miss Cobb's getup, it was the only offish note.

Program tackled a large number of teenage facets handily and with skilled pacing, with all five persons grouped in intime discussion toward finish. It would not be a bad idea to put out a reprint of the discussions, they were that evocative. As would be expected, editor Thompson took a middle ground, Judge Diserio drew upon his vast experience in children's court and Muller, age 24, filled 'em in on the youth viewpoint. Each gave a neat personal touch to their reactions.

Score one up for DST (daylight spotted TV). The Mike-Buff tandem also took off on their "All Around the Town" CBS vid show Saturday (17) in the 6 p.m. niche. That one also continues over from the tint stint. *Trau.*

FUN AND FEATURES
With George Menard, Bill Ballance, Frazier Thomas, Kay Marlyn, Jean Cordell, Bob Ziegler
Producers: Menard, Ballance
Director: Don Norton
60 Mins.; Mon.-thru-Fri., 2 p.m.
Participating
WBKB, Chicago

A lot of polishing needs to be done on this daytime variety conglomeration if it's to hit even the low sunlight par. There were plenty of elements on session viewed (6), ranging from music to audience participation devices but none of them jelled sufficiently to lift the affair out of humdrum category.

A couple gag skits featuring comic Frazier Thomas built around a takeoff on TV exercise shows and a hubby-frau bit, offered little other than a hint that the comedian has possibilities with stronger material. The chirping provided by Kay Marlyn and Jean Cordell was frequently strained (doubtless due to inadequate rehearsal) and consistently weak (doubtless due to inadequate voices). Organist Bob Ziegler's hoked treatment of "Cecilia" was moderately diverting. Bill Ballance handled the studio interviews, asking the guests what they'd do if they suddenly went blind. Idea failed to come off. George Menard worked the emcee reins and the live plugs and supplied a professional touch.

Entertainment values aside, the show bears evidence of some degree of success. There were 10 spot blurbs riding the hour on the day it was watched. *Dare.*

BETTY CROCKER STAR MATINEE
With Helen Shepherd, Irene Hayes, Thomas Mitchell, Edith Meiser, Lauren Gilbert, others
Writer: Norman Lessing
Producer-director: Charles Powers
30 Mins.; Sat., 12 noon
GENERAL MILLS
ABC-TV, from New York
(Dancer, Fitzgerald, Sample)

"Betty Crocker Star Matinee" is one of the better entries in the daytime sweepstakes on the basis of Saturday's (3) preem on ABC-TV. With General Mills' "Betty Crocker" presiding, the half-hour session was framed around a format that included "three stars." Trio of luminaries included a Broadway star, a top individual in a "field of service" to women and a "food star."

Thespian guest was Thomas Mitchell who deftly portrayed a scene from "The Late Christopher Bean" assisted by several supporting players including Edith Meiser and Lauren Gilbert, among others. The Norman Lessing adaptation managed to retain some of the flavor of the original and the excerpt came off as a diverting interval.

Minor slipup came when hostess Miss Crocker started to intro a "successful florist" but instead of a horticultural expert on the screen viewers were confronted with a plug for Gold Medal Flour. It was followed by a demonstration by Miss Crocker and Helen Shepherd of how to prepare "autumn soup" and apple dumplings. Resulting product was sampled by Mitchell with a terse "good."

Florist proved to be Irene Hayes who has a Park Ave. shop. She was the star in the "field of service" to women and after contributing a couple anecdotes about her business experiences gave a practical demonstration of how to arrange a centerpiece. "Betty Crocker Star Matinee" is packed with ingredients of interest to women and should have no difficulty in snaring a sizable femme audience on the strength of the initialer. *Gilb.*

COFFEE WITH CAROL
With Carol Mansfield, Bob Lloyd, guests
Director: Pete Smith
15 Mins., Mon.-thru-Fri., 10:45 a.m.
GENERAL ELECTRIC, BORDEN'S INSTANT COFFEE, ROSENBAUM'S
WDTV, Pittsburgh

A brace of national accounts, General Electric and Borden's, each for two days weekly, and a local department store, Rosenbaum's for the fifth quarter-hour make "Coffee With Carol" one of the quick success stories of local teevee in Pittsburgh. Entire program was sold across the board only a few days after its launching and ought to have a long life.

It's an easy, informal 15 minutes presided over by alert, attractive Carol Mansfield, who fills the screen with a pretty picture herself and has a warm and personable manner. She chats pleasantly for a short time, parceling out little bits of philosophy, oddities in the news and something about the weather, and then brings on her guests, whom she handles affably and effectively. They range from stage figures and drama critics to people with unusual occupations, interior decorators and others with something of interest to pitch to the housewives.

Miss Mansfield works with a casual charm that keeps her guests comfortable and natural, and she gives them a nice confidence that pays off. It's a consistently interesting quarter-hour with a good conversational quality. Miss Mansfield also gives the viewers a varied daytime wardrobe to look at, and Bob Lloyd has a sensible, straightforward approach to the commercials. *Cohen.*

SPROCKET JOCKEY SHOW
30 Mins.; Mon.-thru-Fri., 11 a.m.
Sustaining
WRGB-TV, Schenectady

Program, also called "Variety Time," often takes the form of a hit-or-miss filler in the station's expanded morning operations. Staffers, including Gordon Tuell, Bill Mulvey, Ted Beebe and Ernie Tetrault, rotate. They list the program, read releases on web shows, introduce film shorts and chatter, and occasionally interview visitors. Format is highly informal. Preparation seems small.

More thorough checking, surer presentation and tighter production would remove crudity and elementariness. Level on several blocks seen did not particularly reflect credit, although a certain amount of the informality and inside stuffing should be acceptable to viewers. Editing of the long, obvious publicity blurbs—sometimes written for eye rather than ear—would be advisable. *Jaco.*

Drive to Push FM Set Sales to Be Mulled at RTMA Meet in Chicago

Washington, Nov. 13.

That long hoped-for national campaign to push sale of FM receivers will be considered by the radio set industry tomorrow (Wed.), when the Radio-Television Manufacturers Assn. opens a three-day industry conference in Chicago.

The RTMA Advertising Committee, Set Division, under the chairmanship of L. T. Pettit, of General Electric, will review plans for an FM promotion campaign as the first item on tomorrow's agenda. The campaign would be carried on in cooperation with the National Assn. of Radio and Television Broadcasters.

Plan is an outgrowth of an open meeting of FM broadcasters held at NARTB headquarters in August, 1950, which resulted in a survey of receiver supplies in FM station areas, and meetings between NARTB and RTMA to discuss cooperative action to alleviate shortages of sets and promote sales.

Pettit's position as chairman of the RTMA committee on promotion of FM is considered fortunate for FM broadcasters. Pettit's company has been increasing its output of FM sets and turning out a highly satisfactory table model at a moderate price. Dr. Edwin H. Armstrong, inventor and "father" of FM, told broadcasters at last year's open meeting the new GE "is the best set that has ever been put out on the market as far as dirft is concerned" and that it is the best FM set the company has ever made.

Also on tomorrow's agenda is a report from the RTMA Sports Broadcasting Committee.

On Thursday, the conference will hear from the Television Committee on a study of the anticipated effects of the lifting of the TV freeze on manufacturing operations for the military and for civilian supply.

WNBT's Rights to Classics For 'Seeing' TV Show

WNBT, key station of the NBC video web in N. Y., has pacted for exclusive TV rights to "Classics Illustrated" and "Life's Picture History of Western Man," both of which will be used on the station's "Seeing Is Believing" show, aired cross-the-board from 6:15 to 6:30 p. m. Station hopes to illustrate with them how a local outlet can expand production values on its programs at comparatively little cost.

"Classics," for example, is a children's book series which spotlights literary classics in cartoon form. WNBT plans to feature Robert Louis Stevenson's "Treasure Island" tonight (Wed.), tomorrow and Friday on "Seeing" by using blowups from the comic strips. "Balloons," which usually have the dialog in the strips, will be eliminated with actors reading the dialog off-screen.

"Life" material will be used on the show Nov. 19, 20 and 21, when the station will project some of the drawings and illustrations from the book while Ben Grauer, regular announcer on "Seeing," reads the text from the book off-camera.

M&M Candies Buy CBS Sun. Aft. Video Slot

M&M Candies this week expanded its television advertising by pacting for the Sunday afternoon 12:30 to 1 slot on CBS starting Jan. 6. Esty agency, which handles the account, along with CBS, is now scouting for a suitable children's show to put in the period.

Candy outfit will continue as a participating bankroller on ABC-TV's "Super Circus," also aired Sundays but from 5 to 6 p.m.

CHI'S WENR-TV TO SET FORMAT TRYOUTS

Chicago, Nov. 13.

In a search for new program ideas and to provide live auditions for indie packagers, ABC's WENR-TV is planning to set aside a weekly half-hour to showcase new formats. Station will offer the time gratis with the packagers paying the production costs.

Idea, as projected by Chi ABC-TV program manager James Pollak, will not only furnish WENR-TV with an interesting live weekly show but will also give the local TV program developers an opportunity to demonstrate their wares on the air for agency and potential client scrutiny.

Pollak hopes to get the project launched by the first of the year provided he's offered a minimum of 13 acceptable shows.

'Miss U.S. Tele' Finals Gets Hosiery Sponsor

Chicago, Nov. 13.

Tab for the last 30 minutes of the national finals of the "Miss U. S. Television" contest to be beamed Dec. 5 via DuMont will be picked up by the Holeproof Hosiery Co. Charles (Buddy) Rogers has been signed by Walter Schwimmer, packager of the video beauty-talent hunt, to emcee the affair which will emanate from WGN-TV.

Finalists from the city-wide eliminations conducted the past six months by 15 tele stations will compete for national honors and a bundle of swag.

Weiss & Geller is Holeproof's agency.

Keeshan's Kidvid Setup

Robert Keeshan, who had played Clarabelle on NBC-TV's "Howdy Doody" since show's inception, has left to enter kidvid production, joining Howell-Rogin, indie package firm. He'll be production and writing consultant on H-R's ABC-TV "Uncle Lumpy's Cabin," and will also freelance on other smallfry shows.

Inside Stuff—Radio

CBS program manager Lester Gottlieb brought in for less than $4,000 the star-studded Jack Benny half-hour salute last Friday night (9) which, under ordinary circumstances, would have represented a minimum talent-production tab of $30,000. Milton Berle, Ethel Merman, Ronald and Benita Colman, and Mary Livingston did the show at AFRA scale ($39.50), with Paley and Benny cuffoing the job. (Since Paley played himself, an AFRA card wasn't required.) Irving Mansfield produced and directed for $1. Bulk of the budget went for the writing staff of Al Schwartz, Hugh Wedlock and Howard Snyder, Ray Bloch's orch and the advance-broadcast taping mechanisms.

Richard Harkness, NBC radio and TV news commentator and analyst, is sole network news rep to join the three and one-half-week tour of American defense and Armed Aid installations in Europe. Tour, arranged and sponsored by General Omar Bradley, chairman of the Joint Chiefs of Staff, leaves Washington Friday (16).

News junket plans to stop first in Paris for an interview with General Eisenhower, then to proceed to Rome for powwow of chiefs of the North Atlantic Defense Treaty, and then o.o. such vital spots as Turkey, Greece, Yugoslavia, Germany and London.

Harkness will do his regular Tuesday and Thursday web shows from various foreign capitals, as well as to tape interviews with top level political and military leaders along the route for rebroadcast on the web.

Arthur Godfrey will spearhead a 15-hour marathon appeal for the Red Cross blood bank tomorrow (Thurs.) on CBS Radio, with the web's 206 affiliates scheduled to participate. With Godfrey working from a studio in N. Y., nearly every network show that day and a number of local programs will cut a minute off the ends of their scripts for a 50-second appeal. During the other 10 seconds, a local announcer will furnish the phone number of the Red Cross in each area.

"Dream World," special radio show written and produced by Paul W. Keyes for the pool of stations in Greater Boston during the week of Oct. 21 was inspired by United Nations Radio. Oscar Rose of UN Radio contacted the Hub outlets and lined up the name talent. United Council on World Affairs, local organization, served as liaison between the broadcasters and UN Radio after the airer was conceived.

WVKO-AM Bows

Columbus, Nov. 13.

WVKO-AM went on the air here today (Tues.) in special ceremonies marked by greetings and good wishes from Gov. Frank J. Lausche. WVKO has been operating on an FM only license since November, 1948. Final FCC approval of the AM operation for daytime only was made on Sept. 26.

Station, owned by Skyway Broadcasting Corp., a group of Columbus businessmen, has an authorized power of 1000 watts capable of reaching 30 Ohio counties. Bert Charles is general manager.

Stubblefield's NARTB Station Relations Post

Washington, Nov. 13.

William T. Stubblefield, account exec with Associated Program Service, has been named director of the Stations Relations Department of the National Assn. of Radio and TV Broadcasters. He will assume office Dec. 1. Stubblefield succeeds John F. Hardesty, who resigned to become director of Local Promotion for Broadcast Advertising Bureau.

Stubblefield has had experience in various phases of the broadcasting industry.

What can you buy for $1.35 today?

You can buy 1,000 prospective customers for your commercials . . . by buying sports on WOR-tv.

In one month* the average WOR-tv sports program delivered an audience of 287,880 viewers at a cost of $1.35 per 1,000 of a one-minute commercial.

WOR-tv sports pull! The Tuesday-Thursday-Saturday Main Events attracted a 41% larger audience than the Madison Square Garden events aired on other New York tv stations during the 1950-51 season.

WOR-tv sports sell! An independent research firm canvassed the New York market. They compared families viewing sports on channel 9 with non-viewing families. They discovered . . .

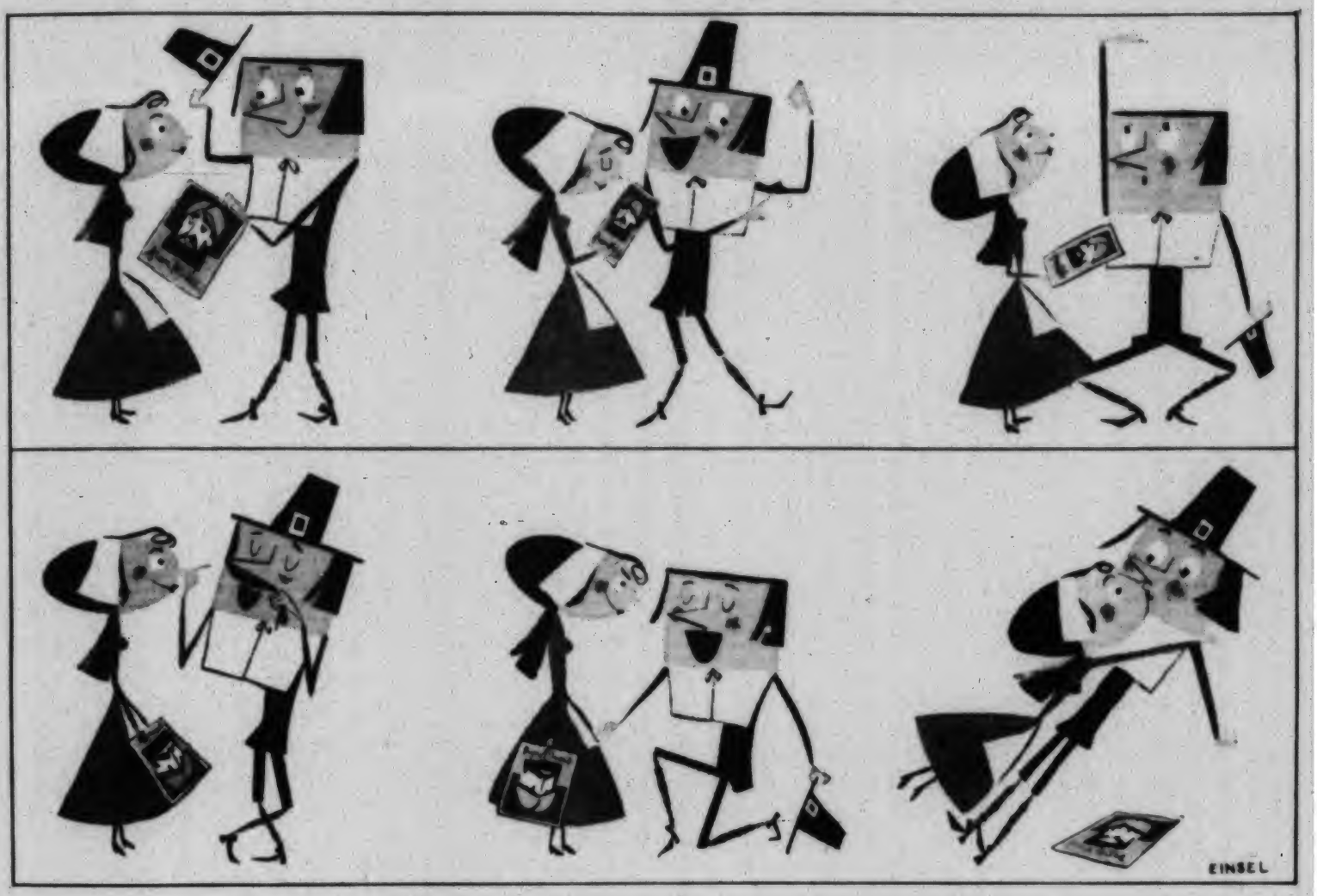
50% more had bought the advertised product and 78% more had it on hand!

Spot announcements in WOR-tv's low-cost, sales-producing sports shows are available now.

*October 1951, Telepulse

WOR-tv channel 9

PEOPLE sell better than paper



THE VOICE, WITH ITS SPECIAL EXPRESSIVENESS...CAN HASTEN A PILGRIM'S PROGRESSIVENESS

In Priscilla Mullins' day, white things came out dingier even with rinsing, and people who inhaled were seized with paroxysms of coughing. In her day if nature wasn't always right, it was just tough. But even in Plymouth colony, the Pilgrim Fathers (and, obviously, the daughters) knew that *people* sell better than parchment. What more proof than Priscilla's advice to John Alden: "Why don't you speak for yourself, John?"

The point is, when you want to sell something, the best way is to speak up about it. And only network radio makes it possible to speak up to a truly national audience.

Priscilla and her pilgrim friends remind us of Thanksgiving. Thanksgiving reminds us of Christmas selling. And Christmas selling reminds us of the way you can use NBC radio to boost your sales this season. This year you can use network radio as a *seasonal* medium. Under our new plan, you can use anything from a one-shot to a saturation campaign. It's not too late either. If you call us today, we can have you on NBC coast-to-coast in 3 days. Call us today and hear the whole story.

If you speak for yourself on NBC Radio, you'll convince a lot more Priscillas . . . a lot more Johns, too.

NBC Radio Network *a service of Radio Corporation of America*

ONWARD AND UPWARD WITH TV

The following illustrates how time costs on NBC-TV have spiraled since the network released its first rate card on June 1, 1949. At that time NBC was selling an interconnected network of 19 stations for $4,200 per half hour. The most recent rate card (No. 5) lists a 36-station interconnected network at $18,690 per half-hour (with an additional $500 for a coast-to-coast pickup.)

Rate Card No. 1
(June 1, '49)

		30 mins.
WNBT	New York	$900
WJAR-TV	Providence	150
WBZ-TV	Boston	240
WRGB	Schenectady	150
WPTZ	Philadelphia	375
WDEL-TV	Wilmington	90
WBAL-TV	Baltimore	225
WNBW	Washington	210
WTVR	Richmond	105
WGAL-TV	Lancaster	90
WICU	Erie	90
WBEN-TV	Buffalo	150
WHAM-TV	Rochester	120
WNBK	Cleveland	225
WSPD-TV	Toledo	120
WWJ-TV	Detroit	240
WNBQ	Chicago	360
WTMJ-TV	Milwaukee	180
KSD-TV	St. Louis	180
	19 Stations	$4,200

Rate Card No. 2
(Nov. 1, '49)

		30 mins.
WNBT	New York	$1,200
WJAR-TV	Providence	150
WBZ-TV	Boston	450
WRGB	Schenectady	195
WKTV	Utica	90
WPTZ	Philadelphia	600
WDEL-TV	Wilmington	120
WBAL-TV	Baltimore	330
WNBW	Washington	300
WTVR	Richmond	150
WGAL-TV	Lancaster	120
WBEN-TV	Buffalo	195
WHAM-TV	Rochester	120
WNBK	Cleveland	360
WLW-T	Cincinnati	210
WLW-D	Dayton	120
WLW-C	Columbus	120
WSPD-TV	Toledo	180
WWJ-TV	Detroit	360
WNBQ	Chicago	600
WTMJ-TV	Milwaukee	210
KSD-TV	St. Louis	255
	22 Stations	$6,435

Rate Card No. 3
(July 1, '50)

		30 mins.
WNBT	New York	$1,320
WBZ-TV	Boston	570
WJAR-TV	Providence	180
WRGB	Schenectady	300
WKTV	Utica	90
WSYR-TV	Syracuse	180
WPTZ	Philadelphia	720
WDEL-TV	Wilmington	180
WBAL-TV	Baltimore	450
WNBW	Washington	345
WTVR	Richmond	180
WTAR-TV	Norfolk	105
WGAL-TV	Lancaster	180
WJAC-TV	Johnstown	135
WNBK	Cleveland	465
WBEN-TV	Buffalo	360
WHAM-TV	Rochester	180
WSPD-TV	Toledo	240
WWJ-TV	Detroit	480
WLW-T	Cincinnati	330
WLW-D	Dayton	225
WLW-C	Columbus	225
WNBQ	Chicago	720
WTMJ-TV	Milwaukee	360
KSD-TV	St. Louis	390
WMCT	Memphis	180
	26 Stations	$9,090

Rate Card No. 4
(Jan. 1, '51)

		30 mins.
WNBT	New York	$1,860
WBZ-TV	Boston	750
WJAR-TV	Providence	330
WRGB	Schenectady	390
WKTV	Utica	165
WSYR-TV	Syracuse	300
WPTZ	Philadelphia	960
WDEL-TV	Wilmington	240
WBAL-TV	Baltimore	540
WNBW	Washington	450
WTVR	Richmond	240
WTAR-TV	Norfolk	240
WGAL-TV	Lancaster	270
WJAC-TV	Johnstown	240
WNBK	Cleveland	630
WBEN-TV	Buffalo	450
WHAM-TV	Rochester	285
WSPD-TV	Toledo	300
WWJ-TV	Detroit	660
WLW-T	Cincinnati	450
WLW-D	Dayton	300
WLW-C	Columbus	300
WSAZ-TV	Huntington	210
WNBQ	Chicago	990
WTMJ-TV	Milwaukee	450
KSD-TV	St. Louis	510
WMCT	Memphis	270
WSB-TV	Atlanta	300
WBRC-TV	Birmingham	165
WAVE-TV	Louisville	240
WSM-TV	Nashville	135
WOC-TV	Davenport	180
KSTP-TV	Minn.-St. Paul	390
WOW-TV	Omaha	240
WDAF-TV	Kansas City	330
	35 Stations	$14,760

Rate Card No. 5
(July 1, '51)

		30 mins.
WNBT	New York	$2,400
WBZ-TV	Boston	1,020
WJAR-TV	Providence	450
WRGB	Schenectady	465
WKTV	Utica	225
WSYR-TV	Syracuse	345
WPTZ	Philadelphia	1,140
WDEL-TV	Wilmington	285
WBAL-TV	Baltimore	600
WNBW	Washington	570
WTVR	Richmond	285
WTAR-TV	Norfolk	285
WGAL-TV	Lancaster	360
WJAC-TV	Johnstown	330
WNBK	Cleveland	765
WBEN-TV	Buffalo	540
WHAM-TV	Rochester	330
WSPD-TV	Toledo	360
WJIM-TV	Lansing	255
WWJ-TV	Detroit	810
WLW-T	Cincinnati	555
WLW-D	Dayton	375
WLW-C	Columbus	405
WSAZ-TV	Huntington	255
WNBQ	Chicago	1,200
WTMJ-TV	Milwaukee	570
KSD-TV	St. Louis	660
WMCT	Memphis	330
WSB-TV	Atlanta	345
WBRC-TV	Birmingham	240
WAVE-TV	Louisville	300
WSM-TV	Nashville	210
WOC-TV	Davenport	225
KSTP-TV	Minn.-St. Paul	510
WOW-TV	Omaha	270
WDAF-TV	Kansas City	420
	36 Stations	$18,690

ROBERTA LEE

NOW 8th WEEK-GILDED CAGE

New York

My Sincere Thanks and Appreciation to LOU WALTERS and BEN BLUE

RECENT TV
GUEST SHOTS

FRED ALLEN — FRANK SINATRA
KATE SMITH — ARTHUR GODFREY
FRED WARING

Latest DECCA Releases

Slow Poke – I Wanna Play House With You

with RED FOLEY { **Night Train to Memphis** / **If I Hada Knowed**

Direction:
WILLIAM MORRIS AGENCY

In 1951, more new network advertisers have chosen CBS Radio than all other networks combined....

Of the other advertisers on CBS Radio today, two of every three have been on the network for more than five years.

*Advertisers who have not previously been in network radio at any time during the past four years. Of these, 13 are in network radio for the first time.

JACK BENNY SALUTE
With Benny, Mary Livingstone, Milton Berle, Ronald and Benita Colman, Ethel Merman, William S. Paley, Ray Block's orch
Writers: Hugh Wedlock, Howard Snyder, Al Schwartz
Producer-director: Irving Mansfield
30 Mins.; Fri. (9), 9 p.m.
CBS, from New York

CBS came up with a one-shot last Friday night (9) that turned out to be one of the comedy delights of the radio season. Pre-taped the night before, the program was broadcast over the entire Columbia web at precisely the same time that Benny was being feted by the Friars at a jampacked testimonial dinner at the Waldorf-Astoria, N. Y., to commemorate his 20 years in radio.

It was a program sparked by a variety of surprises, in which CBS board chairman William S. Paley, playing himself, displayed a singular versatility in "straighting" for Benny in the show's climactic moments, in which Milton Berle demonstrated a unique gift for situation comedy, and in which the pacing and the timing, keyed to Benny's own tempo and delivery, played such an effective part. It was a field day for the collaborative scripting talents of Hugh Wedlock, Al Schwartz and Howard Snyder, with a cohesive wrap-up of all the components by producer-director Irving Mansfield.

It was good radio, with happy moments, because it marked a departure from the stuffy testimonial bromides, and in its place was substituted a half-hour of ribbing and genuine comedies within the framework of a situation comedy that was, in effect, a carryover from Benny's own show.

It all had to do with how Benny and Berle inspired the Friars testimonial on behalf of Benny's 20th anni in radio, of the attendant frustrations in trying to get the Ronald Colmans to care for his pet parrot, of Benny's passing out cold when his reward from Bill Paley for 20 years of battling in the big-league comedy sweepstakes turned out to be a scroll. Integrated into the show were some sock moments by Ethel Merman, particularly in her "No Business Like Show Business" rendition. The inevitable "let's get serious" Benny tribute as a finale was brief and to the point, carrying more weight than 30 minutes of rehashed eulogy.

In fact, the whole show was socko. *Rose.*

IT'S ALWAYS SUNDAY
With John Stephenson, Colleen Collins, Nancy McCullom, others
Producer-director: Norman Macdonnell
Writers: Frank Fox, Jesse Goldstein
Music: Edgar Fairchild
30 Mins.; Sun., 4:30 p.m.
Sustaining
WCBS, from Hollywood

CBS has whipped up another entry for the situation comedy fans in "It's Always Sunday." Program is a little offbeat in that the comic situations center on a clergyman and his family but that's the only departure from the rest of the so-called wholesome comedy stanzas currently being aired. The Reverend Parker, stanza's main character, emerges as Father of "Father Knows Best" or Ozzie of "Ozzie and Harriet" and so many others of the same genre. He is, however, an ingratiating character, and his quietly humorous adventures make for pleasant Sunday afternoon dialing.

The scripters, Frank Fox and Jesse Goldstein, have built the Reverend along the same lines as the minister in Hartzell Spence's popular novel, "One Foot in Heaven." Rev. Parker, however, is earthier (he doesn't mind being called "Rev") and wittier thanks to the writers' sharp scripting. At times the program seems to be a little self-conscious but once the series gets under way it should flow with more ease.

On the preem (11) the Reverend's forthcoming sermon "Trust Your Fellow Man" was put to a test. The "practice what you preach" adage was spotlighted when he lends an auto to a hobo and then begins to wonder if the 'bo is to be trusted. The half hour resounded with good humor as the Reverend attempted to prove to himself and his skeptic parishoners that "you can trust your fellow man."

John Stephenson was convincingly charming as the clergyman while Colleen Collins served as a proper foil as the understanding wife. Nancy McCullom was okay as the teen age daughter and the rest of the cast filled their parts admirably. Norman Macdonnell's direction and Edgar Fairchild's background music were plus factors. *Gros.*

East Liverpool, O. — Paul B. Saliner, of Chicago, who recently assumed a 51% interest in WLIO, East Liverpool, O., has become general manager.

THE GREEN HORNET
With Jack McCarthy, others
Director: Charles D. Livingstone
30 Mins.; Wed., Fri., 5 p.m.
ORANGE-CRUSH
MBS, from New York
(Fitzmorris, Miller)

"The Green Hornet" made its bow on Mutual Wednesday (7) in a crime busting half-hour with the same styling in script and thesping that has made it a juve set fave for the past few years. Series is aimed for young teeners and it dishes out the kind of excitement that should take them away from their comic book literature for the twice weekly tune-in.

Story line still centers on the exploits of Britt Reid, a newspaper publisher who assumes the guise of "The Green Hornet" to uncover murderers, counterfeiters, saboteurs, et al. Action moves swiftly and through some deft scripting manages to sustain interest throughout.

On stanza caught, Reid took on a counterfeit ring which was dealing in spurious labels for cosmetics. Their activities also included a number of murders which the police believed to be the work of the Hornet. Femme interest was supplied by a gal reporter who kept getting into the thick of the action. Despite the gal's obstructive ways, Reid captured the ring and cleared himself in a bang-bang windup. Jack McCarthy, who plays Reid, was ably assisted by the other cast members in an all-around good thesping job.

Commercials, aimed at the young listeners, were socked across a bit too often. *Gros.*

WOV's Bilingual SRO

WOV, N. Y., bilingual indie, is hanging out the SRO sign. All commercial time is sold between 6 a. m. and midnight, with the first availabilities opening in January, according to general manager Ralph N. Weil. Station still has open time in the midnight to 3 a. m. show, a Negro-slanted program.

Weil's outlet airs 10¼ hours daily in Italian and recently re-tailored its evening sked for the Negro market. Despite the talk of radio's waning, WOV's audience has gone up 14.5% this year over last year, with 1950 13% better than '49.

SPEAK FOR YOURSELF
With Prof. Earl Ryan, guests
Producer: Dick Pack
Writer: Ryan
25 Mins.; Fri., 9:05 p.m.
WNEW, N. Y.

This must have sounded in theory like a good programming idea—having an aud participation course in public speaking, with people showing up at the studio to try their hand (or tongue) at public speaking, and their fellow "students" and a college speech department prof to criticize and correct. In practice, at last Friday's (9) premiere, it turned out to be dull—due to the amateur guests, an uninspiring pedagog as moderator or emcee, and choice of subject matter. Program may belong in the classroom, but not on the air.

Designed to help listeners to correct detrimental speech habits by actual illustration, WNEW lined up an ad exec, a secretary, a college student and a school teacher as guinea pigs. CCNY Prof Earl Ryan didn't handle them too expertly, or the airer either.

One person delivered an overlong story about a stalled car; another spoke on the problems of home-cooking and her trouble making gefuelte fish like her mother-in-law did; still another held forth on the theme of a woman for President. Discussions on the subjects by other classmembers, or by the prof, were no more inspiring or interesting. *Bron.*

Radio Follow-Up

"American-Jewish Caravan of Stars" on WMGM, N. Y., offered a sock number in the final 12 minutes of the program Sunday (11). Routine was based on Alfred Kazin's recently-published book, "A Walker in the City," which deals with reminiscences of the Jewish section of Brownsville, Brooklyn, during the depression days. Comic Joey Adams, himself a "Brunzvil boychick," narrated excerpts from Kazin's poetic, richly flavored tome, with special musical interludes cleffed by Abe Ellstein, musical director of the program, and sung by the Barry Sisters.

Overall the segment reveals that there's good material in the book for a words-and-music portrait, in disk form, of the pickle-barrels and Yiddish hawkers in the markets, the chicken soup and dumplings of Sabbath eves, the hustle and bustle of Pitkin Ave., etc. The music and singing added greatly to the effect. Production was good, as in the sneaking in of an old Caruso record when Kazin described the Brownsvillites' love of the tenor's waxing. Adams did a competent job in his reading, although somewhat hurried and not getting the full shading and change of mood inherent in the writing."

"Piano Playhouse," ABC's keyboard perennial, introduced Margaret and Forrest Perrin as their regular duo pianists Sunday (11) and if their initialer was an indication of fingerwork to come their predecessors Cy Walter and Stan Freeman won't be too sorely missed.

The Perrins handled the 88, on classical and pop melodies, with a sharp brilliance that made for excellent listening. Team expertly reflects the serio or comic moods of their renditions and project plenty of spark. Their workover of a medley from "The King and I" was the program's high point.

The 30 minuter also included guest pianists George Haddad and Cy Walter. Haddad's rendition of Debussy's "Interrupted Serenade" was standout. Walter whipped across an original, "Mrs. Malaprop," with an appealing zest. The foursome wound up with improvisations on "If I Could Be With You." It was a sock finale.

"Cities Service Band of America" on NBC continues to purvey the rousing kind of music for brass bands. There's not too much of this type of aggregation on the air, which gives this veteran stanza a niche of its own. On the show caught Monday (12) maestro Paul Lavalle offered, per usual, a varied bill. It included several marches, "On the Square," "Emblem of Liberty" and "National Emblem March," but also presented a cute arrangement of "Yankee Doodle" with a piccolo trio, the Green and White Chorus' rendition of "Pitter Pat Parade" and a salty sea chanty, "Three Witches." In a piece that has wide appeal, the Lavalle band did well with the storm scene and finale of Rossini's "William Tell Overture."

Ford Bond handles the intros neatly and commercials for Cities Service gas and oil are tastefully done.

EQUAL JUSTICE UNDER LAW
With Algernon D. Black; Walter White, guest
Producer: Black
15 Mins.; Sun., 9:45 p.m.
NATIONAL ASSN. FOR ADVANCEMENT OF COLORED PEOPLE
WMCA, New York

This indie is offering a new stanza, backed by the National Assn. for the Advancement of Colored People, dealing with the civil rights of all minorities — Puerto Ricans, Japanese-Americans, Mexican-Americans, Jews, Indians and the foreign-born, as well as Negroes. It's a series which should attract attention not only from these groups but from many interested in a healthy, democratic America. It's conducted by Algernon D. Black, board chairman of the N. Y. Ethical Culture Society and a director of the NAACP.

On the initial broadcast Black had a hot and timely subject in the Lake County, Florida incident. That was the shooting of two Negro prisoners (one killed, the other seriously wounded) while they were being moved from jail to a nearby court for a re-hearing after the U. S. Supreme Court had voided their convictions on a rape charge. The sheriff said that the men, who were handcuffed together, had attacked him when he got out of the car to fix a flat. Black's guest was NAACP secretary Walter White, who had returned from the South three hours before airtime. White charged there had not been a flat and questioned the sheriff's reasons for moving the prisoners at night and over an isolated road. It made dramatic listening, although more preparation would have made White's presentation more understandable to listeners unfamiliar with the case.

Program closed with some background on the NAACP's legal work. *Bril.*

MBS' 'Xmas Carol' Sponsor

A. O. Smith, industrial manufacturing company, will back Lionel Barrymore's annual performance in Charles Dickens' "A Christmas Carol" over Mutual on Dec. 23 at 4-4:30 p. m. It's the 10th time Barrymore has been beamed in the role of Scrooge.

Smith outfit backed the show on MBS last year. Agency is Henri, Hurst & McDonald.

In Chicago, it's WGN... 5 to 1!

In October, 1951, an advertiser wrote:

"From time to time, we have used all the basic network stations in Chicago. WGN has consistently outpulled these stations, at a ratio of better than five to one."

WGN... Your Basic Buy

... reaching more homes per week than any other Chicago station

A Clear Channel Station ... Serving the Middle West
MBS

WGN
Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee
Eastern Sales Office: 220 E. 42nd Street, New York 17, N. Y. for New York City, Philadelphia and Boston
Geo. P. Hollingbery Co.
Advertising Solicitors for All Other Cities
Los Angeles — 411 W. 5th Street • New York — 500 5th Avenue • Atlanta — 235 Peach Street
Chicago — 307 N. Michigan Avenue • San Francisco — 400 Montgomery Street

WKZO-TV
OFFICIAL BASIC CBS OUTLET FOR
KALAMAZOO GRAND RAPIDS
VIEWED BY
54.7%
MORE FAMILIES THAN STATION B
WRITE US OR AVERY-KNODEL FOR ALL FACTS
FETZER BROADCASTING

film TECHNIQUES for TELEVISION

FULL ANIMATION!

TITLES!

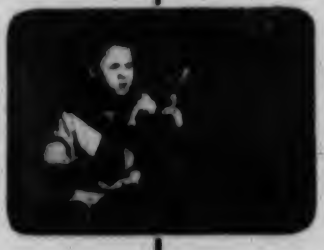
Tell the TV-STORY of *your* product on FILM . . . and when you do . . . be sure that you select a producer who can supply the "know-how" . . . the "facilities"... the "creative initiative" that adds *versatility* to your production . . . *audience-impact* to your message . . . and *showmanship* to your campaign.

National Screen Service has been adding the sum-total of these essential merchandising elements, to short, advertising films, for more than thirty years . . . and our extensive facilities, provide everything from "live" studio and *location* shooting . . . to full or simple animation . . . original art, lettering and even hot-press titles.

Yes, we have *everything* YOU need to produce TV-film commercials that pay-off . . . and from our script department, through our laboratory, the proper film technique for your special requirements, is at our fingertips and ready to go to work for you.

Let us prove it to you with your *next* TV-film commercial.

LIVE ACTION!



NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK 19 • CIRCLE 6-5700

CIRCLING THE KILOCYCLES

Amsterdam, N. Y.—Cecil Woodland, president of WCSS here, has resigned to take over as general manager of WQAN and WQAN-FM, the Scranton Times stations in Scranton, Pa.

San Antonio—Joske's of Texas has purchased a half-hour musical series on KTSA here to be aired each Sunday afternoon. Series is titled "Matinee Masterpieces" and features classical and semi-classical musical selections. Harold Carr is commentator for the series.

San Antonio—A new type of quiz show, "Who's Your Friend?" will make its debut on Sunday here on KEYL-TV. Series is to be sponsored by the M&R Motors used car dealer. Frank A. Bennack, Jr., will m.c.

Indianapolis—Robin Bright, former disc jockey, has been named chief announcer of WIRE, local NBC outlet, to succeed Tom Peden, who becomes manager of WAOV at Vincennes. Bright's chore on daily platter program, "The Lowdown," has been taken over by staff announcer Jerry Chapman.

Louisville — WHAS announces addition of James Proctor to its Farm Department. Proctor, a graduate of Purdue University's School of Agriculture, will be assistant to Don Davis, WHAS Farm Director.

San Antonio—Operation Brotherhood' is the title of a new series of airings to be heard over KTSA here to be presented by the National Council of Christians and Jews. Loretta Young will be the guest star on the opening airer via transcription. The opener will highlight the activities of the Girl Scouts.

Minneapolis—WCCO, CBS Twin Cities owned outlet, formed three new station promotion departments to augment promotion and publicity department for purpose of providing advertiser additional service in market data and research, program promotion and publicity and complete program of merchandising throughout Northwest. Gene Wilkey, general manager, named Charles H. Smith, former CBS researcher in New York for 11 years and CBS network market research counsel, to post of director of research and sales promotion, and Eric Rehnwall, formerly with Frederick Ziv Co., manager of new merchandising facilities. Fred Heywood, who has been promotion manager since Feb. 1951, has been appointed program promotion and publicity director and will head expended department.

Pittsburgh — George Baren Breggie, veteran KQV salesman, has resigned to join the staff of WDTV. He's president of the Pittsburgh Radio and Television Club . . . Paul Trauvetter, designer at the Playhouse last season, has gone to work for ABC-TV. He's about the 20th Carnegie Tech Drama School graduate to land on the payroll of that network's television staff . . . Milton Anderson has landed a sponsor, the Acoustican Hearing Aid Co., for his daily morning news at 9:55 on WJAS . . . Tiny Irvin, ex-Dizzy Gillespie vocalist who lives here, has landed a guest spot on Iron City Beer's all-girl teevee "Perfection Time" . . . Father-in-law of Midge Nixon, Bill Brant's Girl Friday on his "Studio Control" program every morning on WDTV, was elected last week to the Common Pleas Court for a 10-year term. Judge Nixon has been serving out a gubernatorial appointment to that bench for the last 15 months.

Milwaukee—George A. DeGrace, Jr., has been upped to the public service and educational director berth at WISN. DeGrace came to the station in 1949 as promotion director.

Salt Lake City—J. Allen Jensen, KSL newscaster, missed by an eyelash in his effort at being elected city judge here last Tuesday (6). In an election that saw all incumbents ease in with no trouble, Jensen ran Judge Marcellus K. Snow down to the wire, and missed the black gown and gavel by a shade over 300 votes. Former KSL manager, Earl J. Glade, grabbed the distinction of being the first mayor in the city's history to be elected for a third term. He was unopposed at the polls.

Fort Worth — Thaine Engel has been appointed director of publicity, promotion and merchandising for WBAP, AM-FM-TV. He replaces Jack Rogers.

Cleveland—Jackie Herman, formerly with WSRS, now during a Sunday pitch of Jewish songs and folk stories over WJMO. Rube Polen, ex-sales WJMO to Stern-Warren Advertising. Milton Kitchen, WNBK TD, has returned to NBC New York television. He's a 20-plus year veteran with the network. James Hanrahan, WEWS general manager, back after a trip to Biloxi . . . Muntz TV bought three hours of the Phil McLean disk show on WERE Saturday afternoon . . . Pepsi Cola has bought segments of the two-hour a.m. Bill Gordon WHK disk show. . . . Lloyd Wingard, WGAR studio supervisor, has been elected central veep of Audio Engineering Society.

Cleveland — Bill Randle, WERE disk jockey, contributed $4,000 to polio and cerebral palsy funds following his second anniversary benefit party.

The shindig drew name attractions including Guy Mitchell, Mitch Miller, Richard Hayes, Buddy Greco, Count Basie, The Weavers, Gordon Jenkins and Walter Schumann who directed a choir of selected high school voices.

Profitable TV Audience exclusive with

WGAL·TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

LEVER BROS. EXPANDING ABC SERIAL ROSTER

Lever Bros. is set to pick up the tab for another soap opera on ABC, via N. W. Ayer. Show reportedly will go into the 3:30-3:45 p.m. slot currently occupied by the web's "Mary Marlin," which will probably be shifted to another period in its recently-incepted afternoon soaper lineup from 3:30-4:30 p.m. Sponsor is mulling a reprise of the old weeper, "Joyce Jordan Girl Interne."

It's the second buy in two months for Levers on ABC, after a long period in which the bankroller hadn't expanded its daytime radio activities. Other purchase was in the chain's morning serial block, "Lone Journey" at 11.

FCC Set to Probe License Quirk At Madison's WKOW

Washington, Nov. 13.

Federal Communications Commission has ordered an investigation of WKOW in Madison, Wis., to determine whether there has been an unauthorized delegation of the license to H. Leslie Atlass, Jr.

The Commission will also inquire into WKOW's termination last year of its affiliation with Mutual and its shift to CBS. H. Leslie Atlass, Sr., is CBS veepee in charge of its central division and general manager of WBBM in Chicago. Hearings will begin in Madison Jan. 21.

Agency said that in considering the station's application for renewal of license "a serious question exists relating to a possible delegation by the licensee of its exclusive rights and responsibilities to Atlass Amusement Co., Inc., and its principals and agents, in contravention of the statutory principles of licensee responsibility."

The hearing order lists nine issues which are to be explored. One of these calls for "full information with respect to negotiations between Arthur Morse, on behalf of H. Leslie Atlass, Jr., and the licensee, in January or February of 1950, as to a possible purchase of the station by H. Leslie Atlass, Jr."

Another issue calls for data on circumstances leading to negotiations resulting in an affiliation agreement on May 31, 1950, with CBS and "what consideration, if any, was involved in termination of the Mutual affiliation."

The Commission will also inquire into agreements or understandings between Atlass Amusement and Michael Henry, WKOW general manager, and in particular a certain contract in which Henry was hired as manager of stations "managed, owned or designated by" the Amusement company.

Hearings will further determine the extent of Atlass participation in control and operation of WKOW, amount of payments made by WKOW to Atlass and pertinent information regarding Atlass Amusement, its ownership, purpose of its formation, and date of its incorporation.

President of WKOW is Stewart Watson.

WJZ's Cerebral Palsy TV Marathon Set

WJZ-TV, New York outlet of ABC, has scheduled a 14-hour telethon on behalf of the United Cerebral Palsy fund. Show will start around 9 p. m. on Saturday, Dec. 8, and run through Sunday noon, with a host of celebs and stars to participate.

Plans are being shaped up by Howard S. Cullman, head of Port of N. Y. Authority, Leonard Goldenson, prexy of UCP and head of United Paramount Theatres (which, incidentally, is set to merge with ABC pending FCC approval), is also active in mapping the TV fund-raising marathon.

Rochester, N. H. — Albin J. K. Malin, head of the Strafford Broadcasting Co., which operates WWNH in this city, was elected to the executive board of the Daniel Webster Council, Boy Scouts of America, at the organization's annual dinner meeting at the Carpenter Hotel in Manchester.

From the Production Centres

IN NEW YORK CITY . . .

Gene King, ex-WCOP (Boston) program director, reports from Paris that of 173 letters from people in the industry congratulating him on becoming overseas radio chief of ECA, 167 asked for French postcards . . . **Don Ball** upped to director of editing for CBS radio . . . **Joe Mackey**, ex-World-Telegram-Sun staffer and author of "Froth Estate," added to ABC flackery . . . **Ben Grauer** has waxed appeals for Muscular Distrophy Assn. . . . **John K. Strubing, Jr.**, elected exec veepee of Compton agency . . . **Wendell Holmes** added to NBC's "Road of Life" . . . The **Kal Rosses** (he's WOR late-night deejay) expecting an addition . . . **Judy Chenkin**, of NBC continuity acceptance, flew to Israel to marry **Fred Freed**, WCBS staff scripter . . . Queens College broadcast students are launching a series dramatizing the fight against TV on WWRL on Nov. 23 . . . ABC prexy **Bob Kintner** elected member of the N. Y. Better Business Bureau's board, succeeding WOR prez **Ted Streibert** . . . **Carlton E. Morse's** "I Love a Mystery" strip returns to WOR on Monday (19) at 10:15 p.m.

WNYC chief **Seymour Siegel** was made an honorary citizen of New Orleans during his recent visit there following the National Assn. of Educational Broadcasters convention . . . **Lee Silvian** exits ABC press dept. Friday (16) to become AM-TV ed of Look; **Nancy Hamburger** takes over her duties in mag field. **Bob Cooper**, ex-Borden's and Unilever, joins the web's tubthumpers on Monday (19) . . . **Owen Jordan** on "Big Story" tonight (Wed.) and "Armstrong Theatre" Saturday . . . WOR prowling for a new all-night deejay to replace **Kal Ross** who has moved into the Copacabana show over WMGM. . . WOR is signing off at 1 a.m. during the interim . . . **Kay Sisto**, former magazine editor of the Montreal Standard and VARIETY muggess, is new assistant public relations director of United Cerebral Palsy fund.

IN HOLLYWOOD . . .

ABC's **Robert Kintner** held an affiliates meeting, sent them away happy and packed up for Frisco before hopping home. His new Coast setup looks like a winning ticket . . . It's about the time of the year for **Bill Keighley** to announce his retirement from "Lux Radio Theatre" and the ominous silence has the Thompsonites worried. However, he did order his Xmas cards, a replica of a soap wrapper and JWT is taking up his option Dec. 1 so he'll at least finish out the season . . . **Matt Barr**, who pulled out of NBC publicity for ABC sales, is now bossing the account execs at KECA . . . **Harry Maublish**, who recently acquired KFMV, an FM'er, sold the studio to **John Poole**, whose new 10,000-watt AM starts buzzing the mainland from Catalina Island early next year . . . **Sandy Cummings**, agent-packager, staffing up with **Frank Samuels** at the William Morris agency . . . **Frank Ferrin**, long time packager-producer of **Smilin' Ed McConnell** shows on radio and TV, back from India where he spent six weeks shooting film for theatrical and TV release. For TV he has four shorts and after its theatrical release a feature, "Gunga Ram," starring the radio-TV youngster, **Nino Marcel** . . . **Ed Cashman** called to N.Y. for a month of duty at Foote, Cone & Belding . . . **Ginny Simms** dropped her local TV show so that her rotation with **Dinah Shore** on the Tide show would not be snafued. For a time Benton & Bowles was on the hot seat, with both Simms and Shore busy in TV, but it was worked out satisfactorily by B&B's Al Kaye.

IN CHICAGO . . .

Clint Youle, whose weather crystal-balling on WNBQ has been a consistent video winner, is now also doing his forecasting via AM with a nightly show on WMAQ . . . **Charles Helliwell** has ankled Mathisson agency in Milwaukee to join the Chi Mutual sales staff . . . **Wauhillau LaHay**, N. W. Ayer flack, here for a looksee at NBC-TV "Hawkins Falls" smitten by a virus bug . . . **Vincent Bliss** is new member of Chi CBS Radio Sales crew . . . Salvation Army has dubbed Mutual's **Tom Moore** as "Santa Claus' Helper No. 1" for his toy collecting campaign for the service group . . . ABC prexy **Robert Kintner** made a brief stopover at the Windy City headquarters enroute from the Coast . . . BBD&O's Chicago office succeeds Critchfield & Co. as agency for Zenith's hearing aid division . . . **Dave Moore** and **Charles Romine** in town covering the Gary, Ind., elections for the upcoming CBS-Ford Foundation series . . . **Eli Henry**, Chi ABC flackery bossman, in N.Y. this week for homeoffice huddles . . . **Edgar Bergen** headlining Sun-Times annual Harvest Moon Ball Saturday (17) . . . **Fred Vant Hull**, ex-grid star who beat a polio rap, to succeed as a Minneapolis AM-TV announcer, guested on **Tommy Bartlett's** NBC "Welcome Travelers" show last week.

CHI MAY ORIGINATE NEW DAYTIME STRIP

Chicago, Nov. 13.

Possibility that the Windy City may become the originating point for another daytime TV strip is looming. Doug Johnson, creator-writer on NBC-TV's Chi-anchored "Hawkins Falls" Lever-backed afternoon strip, is putting the finishing touches to a second hausfrau series which may wind up on the same web.

Johnson is turning over most of the "Hawkins" writing duties to Bill Barrett, who recently resigned his New York N. W. Ayer agency berth to devote fulltime to free lance scripting. Johnson will continue his script supervisory duties on "Hawkins" while rounding out the new package.

WJBK-TV's 'Teach Two With One Lesson' Format

Detroit, Nov. 13.

The trend now is for educational TV to teach two sets of students: One in the home, the other at school. The latest teach-two-with-one-lesson program will be undertaken by WJBK-TV and Michigan State College, beginning Nov. 17.

Entitled "All Around the House," the 24-week series will feature food buying and preparation, family health, gardening and landscaping, budget buying and home repairs.

AM WEVD FM

4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
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Send for a copy of 'WHO'S WHO ON WEVD'

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Seeks Position or Free Lance

Samples Upon Request

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15.5 22.4 45.8

Chance of a Lifetime

ONE OF THE HIGHEST RATED

LOWEST COST

TV SHOWS NOW AVAILABLE

15.5 SEPTEMBER, 1951: NIELSEN RATING

22.4 OCTOBER, 1951: NIELSEN RATING

45.8 OCTOBER, 1951: SHARE OF AUDIENCE

FOR ALL PARTICULARS
INCLUDING
RATING GRAPHS,
LOW PRICE, ETC.,
CALL . . .
ROBERT G. JENNINGS
53 WEST 53rd STREET
NEW YORK, NEW YORK
PHONE: JUDSON 6-0711

Television Chatter

New York

Charles G. Mortimer, 3d ex-CBS-TV, has joined ABC-TV as an assistant to national program director **Charles Underhill** . . . Television Writers Group of the Authors League is tossing a cocktail party on Friday (16) at the Hotel Park Sheraton . . . **Mary A. Connell** has been upped to manager of ABC-TV's spot sales service department, vice **Emily Clark**, resigned . . . **Henry Barnard** played lead on CBS-TV's "Danger" last night (Tues.) . . . **John Ericson**, of "Stalag 17" does CBS' "Lamp Unto My Feet" Nov. 25 . . .

Alan Lipscott, who formerly wrote "Life of Riley" radio show on the Coast, developing a TV package while in New York currently. Labeled "What's in It," it has a panel of name gourmets guessing contents of rare and unusual dishes . . .

Ezra Stone, tapped by NBC-TV to direct the upcoming **Ezio Pinza** Friday night series for RCA Victor, has been forced to turn down the assignment because of his other video activities. He's now directing the **Fred Allen** stanzas of "Sound Off Time" and the **Danny Thomas** and **Martha Raye** stints on the web's "All Star Revue" . . . **Bert Lown**, one-time name band leader and later a veepee of Muzak, has joined the CBS-TV station relations department . . . **Milton DeLugg** joined WNBT's "Date in Manhattan" show as maestro and comedian, starting Monday (12) . . . **Helen Donaldson** set for a feature role in "The Kimball's," to be staged Monday (19) on NBC's **Robert Montgomery** show . . . **Jack Kadison**, formerly with Schenley, joined the Weintraub contact staff as an account exec . . .

Marcia Henderson, appearing on the "Betty Crocker" show next Saturday (17) in a dramatic spot excerpted from **J. B. Priestley's** "Inspector Calls," opposite **Basil Rathbone**, will be in the same time niche (12 noon) and on the same network (ABC-TV) she recently occupied as one of the title players in "Two Girls Named Smith" . . .

Henry Tobias, former music director of Totem Lodge, Averill Park, N. Y., has joined CBS-TV as a producer-director . . . **Gretchen Groff** joined WNBT and WNBC as assistant to publicity chief **Wini Scharfer** . . . **Tom Dawson**, manager of CBS-TV spot sales, to Chicago and Los Angeles this weekend for business huddles . . . **Edmond O'Brien** guesting on **Milton Berle's** "Texaco Star Theatre" next Tuesday night (20) . . . **Ramsay Williams** set for a role on DuMont's "Gallery of Mme. Liu-Tsong" tonight (Wed.) . . . Colgate checked out as sponsor of WCBS-TV's "News of the Night" on Wednesdays . . . **Frank Sinatra** set to co-produce his own CBS show with **Danny Dare** starting with his first origination from the Coast next Tuesday. Two of them replace **Max Gordon**, legit producer who's been handling the program in N. Y. . . . **Valerie Bettis** and **Rex O'Malley** set for DuMont's "Ellery Queen" tomorrow night . . . **David Leland**, who's been touring with a road company of "Happy Time," pacted to play Santa Claus in a series of TV commercials for Kraft . . . ABC-TV sales chief **Ed Friendly** engaged to **Natalie Coulson Brooks** . . . **Robert Q. Lewis** named the 1951 winner of the Philadelphia Guild of Advertising Men's annual merit award . . . ABC's "Celanese Theatre" slated to present **Philip Barry's** "Joyous Season" for its Dec. 26 show, with **Lillian Gish** starred . . . F. W. Woolworth chain sponsored "Holiday Hints" on WJZ-TV last winter, so that its upcoming bankrolling of NBC's Rose Bowl Parade does not mark its TV bow, as erratumed . . . NBC last week kinescoped a new moppet show starring **Doodles Weaver**, titled "Doodles Club House." Weaver has also signed to appear regularly on Horace Heidt's radio show for Philip Morris and will go out on one-nighters with the orch leader . . . **Millicent Grower** pacted for a role on ABC's "Amazing Mr Malone" next Monday (19) . . . **Hope Miller** on "Date With Judy" (ABC) this Saturday (17) . . .

Hollywood

Sheldon Leonard stars in "Delayed Action," original yarn he sold to Screen Televideo as a telepic . . . Ziv TV is rolling two more of "The Unexpected" series at California studios, "Fury and Sound," with **Hans Conreid**, **Paul Guilfoyle** and **Lois Hall**, and "Slide-Rule Blonde," with **Marjorie Reynolds**, **Craig Stevens**, **Nestor Paiva** and **Johnny Downs** . . . Telepix producer **George Carillon** has shifted his base of operations from the Chaplin studios to the Goldwyn lot . . . Telemount Pictures telepix producer **Henry B. Donovan** planed to Gotham for huddles on release of his "Cowboy G-Men" series . . . Producer **Sol Lesser** looking into possibility of inking a pact with AFM for rescoring some of his old pix for release to video under banner of Peerless Television, company he recently formed with **Edward Small** . . . "You Asked For It," which has been on KTTV, moves to ABC-TV, goes on the microwave relay from Hollywood Dec. 10 . . . **Fortunio Bonanova**, **Charlita** and **William Bishop** inked by **Frank Wisbar** for "Los Cerritos," "Fireside Theatre" telepic rolling at Eagle-Lion . . . Allegro rolling first five in series of 26 vidpic, "Spice of Life," Dec. 15 at Republic . . . **Jane Frazee** and **Phyllis Coates** signed for femme leads in two "Range Rider" telepix skedded by **Gene Autry's** Flying A Productions . . . **Red Skelton** named TV chairman for current American Education Week . . . **Hal Roach, Jr.**, skied to N. Y. for negotiations with video execs . . . Alliance of Film Television Producers has two more members, with **Frank Wisbar** and TCA, latter owned by **Abbott** and **Costello**, joining the telepix producers association . . . KTLA v.p. **Klaus Landsberg** out of Cedars of Lebanon hospital following operation . . . **Warren Wilson** inked as scripter for upcoming science-fiction video series, "Rocky Jones, Space Ranger," to be produced by **Roland Reed** . . . **Frank Callender** named producer-director at KLAC-TV . . . Jerry Fairbanks Productions scenario chief **Lou Lilly** cut the clouds to Miami for talks with agency and telexecs. **Leo Rosencarus**, Fairbanks scenarist, returned from three weeks of confabs with TV and ad toppers in N. Y. and Chicago . . .

Chicago

WNBQ sales chief **John McPartlin** hospitalized for a checkup . . . Pianist **Chet Roble** and warbler **Jacqueline James** inked as regulars on Drewrys' new variety show which bows Nov. 23 on WBKB. Show is being produced in cooperation with the Chi Actors' Club . . . **Doug Johnson**, writer-creator of NBC-TV's "Hawkins Falls," and **Lloyd Norlin**, Northwestern U drama prof, have scripted a morning musical show which Marshall Fields store is putting on this week at the Shubert Theatre as part of its 100th anni hoopla . . . **Ransom Sherman's** new tri-weekly daytimer on WBKB won a special award from the Chi Art Directors Club as the most original local offering so far this year . . . The Canada Dry half-hour of ABC-TV's Sunday afternoon "Super Circus" is the first Windy City show to hit the east-to-west cable for a coast-to-coast ride . . . Spiegels (mail and retail stores) is breaking into local teevee with an afternoon show Sunday (18) on WGN-TV. Show is packaged by **Louis G. Cowan** who is a Spiegel board member. **Jay Sheridan** will script and produce . . . Fields' "Uncle Mistletoe," kiddie strip, starts its fourth year Friday (19) on WENR-TV . . . Sandra Motors is bankrolling Tuesday night feature film on WGN-TV.

Inside Stuff—Television

NBC-TV, currently blueprinting its morning operation, is mulling the idea of staging a daily half-hour dramatic show, featuring a different story each day. While there are a number of soap operas now riding the TV waves, the projected NBC series will be the first daily dramatic show with no continuity in the characters or story line.

Idea is another phase in the early morning lineup now being mapped out by exec veepee Sylvester L. (Pat) Weaver and his programming staff. Blueprint now includes the 7 to 9 a.m. "Operation Early Bird," as well as the upcoming Ralph Edwards series, which will backstop "Ruth Lyons' Club 50," now aired from noon to 12:30 cross-the-board.

Most of the Sylvania TV awards, presented last week at the Hotel Pierre, N. Y., went to NBC shows and personalities, with "Your Show of Shows" cited as the best revue, Max Liebman, as the best producer, and Sid Caesar and Imogene Coca as the best actor and actress. Also cited were R. Marlin Perkins for NBC's "Zoo Parade", Martha Rountree and Lawrence Spivak for "Meet the Press", "Fireside Theatre" for the best use of film in TV, with individual awards to producer Frank Wisbar and director-writer Arnold Belgard. John Daly was judged best moderator and emcee.

N. Y. Daily News' WPIX was cited as coordinator of the TV pool covering the Kefauver hearings and WDSU-TV, New Orleans, as the first station to carry the hearings.

"Old American Barn Dance," series of weekly vidfilms starring Tennessee Ernie, Peewee King and other country-style personalities, was purchased this week by Utica Club Beer for televising in Utica, Syracuse, Schenectady and Binghamton. Vidpix are distributed by United TV Programs.

"Barn Dance" is now carried in 15 markets. American Snuff last week renewed the series for an additional 52 weeks in the seven markets in which it sponsors the show.

Scripting science fiction for TV will be discussed when the Radio Writers Guild's third video clinic covers ABC-TV's "Tales of Tomorrow" tonight (Wed.) at the Hotel Astor, N. Y.

Speakers will be Mort Abrahams, producer of the Foley & Gordon package; Ted Sturgeon, chairman of the Science Fiction League of America, and writer Mel Goldberg. Kinnie of "TOT" will precede the gabfest.

WOR-TV, N. Y. indie outlet, utilized a new method of projecting English subtitles on foreign films, starting last Sunday (11), with its "Sunday Italian Film Theatre" at 3 p.m. Designed to eliminate the distortion and fuzziness which have plagued stations scanning foreign-language pix until now, the new method involves use of two projectors, one to project the film via 35m and the other to superimpose the titles on 16m. Titles, in addition, will be placed higher than usual on the film.

New and shorter translations are also being used. New technique was devised by Nadir Giannitrapani and Erberto Landi, producer of WOR-TV's Sunday series.

TV Program Costs

Continued fro.a page 21

In 1950 it cost $9,000 for talent and production, while today it costs $11,500. Same goes for such audience participationers as "Beat the Clock," a Goodson-Todman package aired on CBS. Show last year cost $5,000, while today it goes at $8,500.

As for the variety shows, NBC-TV's "Show of Shows" last year cost $40,000 for the 90-minute spread. This year the price is up to $75,000. CBS-TV's "This Is Show Business" went for $13,500 in 1950 and now goes for $15,000. Some budgets were hiked, of course, for competitive reasons, such as CBS' "Ken Murray Show," up from $21,000 to $32,500, in order to provide more production values and higher-priced guests to compete with NBC's "All Star Revue."

Latter show, incidentally, is the most costly hour-long entry extant, carrying a talent and production nut of $60,000 weekly. (Show is bankrolled on a participating basis by Snow Crop, Kellogg's and Pet Milk.) Most expensive half-hour program is CBS' "Jack Benny Show," which lists at about $40,000. Benny, though, does only six TV shows this year. On a regularly-scheduled basis, NBC-TV's "Red Skelton Show," bankrolled by Procter & Gamble, is the costliest half-hour, going for $35,000 per week.

Increased commercial success of video is proved by the fact that there are now 160 sponsored shows on the four major networks this season, as compared with 137 at this time last year. Of these, 17 are on film, as compared with 10 in 1950. This season's list for the first time also includes TV soap operas, first of which was CBS-TV's "First 100 Years."

Morency Group

Continued from page 21

market doesn't follow a predictable pattern, and a tele home is not lost to radio.

(4) A radio rate fromula based on the growth of TV will lead to radio's destruction. The NBC proposal, permitting rate reevaluation based on tele circulation will lead to that result.

(5) Nets exist to provide national coverage, and steps which break down this concept are injurious all around. (This point is apparently aimed at plans permitting advertisers to tailor their own networks, eliminating any markets they choose.)

(6) Network radio's effectiveness is based on continuity of effort, i.e., the 13-week cycle, and destruction of this formula will hurt the medium and bankrollers alike. (This is aimed at the concept of irregular "magazine-type" insertions.)

(7) Plans diverting spot revenue from local stations to national networks threaten the existence of individual stations.

Committee, which met with research expert Robert Elder, said that radio hasn't paid enough attention to producing evidence of AM's dollar value to the advertiser; that there is a lack of realistic circulation data for the medium at the local level; there has been too much emphasis on studying the individual broadcast and too little on the cumulative impact of continuous performance; and radio research "has scattered its shot" with confusing and sometimes contradictory data.

Halley

Continued from page 21

p. m. on election eve, with celebs, including Ed and Pegeen Fitzgerald, Robert E. Sherwood and others. Program was supported with $5,500 in ads in the daily press. It was the counterpart of the Madison Square Garden rally which used to wind political stumpfests.

Halley's AM and TV appearances involved show biz names, such as Arlene Francis, Howard Lindsay and Ralph Bellamy, who quizzed him on various issues. Windup vidshow opened with a film clip of Sen. Kefauver in which he said that the committee's work was "only the beginning" and pointing up the voters' responsibility. That was made the keynote of the airer.

Brock Versus Carlson Over Barry Gray's Airer

John Roy Carlson, author of "Underground" and other expose tomes, and Ray Brock, ABC gabber and newspaperman, will appear jointly on Barry Gray's WMCA (N. Y.) airer tonight (Wed.). They'll attempt to straighten out the facts in a tiff which grew out of Brock's reference on a recent Gray session to Carlson's alleged "pro-Commy" sympathies. Carlson for some years has vigorously denied any pro-Red tinge.

Gray, incidentally, leaves tomorrow (Thurs.) for a four-day trek to the Coast, whence he'll do a guester on the Danny Thomas NBC-TV show Sunday (18).

CHI EYES WGN-TV'S 'IN SCHOOL' SERIES

Chicago, Nov. 13.

WGN-TV next week launches a weekly quarter-hour school program beamed specifically for classroom work. It's the first attempt on a regular basis of "in-school" programming by a local tele station and will be watched closely by the educators angling for their own TV channel.

The series, slotted Wednesday afternoons, will be designed to provide educational content for classroom use in the city's schools and also to demonstrate classroom procedure and practices to parents.

George Jennings, director of the Board of Education's Radio Council, will supervise the series for the board.

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,759,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

WFIL
560
The Philadelphia Inquirer Station

BILLY NALLE
• PIANIST
• ORGANIST
MAMA
CBS-TV
FRIDAYS
Radio Registry

BEN YOST
THE YOSTMEN
Available for TV

MUST SACRIFICE
Westchester's most outstanding and best constructed 12 room, 5 bath house that has everything. No reasonable offer refused. Call HArrison 8-5657 or ORegon 9-0755.

JACK BENNY
360 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
Telephone: CRestview 6-7071

Nov. 10th 1951

My sincere thanks to everyone connected with the celebration of my 20th year on the air — I am deeply grateful

Jack Benny

Tele Followups

Continued from page 28

devotion to the cause of peace with Great Britain. It was this latter motivation, his firm desire to sign a treaty with England, that brought the crisis in Webster's career. His trip to England in 1839, absenting him from the Whig party convention, cost him the nomination that year. And later, his refusal to resign from the cabinet of President Tyler, in order to continue working for a British pact, meant abandoning his aspirations for the White House and rejection by his wealthy Whig friends.

In all, "Decision" gave a convincing picture of the U. S. a century ago, with issues that have pertinence today (such as the Whig selection of Gen. Harrison, the military hero of Tippecanoe, in a bid for votes). Chevigny's script caught the complexities of the issues and was a mature presentation.

Hampden's performance was strong and direct with fine assists by Charles Dingle, Enid Markey and Matt Briggs. Producer-director William H. Brown, Jr., staged the vehicle deftly.

Frank Sinatra, who's been doing a combination of librette and variety material on his CBS-TV series until now, switched to an almost solid book show last Tuesday night (6)—and the result had both its good and bad points. With Jackie Gleason as top guest, Sinatra romped through a satiric yarn about a couple of private eyes, on the lookout for 100G absconded by Roberta Lee's husband. Duo apparently had a lot of fun with their kidding and transmitted that fun neatly to the audience. Story, of course, was nowhere near Pulitzer prize proportions, but served as an okay vehicle for the hour show.

But, and this is the drawback, little attempt was made to integrate the songs offered by Sinatra and June Hutton, his femme guest. As a result, everytime the action halted to make way for a tune, the pacing stopped short also. Miss Hutton, looking beauteous, scored with a couple of numbers. Sinatra didn't have as good luck with his vocalizing. Maybe he had a cold or something, but his voice wasn't up to the level he's established for this season.

Sinatra did evidence again, though, how far he's come as a straight man and comedian. He traded gags on even terms with Gleason and, when some props failed to function properly, he was right in there with what sounded like ad libs, too. Gleason was socko as always. Betty Luster and Jack Stanton contributed two dance numbers, one a fine apache routine, to add to the show's overall quality.

Singer-disk jockey Bob Haymes has replaced Rex Marshall as Sandra Deel's partner on WABD's (DuMont, N. Y.) "Date on Broadway." While he can sell a tune better than his predecessor and is more familiar with the music played on the show via the Snader Telescriptions, his entree hasn't made the cross-the-board evening series much more palatable, judging from show caught (8). Reason is the inept scripting and only fair production, which found an acro-ballet dancer on the program terping her way around a living-room set. It was pretty tough to take, both for the dancer, Eunice Lake, and for viewers.

Format has Miss Deel and Haymes chit-chatting away about things and stuff in that living-room set, introducing the Telescriptions and plugging away at a few songs themselves. Both are personable performers and know their way around a tune well enough to rate a better show than this. Scripting made their intros of the film "recordings" awkward and little attempt was made to integrate any of the three pix into the show's format. Show is sold on a local participation basis but no sponsors were represented the night caught.

History comes to life in

"Williamsburg Restored"

. . . a new film that should be in every library

This new documentary film of Virginia's colonial capital presents a picture of historic Williamsburg as it was two hundred years ago and as it is today. It vividly portrays the scope of the architectural achievement in the restoration of the town to its 18th century appearance.

44 minutes • Sound • Color • 16 MM
Rental $7.00 Sale Price $100.00

Produced by Julien Bryan International Film Foundation

TO RENT OR PURCHASE WRITE TO

Colonial Williamsburg

FILM DISTRIBUTION SECTION, WILLIAMSBURG, VIRGINIA

RWG

Continued from page 23

"Communist-slanted leadership", (2) the eastern region administration is "guilty of gross irresponsibility" because of the RWG's recent fracas with the Authors League on TV jurisdiction; (3) the administration used "trickery" in dealing with the membership on the tele issue; and (4) the RWG is "financially insolvent," owing $15,000 to the Authors League and $7,000 to the estate of Sidney Fleischer, late RWG attorney, with the staff "not knowing" when it will be paid.

An RWG spokesman said that the $15,000 was not a debt but an outright gift from the Dramatists Guild in 1934 which the RWG considers as a loan without a term. Fleischer estate, he said, had been owed $5,000, but payment was started this year. Office force, he added, hasn't missed a payday and dues collections are up $1,000 this year, despite the downbeat in AM and fact RWG gets no dues from TV writers.

While the anti-Communist group hit the RWG leadership for its stand on the video jurisdiction question, it stated that the group includes "members who hold varying views on the TV problem. Some believe—with the administration—that TV writers belong in RWG. Others believe—with the Authors League Council—that TV needs a separate guild. As a group we do not take sides and this problem is not, per se, an issue in this election."

With the presidency of RWG switching, per schedule, from the east to the Coast, candidacy of Milton Merlin for prexy was not contested by "Undersigned," which also did not oppose Ira Marion (previous national prez) for post of eastern region veepee.

Welbourne Kelley, whose hassle with the RWG administration orignally touched off the schism resulting in formation of the "Undersigned" group, was among the candidates named by the official nominating committee.

Battle of Bonuses

Continued from page 23

made last week by Gordon McLendon, prexy of the Liberty Broadcasting System. In an open letter to stations, LBS topper said that the nets no longer compete in how much they can sell "but in how much they can give away." He charged that "NBC is making out the industry's death papers."

Competition between the webs in offering advertisers bonus outlets, McLendon said, with Mutual "offering literally hundreds of affiliates" and both "ABC and CBS to a lesser extent also guilty of the evil," can result in wholesale realignments with more and more affiliates cast into the bonus category.

Liberty chief said his web believes in price differentials between outlets, but that no station should be given away cuffo. He charged that in the last two years, when advertisers have become aware of the importance of the local station, "NBC is having trouble selling its powerful stations . . . and decides it will simply absorb the smaller markets—not only for free but to use these suckers to get a boost in rate for the suffering power station."

DuMont, Barron

Continued from page 23

without foundation, DuMont gave notice that it would fight the suit vigorously. Since agreement between the web and Barron contained an arbitration clause, the dispute is set to go before the American Arbitration Assn. shortly.

Basis for the tiff between Barron and DuMont began when the manufacturers holding "Video" licenses claim that DuMont was not forthcoming with promotional aid to popularize the character, similar to work doen in selling "Hopalong Cassidy" and Roy Rogers products. When General Foods bought the show in April, 1951, the breach between Barron and DuMont widened. New contracts submitted by Barron were supposedly delayed to such an extent pending GF's okay that manufacturers were said to have lost interest. In addition, sponsor is said to have insisted on elimination of exclusive rights clause in new pacts, claiming the right to offer "Video" premiums and buying them in the open market. Question also arose as to whether Barron was entitled to royalties on prmium bought by GF.

Meanwhile, manufacturers with "Video" licenses feel they've been left holding the bag.

Declaring that his product suffered a setback because of DuMont indifference, one manufacturer cited the web's alleged neglect in arranging for a special 'Captain Video" showroom at Boys Apparel Manufacturers Show at the Hotel New Yorker, N. Y., while "Space Cadet," the show's chief competitor, had a large room of its own.

Benny's No. 1 Spot

(Nielsen's, Oct. 6)

Jack Benny	13.9
Lux Radio Theatre	13.7
Walter Winchell	12.4
Amos 'n' Andy	11.9
You Bet Your Life	11.3
Mr. and Mrs. North	10.9
Gangbusters	10.5
Godfrey's Talent Scouts	10.5
Bing Crosby Show	9.9
Dragnet	9.7

Benny

Continued from page 23

tion out of everything," makes TV a healthier climate in which to work.

Benny frankly acknowledges that the almost unanimous praise accorded his show in his first time up this season, generated for him an excitement he hasn't felt in many years. Particularly since it was so psychologically timed—coming a few days before last Friday's (9) Friars Club testimonial at the Waldorf-Astoria, N. Y., commemorating his 20 years in radio as one of the alltime personality greats in the medium, yet translating itself into the convincer that Benny could be equally as boff in TV.

Benny likes his association with American Tobacco and wants to continue with it "as long as they want me." Similarly, he's happy on Bill Paley's CBS network and is content to stay put there.

Guest Angle

Benny sneaked in an unobtrusive cutie last week which, nonetheless, almost caused some eyes to pop out among the TV boys in the last. That was the nifty scenic segue in which a Dorothy Shay Park Ave. background suddenly became an Ozark mountaineer exterior through the simple expedient of producer-director Ralph Levy somersaulting the backdrop. Benny mentions this because he feels Coast production will bring that kind of imaginative thinking to the medium.

There's one other score he'd like to settle in the coming TV era—that is, to break down the resistance among sponsors who are now afraid to permit a Bob Hope or a Bing Crosby to guest with Benny, because they work for Chesterfield and he works for Luckies. Benny thinks a rival product has nothing to do with the case, so far as the average viewer is concerned. He's got a lot of good ideas for utilizing Hope-Crosby-Jerry Lewis guest shots, and believes a lot of good bets are being missed because of the current client snafus and tabus.

HALLICRAFTERS BUYS PITT 'AMATEUR TIME'

Pittsburgh, Nov. 13.

Hallicrafters will pick up the tab on town's newest radio show for tyros, "Amateur Time, U.S.A.," which will be broadcast for an hour every Sunday afternoon at 3 over WPGH. Program will have as its mistress of ceremonies Virginia O'Donnell, who has long been an ivory-hunter in the local talent marts and used to have her own "Stars of the Future" stanza over that station.

Up until now, only amateur show around these parts has been the Sunday evening "Wilkens Amateur Hour."

CBS-TV IN CORNELL TIE ON EDUC'L SHOWS

CBS-TV has joined forces with Cornell Univ. in an attempt to create a series of educational programs for TV that will appeal to the widest possible audience. Basic purpose of the series is to help orient the public to living in 1951 by explaining the reasons behind increased taxes and others factors necessary to fighting the cold war, according to Sig Mickelson, CBS-TV's news and public affairs chief.

Mickelson explained that a number of colleges and universities are now conducting research on such problems and CBS, after canvassing the field, decided that Cornell, because of its many colleges, would be the best in the east with which to work. He said that the web would attempt to apply basic showmanship to Cornell's academic work in lining up the series, a pilot film which is to be lensed this week. Web will work closely with Michael R. Hanna, manager of WHCU, CBS' affiliate on the Cornell campus.

Projected series will be aired as a half-hour, once-weekly program on film.

Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Coral Recording Artist
Direction: M. C. A.

Now starring on NBC's
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Radio and Television
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Just think of it! With no other advertising, Farm Crest Bakeries featured a key product on "Ladies Day", WJBK-TV's participation show, 5 days a week for six weeks. At the end of this run, sales of the item had increased 25%. Three weeks later, another spot check showed an even greater sales increase. That's sales results with a continuing sales punch!

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Induct Miller As Wage Stabilizer

Washington, Nov. 13.

Justin Miller, board chairman and former president of the National Assn. of Radio and Television Broadcasters, was installed Friday (9) as chairman of the five-member Salary Stabilization Board. His appointment was announced the previous day by Eric Johnston, administrator of the Economic Stabilization Agency. Miller succeeds Dr. Raymond B. Allen who held the post since the Board was established last May, on leave from the University of Washington of which he is president.

In making the appointment, Johnston said he had assured Miller that "his activities on the Board will not interfere with his duties as chairman of the Association." Miller's predecessor on SSB, it was learned, devoted about 80% of his time to the job.

Under his contract with NARTB, Miller receives $35,000 in his first year as board chairman and general counsel, $30,000 the second year and $25,000 the third year. As his salary descends that of Harold E. Fellows, president, increases under the $75,000 executive budget provided.

Miller will receive a $50 per diem fee from the Government, plus traveling expenses.

In his new post, Miller will participate in an important decision affecting the radio, TV, motion picture and theatre industries. This has to do with the question of whether talent should be exempt from salary ceilings. The Board is now awaiting recommendations from a panel which is studying the subject.

New York—Dynamic Stores has bought "Lives of Harry Lime," Orson Welles starrer, on WJZ, N.Y. Transcribed airer, produced by Towers of London and distributed by Lang-Worth, will be aired Wednesdays at 9-9:30 p.m., starting Nov. 21, on behalf of General Electric appliances. Agency is Arnold Cohan.

4A's

Continued from page 23

screen guilds have gone on record as not favoring one big union among all the talent guilds, those who propose such an unrealistic plan are stalling protection of TV performers." He declared that he is in favor of a merger of the five eastern branches of the 4A's, but that this "can only be accomplished by members of each of the branches seeing to it that their boards work toward such a merger."

"The only way to find out whether the boards of the various 4A branches are serious in backing a merger of the five branches," Heller said, "is by giving them a July 1, 1952, deadline. Unless they merge by that date, I think that the TVA-AFRA merger should be permitted to become effective. A July deadline should give them sufficient time to prove that they want a merger and not to stand in the way of performers in tele, who would benefit by a TVA-AFRA merger, if a five branch merger doesn't take place."

Some performers have objected to the proposed TVA-AFRA wedding on the grounds that once it was achieved, the combined union would become stronger than the others units and would be able to call the turn later when a fullscale consolidation of the talent guilds is effected.

AFRA States Policy

AFRA this week issued a statement of principles on merger with TVA. Radio actors union declared: (1) It has repeatedly asked for one big union and believes merger with TVA would be the quickest way to get it started; (2) TVA-AFRA blending wouldn't delay a larger merger; (3) present temporary TVA board setup, with board members coming from the five 4A branches, doesn't provide direct representation for TV performers; (4) TVA-AFRA merger would give tele performers greater bargaining strength, end administrative duplication and give performers chance to work in both fields for one dues payment; and (5) merger would be mutually agreed on by performers in the two fields, not an absorption of one group by the other.

CBC

Continued from page 22

opposition parties maintain that this $2.50 tariff is a nuisance tax that must be abolished, a decision that has long had the support of Canadian radio set owners.

Program Quirks

Other decisions to be made during the parliamentary commission's complete study and investigation of Canada's radio system will cover the CBC's authority over privately operated stations, which is now thought to be dictatorial. An expected ruling in the writing of a new radio bill is that the CBC will be required to give private station license-holders an opportunity to be heard before a license is suspended.

The parliamentary commission will also have to pass on certain types of program that have met with the vituperative objections of Opposition spokesmen, the latter claiming that they are voicing the views of large segments of Canadian radio listeners. Particularly coming under fire will be soap operas and singing commercials. The claim is also made that CBC newscasts are politically slanted in the favor of the Liberal Party now in power.

Obviously in favor with Canadian radio artists are proposals that a great number of privately-operated radio stations must use more live talent daily. Such stations will be compelled to use a specific number of live talent hours daily, particularly as it has been brought to the attention of federal members that some privately-operated profit-making stations play nothing but records all day and night, interspersed by a heavy percentage of commercial announcements and occasional news bulletins scalped from the newspapers as soon as these are on the street.

WCBS-TV's All Pix

Continued from page 22

one afternoon a week, but otherwise is programming all film. Reported reason is that the station derived such good returns both in billings (via participating spots) and in ratings on its seven-nights-a-week "Late Show" that it decided to go all the way with film.

Station's move is in direct opposition to results of a questionnaire sent to TV station managers recently by Gordon Levoy, Hollywood indie vidfilm producer, which showed the stations favoring live programs. Other stations programming as much film as WCBS-TV have found just as good results with their old features. It's pointed out, incidentally, that WCBS-TV, as the key station of one of the major networks, has set one example for other local stations to follow, even though the move may not follow the FCC interpretation of what makes for "local programming."

"Real McKay" had been aired cross-the-board from 6:15 to 6:30 p.m. WCBS-TV killed it in order to slot the daily kinescopes of the United Nations general assembly sessions from Paris from 6 to 6:30, starting Monday (12). Station is also using film to plug a number of the holes left in its schedule by the abandonment of the network's color programming recently. For example, an hour-long feature film series, carrying the title of "Pictures for a Sunday Afternoon," will take over the Sunday time previously allocated to the "Broadway's Best" series in color. Station is also filling the Tuesday night 10:30 to 11 period with film until the network preempts the time next month for its "TV Workshop."

Station has four directors left on its staff. With plans for other live shows in the works, they will be retained on salary.

Nash's 153G Chi Pix

Chicago, Nov. 13.

New local high for video feature films was set last week when Paul (Bud) Hauser, Nash dealer, shelled out $5,100 apiece for a bundle of 30 pix. The sale, totaling $153,000, was made by the Edward Small-Sol Lesser combine.

Hauser will slot the films on WNBQ at 11 p.m., Monday, Wednesday and Friday, starting Nov. 26. He'll also use them on his Saturday night "Grand Marquee" show on the same station.

Deal gives Hauser exclusive Chi TV rights to the pix for a year.

Morgenthau Prepping TV Gannaway-M.C.'d 'Ladies'

New television package outfit formed by Al Gannaway and Henry Morgenthau 3d has cut an audition kine of "Ladies of the Jury" for WNBT, N.Y. The NBC-TV key station financed the test of the show, which is geared for a daytime strip. It features Gannaway as emcee, with a panel of six women answering complaints about d staffers.

Separately from the package outfit, Morgenthau is talking with NBC program veepee Charles (Bud) Barry about a new radio show which would be successor to the "Army Hour" of World War II. New stanza, to be called "America's Hour," would cover the combined armed services and would be produced by Col. Ed Kirby, chief of the Army's A-M-TV branch. Morgenthau is repping Kirby in the talks with Barry.

Gannaway, who starred on "Small Talk" for NBC-TV on the Coast and on ABC-TV's "Half Pint Party," is also spotted on "Half-Pint Panel," projected kid show with family angling, which G&M are peddling via a kine.

Morgenthau, former assistant program director of WNEW, N.Y., and producer of Eleanor Roosevelt's radio and tele airers, and Gannaway have also packaged "Date With a Dream," with singer Dana Gibson (Mrs. Gannaway), and are planning to lens some daytime serials.

I have just had the great pleasure of working with Frank Sinatra.

Rarely have I seen an artist with such repose, economy of gesture, and a comedian who can land comedy with so little effort.

Max Gordon

Band Bookers Blame B.O. Decline On Op Fears of New Names, Fresh Sounds

Chicago, Nov. 13.

Band business, which has worn the "old look" far too many years, is urgently in need of a face-lifting. It's almost wholly agreed by mid-west band bookers. The rigid reliance of ballroom operators on the inner circle of name attractions (the same as those of a decade ago) and their willful struggle against the progress of upcoming orchestras is chalked up as the biggest factor in the dance market's present state of regression.

The operator's unwillingness to stray from accepted formats, his outmoded conception of what today's terper demands, and particularly his lack of the broad view in helping to replenish name bands for the future, it's pointed out, are only a few of the hackneyed mandates of the terp operators.

The big question is: who will replace the Sammy Kayes, the Harry James', and the Guy Lombardos, particularly when operators aren't giving the fresh covey of orchsters a fair shake in their first trials. Fred Williamson, Associated Booking Corp. veepee, summed it up cogently when he cautioned operators at last week's National Ballroom Operators convention to "stop crucifying" young bands with the org's one-nighter charts on business, warning that "today's bum is tomorrow's big-shot."

He cited the case of Stan Kenton, whom he explained, is minting plenty of coin for operators, despite the fact that many promoters, now keeping lighted because of Kenton, originally sloughed him off as too radical.

Other experimental crews "may be playing the right way and possibly may be playing the wrong way," Williamson said, adding that either way they shouldn't be killed because of the allegedly "vicious" comments of promoters on the charts. With some outfits exploring for a new and listenable style, they might lay a permanent bomb in the meantime, Williamson said, unless operators aid in their nourishment instead of vilifying them with acid comments because they didn't "suit the ear of some operator."

As additional examples, Williamson cited the case of the old Casa Loma band, the late Glenn Miller, Charlie Spivak, Benny Goodman and Woody Herman, all of whom at one time or another had to be "shoved down the throats of operators."

Bookers and band managers also blasted the one-nighter reports for shifting blame to the orchestras for the errors of the promoter; this, particularly in the case of chary promotion budgets by the ballroom. Inadequate publicity in selling attractions, it's explained, boomerangs on attendance, then in turn on the charts, dumping the responsibility of offish biz on the shoulders of the attractions.

Meanwhile, the NBOA members think things are improving because of the reporting charts. Faced with the prospect of a sour comment, "bands which used to show up late now check in on time, and with all musicians present," Ralph E. Chinn, NBOA prexy, said.

'Variety' Charts Basis Of Cleve. Disk Show

Cleveland, Nov. 13.

Joe Mulvihill, WTAM disk jockey, with an across-the-board 120 minute stanza, will base his Saturday night period on VARIETY's tabulation of top disks.

The deejay's selections will cover the pop field nationally.

Ballroom Ops Hit Bookers On Deposit Rules

Chicago, Nov. 13.

National Ballroom Operators Assn. veepee Alice McMahon last week accused booking agencies of using pre-engagement deposits as ready coin to carry on agency business, and also chided agencies for making reputable promoters kick in with customary 50% down payment in the first place.

Additionally, several operators complained that in cases where engagements had been cancelled it required as much as a three-month wait until the checks were returned.

Bookers, however, explained that under a new American Federation of Musicians edict all deposit money is forced to be held in escrow; and furthermore, under AFM provisos, if operators fail to meet obligations to an orch the booker must meet the responsibility.

At present MCA has a set policy forcing deposits for all band buying, regardless of the promoter, as does General Artists Corp. Neither McConkey Artists nor Associated Booking have fixed rules. "It's too bad," one booker said, "that this business can't operate without deposits, but we must have protection against some promoters."

WEAVERS FOLK FOLIO

Folkways Music, Howie Richmond subsid, is prepping a folio of folk tunes popularized by The Weavers, vocal combo. The folio, titled "The Weavers Sing," will include 30 tunes.

It's skedded for publication Dec. 10.

Pianist Stan Freeman will play the opening night concert at Orchard Park, Bronx, N. Y., tomorrow (Thurs.).

Best British Sheet Sellers

(Week ending Nov. 3)

London, Nov. 6.

Too Young	Sun
Because of You	Dash
Tulips and Heather	Fields
Longing for You	Sterling
I Love Sunshine	New World
Sweet Violets	Morris
My Liberty Belle	Dash
Beggar In Love	Cinephonic
Loveliest Night Year	F.D.&H.
Too Late Now	New World
Shanghai	Harms-Connolly
My Truly Truly Fair	Dash

Second 12

Unless	F.D.&H.
Chr's'ph'r Col'mb's	Connelly
Be My Love	F.D.&H.
Vanity	Sun
Rosaline	Reine
Kentucky Waltz	Southern
Ivory Rag	Macmelodies
Lullaby of Broadway	Feldman
No Boat Like Rowboat	Bourne
Allentown Jail	Bourne
Love's Roundabout	Cinephonic
If You Go	Maurice

Top Music Names Woo Tyro Talent to New Coast Pub Venture

Hollywood, Nov. 13.

Top musical figures have banded together to extend a helping hand to tyro tunesmithing talent in a new pubbery that will evenly divide its efforts between classical and pop music. Outfit, Associated Musicians, Inc., boasts an advisory board composed of such names as Jascha Heifetz, Dimitri Mitropoulos, Rudolph Ganz, Gregor Piatigorsky, Deems Taylor, Darius Milhaud, Hugo Leichtentritt and Lotte Lehman.

Organization will be headquartered here. It will begin to operate as a publishing house, branching out later to include all phases of music including production, shows, records, performances, agenting and jobbing.

AMI board will "help, criticize and publish" worthwhile contributions and board members are pledged to give a hearing to all music submitted. Announced purpose is to "advance the boundaries of musical culture in America and to benefit musicians themselves."

Editorial board consists of George Antheil, Emanuel Bay, Lucien Caillet, Mario Castelnuovo-Tedesco, Leslie P. Clausen, Ingolf Dahl, Ernest Krenek, Frank Perkins, Miklos Rosza, Clifford Vaughan, John Vincent, Adolph Weiss, Meredith Willson and Maurice Zam.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ethel Merman-Jimmy Durante: "If You Catch A Little Cold"-"You Say The Nicest Things" (Decca). One of the brightest of the current novelties, "Cold" gets a flavorsome workover by this Merman-Durante tandem. Personality factors on this side could send it ahead of the **Tony Martin-Dinah Shore** slice for Victor. Flip is another special-material number tailored for this duo's infectious comedy delivery.

Art Mooney Orch: "Slow Poke"-"Keep On the Sunny Side of Life" (M-G-M). Mooney's crew comes up with its strongest side this year in its version of "Slow Poke." Originally a country item, tune is getting a big play in the pop field where Mooney's cut should score. Flip is another backwoods ditty, but in a more familiar groove.

Bernie Mann Orch: "The Legend of Tiabi"-"The Closer You Are"; "And So To Sleep Again"-"Solitaire" (King). Bernie Mann's orch generates a good sound on wax but its greatest commercial asset is vocalist **Tommy Hughes**, a nifty ballad handler. Hughes registers solidly on "Tiabi," an Indian-themed number with interesting orchestral effects, and also hits on "Closer" and "Sleep Again." Latter side, however, is too late to mean much. Ditto for "Solitaire," vocalled by a choral group.

Champ Butler: "Oooh! Look-A There, Ain't She Pretty"-"These Precious Things Are Mine" (Columbia). Butler has been impressive on his recent sides for Columbia, but goes overboard on "Ain't She Pretty" with a hokey rhythm attack. His belting has a phoney ring. Butler is far more effective in the fine ballad on the flip, **Paul Weston** orch backing up with usual class.

Gisele MacKenzie: "It's All Over But The Memories"-"Sweetheart" (Capitol). "Memories" gets another fine rendition by Miss MacKenzie, one of the more promising new vocalists in Capitol's stable. She handles this ballad with an appealing simplicity. **Fran Warren** has an okay slice for M-G-M in a more stylized torchy vein, while the **Mariners** on Columbia give it a polished choral workover. On the Capitol reverse, Miss MacKenzie deliveries a familiar-styled folksy waltz.

Murray Arnold: "I Talk To The Trees"-"I'm On My Way"; "My First and My Last Love"-"Varsoviana" (King). Murray Arnold, pianist-vocalist with the **Freddy Martin** orch, strikes out as a single on wax with plenty of potential. His warbling of "Trees" and "Way," from the legit musical, "Paint Your Wagon," shows enough stuff to break through. "Love" also gets a solid vocal rendition, with Arnold showcasing his pianistics on "Varsoviana" with good effect. **Russ Case** orch backs up solidly.

Bobby Wayne: "Oh She's Gone, Gone, Gone"-"Yes You Are" (Mercury). "Gone" is one of those catchy cider-jug handclappers which could run away with the current market or be buried completely. Wayne delivers it to the hilt and gives this folk novelty its best chance to hit. Good ballad on the flip is treated okay by Wayne.

Ralph Flanagan Orch: "Charmaine"-"Slow Poke" (Victor). The fine oldie, "Charmaine," has been launched as a revival recently and Victor has gotten away fast with this sharp Flanagan version. **Harry Prime** competently handles the vocal with a choral group, but it's the instrumental arrangement that hits. Victor has also issued another good slice of this number with **Vaughn Monroe's** baritone in the forefront. On the Flanagan flip there's a nifty dance-tempoed version of the alfalfa item, "Slow Poke," with refrain by the **Singing Winds** quartet.

Vic Damone: "I Remember You, Love"-"Don't Blame Me" (Mercury). "Remember You" is another folksy waltz which would have been a standout entry if it hadn't been preceded by a flock of similar tunes in the last year. This one has a moving lyric and melody, and Damone gives it a strong ride for maximum impact, but this side isn't likely to renew the cycle. Standard on the reverse is handled in okay form, Damone having sung it in the Metro pic, "The Strip."

Perez Prado Orch: "In a Little Spanish Town"-"C'est Si Bon" (Victor). This is one of the most brilliant mambo musicrews in the business, but these sides are not typical of their best work. On "Spanish Town," the orch is pressing for unusual effects almost to the point of "gimmicking" its sound. Ditto for the flip. These might be commercial clicks, but the orch is running the danger of becoming tedious via these artificial arrangements.

Album Review

Tony Mottola-Ray Charles Singers: "Original Music From Danger" (M-G-M). From Tony Mottola's background music for the CBS-TV show, "Danger," M-G-M has packaged an unusual set of mood music. Mottola's brilliant guitaristics are supplemented by some wordless chanting by the **Ray Charles Singers** on a variety of compositions ranging from the chilling "Danger" theme to atmospheric Latin, Indian and western selections. It's to video's credit that this set is superior to most of the more pretentious background music for Hollywood pix.

Platter Pointers

M-G-M has a promising entry in the Christmas novelty sweepstakes in **Milton Delugg's** cut of "Shake Hands With Santa Claus" . . . **Les Paul** and **Mary Ford** also have interesting slices of "Silent Night" and "Jingle Bells" for Capitol . . . On the indie "400" label, **Bill Tabbert** may have a winner in "Santa's On His Way" . . . In her first new sides for Decca in some time, **Billie Holiday** impresses with her bluesy workover of the old **Bessie Smith** standard, "Do Your Duty" . . . **Evelyn Knight** has a charming side in "With A 'No' That Sounds Like 'Yes,'" but it's probably not commercial Decca . . . **Anne Shelton** has an attractive slice in "Mademoiselle De Paree" (London) . . . "Crazy Heart" is a likely item as delivered by **Tony Fontaine** for Mercury . . . **Jack Haskell** delivers niftily on "My One And Only Love" (Coral). On the same label, **Ross Bagdasarian**, co-cleffer of "Come On-a My House," has a couple of more offbeat novelties in "He Says 'Mm-hmm'" and "The Girl With The Tambourine" . . . **Cal Tjader Trio** dish up more fancy instrumentals on "These Foolish Things" and "Charley's Quote" (Galaxy) . . . Also in a cool jazz vein, **Dave Brubeck Quartet** flashes a superlative style on "Crazy Chris" and "Somebody Loves Me" (Fantasy).

Jazz Troupes to Philly

Philadelphia, Nov. 13.

Dearth of long-hair bookings finds the Academy of Music, local concert hall, playing host to rival sessions of pop artists within a single week.

First program, slated for Friday (16) offers Count Basie's orchestra, Billie Holiday, Dizzy Gillespie, Buddy Rich and Willie "the Lion" Smith. Thanksgiving Night (Thurs., Nov. 22) brings Billy Eckstine, George Shearing quintet and the All-Stars jazz group.

Will Rogers' Voice Set for Col. Album

Excerpts from broadcasts and soundtracks made by the late Will Rogers will be released in album form by Columbia Records. Deal was set last week by Mitchell J. Hamilberg, representing the Rogers' estate, and Jim Conkling, Col's prez.

Album is expected to be released sometime next year in conjunction with the Warner Bros. film, "The Will Rogers Story." A five minute series of the cowboy wit's broadcasts is currently being aired twice weekly by the American Broadcasting Co.

MPCE Nominations

Music Publishers Contact Employees will hold a general meeting at the Hotel Capitol, N. Y., tomorrow (Wed.) to nominate candidates for office in the union's election, which will be held later this month.

MPCE officeholders are Bob Miller, prez; Joe Santly, v.p.; and Charlie Lang, secretary.

VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 10

1.	SIN (6) (Algonquin)	Four Aces — Victoria Eddy Howard — Mercury
2.	COLD, COLD HEART (8) (Acuff-R)	Tony Bennett — Columbia
3.	BECAUSE OF YOU (15) (Broadcast)	Tony Bennett — Columbia Les Baxter — Capitol
4.	I GET IDEAS (14) (Hill-R)	Tony Martin — Victor
5.	SLOW POKE (2) (Ridgeway)	Pee Wee King — Victor
6.	DOWN YONDER (6) (Southern)	Del Wood — Tennessee Champ Butler — Columbia
7.	JEALOUSY (1) (Harms)	Frankie Laine — Columbia
8.	WORLD IS WAITING FOR THE SUNRISE (9) (Crawford)	Les Paul Mary Ford — Capitol
9.	AND SO TO SLEEP AGAIN (4) (Paxton)	Patti Page — Mercury Dick Haymes — Decca
10.	DOMINO (1) (Pickwick)	Tony Martin — Victor Bing Crosby — Decca

Second Group

UNDECIDED (3) (Leeds)	Ames Bros Les Brown — Coral
TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher — Victor
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford — Capitol
DETOUR (2) (Hill-R)	Patti Page — Mercury
I WON'T CRY ANYMORE (United)	Tony Bennett — Columbia
HEY, GOOD LOOKING (Acuff-R)	Frankie Laine Jo Stafford — Col.
WHISPERING (6) (Miller) (Fisher)	Les Paul — Capitol
COOL, COOL, COOL OF EVENING (Famous)	B. Crosby J. Wyman — Decca Dean Martin — Capitol
SHANGHAI (3) (Advanced)	Doris Day — Columbia Billy Williams Quartet — MGM
COME ON-A MY HOUSE (15) (Duchess)	Rosemary Clooney — Columbia
SWEET VIOLETS (12) (Morris)	Dinah Shore — Victor
TOO YOUNG (24) (Jefferson)	Nat "King" Cole — Capitol Richard Hayes — Mercury
LOVELIEST NIGHT OF THE YEAR (14) (Robbins)	Mario Lanza — Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

'GIMMICK' SALES WORRY DISKERS

W. C. Handy's Musical Light

W. C. Handy, "daddy of the blues," who is being feted Friday night (16) at the Waldorf-Astoria on his 78th birthday, will thus achieve a twofold purpose. There will be music for the living, as all show business will ring out the "St. Louis Blues," the "Memphis Blues" and other Handy classics; the music will also help light the way for the Foundation for the Blind, which bears his name.

Located on East 19th St., New York, the Foundation's work extends to the needy Negro blind, particularly in the south, and all networks are charting salutes to further this work.

The New York Citizens Committee of all creeds and races is joining in this honor to William C. Handy—himself a victim of blindness—"the man who gave America the blues." *Abel.*

Network Program Execs Order Use Of Hit-List Tunes to Nip Payola

In a move to curb any payola temptation, execs of numerous network radio stations and indies have ordered their staffers to include a heavy percentage of hit tunes on all programs. In some cases, the percentage has been set at a specific figure to give minimum latitude to the lower echelons in designing musical shows, whether live or disked.

The broadcast execs define any number as a "hit" if it is being played on the Lucky Strike "Hit Parade" show or if it shows up on bestseller disk and sheet music charts. Heavy concentration on these tunes is designed to kill two birds with one stone. Not only is the payola from publishers automatically cut down, since no pub will pay for a plug of a hit tune, but the broadcast audience is assured of hearing a large proportion of numbers that are pre-sold.

Publishing execs are regarding this accent on hits as a dangerous tendency to exclude new numbers from getting an adequate break. New situation, it's held, will lead only to a perpetuation of the top numbers as well as the breakdown of any creative musical programming on the air.

Sigmund Romberg, Last Of Operetta Triumvirate, Dies Suddenly in N.Y. at 64

On Nov. 28, the Songwriters Protective Assn. was to have given Sigmund Romberg, a surprise testimonial dinner at the Waldorf-Astoria, celebrating his 15th year as SPA prexy. The operetta composer, whose works included many distinguished compositions, died at his Hotel Ritz Towers apartment, in New York, late Friday (9) night of a cerebral hemorrhage at the age of 64.

Romberg, who came from Hungary, came to prominence with Shubert operettas such as "Blossom Time," "The Student Prince" and other musicals for other producers, such as his "The Desert Song" in 1926 for the producing company of Schwab & Mandel.

It was an intra-trade report, never substantiated or too strongly denied, that his earlier operettas for the Shuberts called for flat $75 and $100 weekly fees, instead of royalties, but that despite this token payment the many "Student Price" and "Blossom Time" companies touring the U. S. added up into substantial annual yields.

Romberg was one of the most prolific writers in the light operetta field. In a songwriting career that spanned 40 years, he wrote more than 2,000 songs and had credits on 78 musicals. In his total he had an unusually high percentage of hits. His last big song click, "Zing Zing, Zoom Zoom," with lyrics by Charles Tobias, hit the best-seller lists early this year.

Romberg studied the violin at the age of seven, while still in Hungary. After finishing his compulsory army training and musical studies, he came to the U. S. in 1909 with a letter of introduction to J. J. Shubert from composer Franz Lehar. He began his musi-

(Continued on page 47)

JATP Grosses Record $9,300 in San Antonio

San Antonio, Nov. 13.

A gross of $9,300 was racked up here by Jazz at the Philharmonic at the Municipal Auditorium last week. It was the largest draw made by the group in their three years it has been playing here.

Negro fans comprised about 40% of the total audience.

See Early Sales Cue to Merry Christmas Biz

A big Christmas season is seen by music industry execs this year in the unusually early sales start on holiday standards. Sales upbeat has been particularly pronounced in sheet music, where the Xmas tunes have already jumped into the bestseller lists.

Action on the seasonal numbers has been surprising insofar as the holiday trade usually opened after Thanksgiving Day in the last several years.

At the present time "White Christmas" and "Rudolph the Red-Nosed Reindeer" are pacing the Xmas field, with "Frosty the Snow Man" a close runnerup.

HILO HATTIE, OWENS SPLIT AFTER 10 YEARS

Hollywood, Nov. 13.

Hilo Hattie, a fixture with Harry Owens and his Royal Hawaiians for 10 years, has exited the troupe after tiffing with Owens because he nixed her playing casuals between the orch's weekly TV program on KTLA.

Hilo Hattie (Mrs. Frank Nelson) says she's been off salary since Sept. 2, that her pact with Owens ends Nov. 14, and that she's "definitely through" with the vet maestro who penned "Sweet Leilani." She is teeing off a p. a. tour with her own troupe, to be billed as Hilo Hattie's Show and the Beachcombers, with a nine-man work batoned by her husband, plus a trio of hula dancers.

Decca Inks Deal For 4 Bill Snyder Sides

Chicago, Nov. 13.

Decca Records has made a deal for the slicing of four sides by the Bill Snyder orch. Snyder was formerly with London Records and before that with Tower, where he etched "Bewitched," one of the top sellers last year.

Also picked up by Decca for four sides was Remo Biondi, who made the arrangements for the Jane Turry platters.

MERC GUARANTEE AN XMAS PROBLEM

Major disk companies are concerned over a tendency by some wax firms to sell the Christmas season short via "gimmick" merchandising. Although offbeat sales promotions are considered okay during the summer months, when anything that pulls business seems justified, the Xmas season is the strongest period for the major diskers and they are opposed to undermining it by giveaways, either to the retailers or the customers.

Mercury Records has touched off the trade speculation about this holiday market with its offer of "guaranteed" merchandise to retailers. Under this plan, Mercury distribs have notified retailers that they can order as many disks as they need, on any of the three speeds available, with the understanding that they can return them for full credit after next Jan. 21.

This takes most retailers off the hook as far as overstocked inventories are concerned. The guaranteed sales technique is being used on individual releases by most of the majors on their pop releases, but Mercury is launching it on a wholesale basis for the first time during the Xmas season.

Major company execs fear that the initial competitive advantage accorded Mercury by its offer will drive the other indie companies down the same road. Such a situation would put the majors in a highly precarious situation, since retailers would tend to be wary of buying major-label merchandise when other companies are offering it to them on consignment.

Pubs Expanding Jock Promotion

E. H. Morris and Chappell Music have joined the growing list of publishers who are expanding their disk jock promotion activities. Last week Morris set up a Cleveland office to concentrate on deejay plugs in that area as well as Pittsburgh, Detroit and Cincinnati. The Cleveland branch will be headed by Lloyd Hughes, who was with Morris' N. Y. office for two years.

Chappell, although not setting up any new territorial branches, is attempting to develop a closer relationship with the east coast platter spinners by sending its home-office men on northbound and southbound treks. It's a departure from Chappell's past policy which heretofore stressed N. Y. deejay contacts only.

More and more pubbers are spotlighting out-of-town deejay concentration claiming that their tunes have a better chance to build in the hinterlands. Morris also added John Pershing to its Coast office recently to handle the disker relations there.

Lanza's RCA Waxing Gives 'Hands' New U.S. Chance After Brit. Click

"With These Hands," Abner Silver-Benny Davis ballad which failed to click in the U. S. but climbed to the top of the British bestseller lists earlier this year, is being primed for another start in this country via an upcoming Mario Lanza slice for RCA Victor.

Victor execs decided to re-wax the tune, having previously issued a version by Cathy Mastice, as a result of the tune's reception in Britain.

Ben Bloom Music is the publisher.

ASCAP, Major Pic Firms on Verge Of Pact; Report Metro in 135G Accord

Breaking a year-long deadlock in negotiations, the American Society of Composers, Authors and Publishers and the major picture companies are on the threshold of wrapping up a licensing deal for music performances. Pact has been hanging fire ever since the Government antitrust decree of March, 1950, upheld N. Y. Federal Judge Vincent Liebell's decision banning ASCAP's collection of an exhibitor seat tax.

Metro is understood to have reached an agreement for payment of $135,000 annually for performance rights to ASCAP's catalog. Coin is the same as Metro was willing to pay earlier this year, before the picture company's demand for rights to show its films via television resulted in ASCAP's nix of the almost completed deal. In the new pact, ASCAP reportedly won its argument that performance on video was separate and distinct from theatre usage.

ASCAP is also currently carrying on talks with 20th-Fox execs on a similar agreement. If the Society is able to wrap up the deals with Metro and 20th, the biggest filmusical producers in Hollywood, it will establish a pattern which the other companies are seen sure to follow.

With Metro and 20th paying top license fees of $135,000, other companies will be scaled down in accordance with their filmusical activity. Columbia Pictures, for instance, would pay about $65,000 annually to ASCAP if and when the deals are sealed. ASCAP is shooting for an $800,000 total from Hollywood, which compares with a $1,250,000 from the erstwhile theatre seat tax.

For the past couple of years, the pix companies have been making separate deals with each publisher on performance as well as synchronization rights. Most of these deals have called for the picture companies to shell out for performances at the same rate as the synch fees, although there has been no fixed formula.

Some of the film firms, such as Columbia, have been holding off paying performance rights pending an ASCAP deal, with the result that considerable performance coin is still owed to some publishers. About $200,000 was recently paid to pubs by 20th-Fox for performance rights on tunes used over the past couple of years. In cases where the studios have paid pubs, these amounts will be rebated off the projected ASCAP deals.

Col's Okeh Continues To Expand Talent List

Okeh Records, blues and rhythm subsid of Columbia Records, is rapidly expanding its talent roster under artists and repertory chief Danny Kessler. In the last couple of weeks Kessler has inked a flock of names, including vocalists Larry Darnell, Annie Laurie, Titus Turner, June Davis and Ray Orlando, the Paul Gayton orch, the Dozier vocal quartet and the instrumental Fritz Jones jazz trio.

Okeh's recent click with a Johnnie Ray etching of "Whiskey and Gin" and "Cry" cued Columbia to move Ray into the regular pop lineup. This switch, however, was unusual in that Columbia is aiming to develop the Okeh label as a strong factor in the b&r market.

Pubs Rap SPA For Gripes On Extra Agent Fee

Irked by the recent insistence of the Songwriters Protective Assn. on a maximum 2½% agent's fee for collection of mechanical royalties, publishing execs have tagged the SPA stance "picayune" and "shortsighted." Harry Fox, publishers' agent and trustee, concurred with the publisher opinion, declaring that "songwriters apparently don't understand that our operation is also designed for their benefit."

Fox pointed out that the manifold activities of his office, from auditing diskers' books to tracking down bootleg waxers, required more coin than the 2½% cut provided. Most of the pubs have been paying an extra 1% out of their end instead of splitting the difference with the writers. In cases where publishers have been taking the extra percentage off the writers share, Fox asserted that the ½% involved was too trivial to worry about.

Pubs contended that Fox's office has been responsible for getting more revenue for writers through a recent series of TV pix contracts. In addition, it was pointed out that Fox's office had voluntarily agreed to put a $150 ceiling on all transactions involving mechanical usages instead of taking the straight 10% cut as allowed under the original deal with Fox.

Dispute was kicked off a couple of weeks ago as a result of SPA's letter to its members informing them that they were entitled to a rebate of ½% in cases where pubs were deducting the full 3½% off the gross royalties. SPA contract calls for a 2½% maximum.

CUGAT EXITS COLUMBIA AFTER 10-YEAR TIEUP

After being in the Columbia Records fold for almost 10 years, Xavier Cugat is exiting the diskery when his pact expires in a couple of months. Parting between the orch leader and Columbia "was mutually agreed upon." Cugat's next disk alliance has not been set as yet.

Columbia, meantime, has inked Noro Morales' orch to provide the bulk of the Latin American tunes on the pop release schedule. Morales had been freelancing.

Oberstein Eyes Europe

Eli Oberstein, recently named artists and repertoire chief of King Records, heads for Europe Friday (16) to o.o. pop and classical material on the Continent.

He's due back Dec. 5.

Compromise Deadline On 'Weaver' Release After 3-Co. Hassle

A release-date hassle among Decca, Capitol and M-G-M Records on a new tune, "Weaver of Dreams," was ironed out last week following a compromise deadline issued by Ed Kassner Music, the tune's publishers.

Number, cleffed by Victor Young and Jack Elliot, was originally set for a Dec. 28 release date until Decca announced a Bing Crosby slice for Nov. 19. Capitol and M-G-M threatened to withdraw their Nat (King) Cole and Billy Eckstine versions if Decca was permitted to get away with the date-jumping.

Kassner finally arranged for Decca to hold back its Crosby disk until Dec. 12, which was set as the new release date. Kassner, meantime, has moved to put a tight restriction on air plays until that time.

RCA Seeks to Cash In On 'Wagon' for Xmas

RCA Victor has advanced its waxing of the original-cast album version of the new Broadway legit musical, "Paint Your Wagon," with cutting sessions set for tomorrow (Thurs.) and Friday (16).

Set is being rushed to cash in on the Christmas season rush.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING NOV. 10

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regularly.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N.Y. Ted Steele—WMCA	Boston Jay McMasters—WMEX	Indianapolis Jack Deal—WIRCU	Baltimore Dick Coleman—WCBM	Concord Donn Tibbetts—WKXL	Fitchburg John Wrisley—WFGM	Brattleboro Dave Kean—WTSA	Atl. City Alan Owen—WMID	Rome Lee Barlie—WKAL	Cambridge Ed Penney—WTAO	D.C. Jerry Strong—WMAL	SOUTH: Miami Tony Donald—WQAM	Atlanta Lee Morris—WSB	N.O. Larry Wilson—WNOE	Gonzales David Walshak—KCTI	Birmingham Bill Wright—WSGN	Tampa Pat Chambers—WFLA	St. L. Hal Fredericks—KXOK	Richmond Harvey Hudson—WLEE	Savannah Stan Friedman—WTOC	MIDWEST: Chi. Paul Irving—WEDC	Det. Larry Gentile—WJBK	Mpls. Merle Edwards—WMIN	Doorbars Robin Seymour—WKMH	Cincy Rex Dale—WCKY	FAR WEST: L. A. Bill Anson—KFWB	Phoenix Dick Gilbert—KTYL	Denver Ray Perkins—KFEL	Des Moines Don Bell—KRNT	Salt Lake Wayne Cody—KALL	TOTAL POINTS
1	1	20	Tony Bennett	Columbia	Because of You		1	2	2	3	7			2	2	3	2	2	7		4	3		3	5	8			2	3	6			4	2	157
2	3	15	Tony Bennett	Columbia	Cold, Cold Heart			9	6			1	2	1		2	4	5	9	4	5							1	3	2		3	2	2		126
3	2	9	Eddy Howard	Mercury	Sin	7		7	1			2					1		3	1				4						1			1	6	1	97
4	6	10	Patti Page	Mercury	And So to Sleep Again	4	3			8	1	9	4		10		5		8	5				2				4		4		2	8		4	95
5	4	6	Ames Bros.-Les Brown	Coral	Undecided								7		3	9	7		4	6	6		9	10			6		6	5	7	10		1	3	77
6	5	13	Les Paul-Mary Ford	Capitol	World Waiting Sunrise		10			4	8					4	3		10		1									9		6	6	5		55
7	8	3	Les Paul-Mary Ford	Capitol	Just One More Chance	10	8						3			7				3			1			6		2							5	54
8	12	8	Eddie Fisher	Victor	Turn Back Hands of Time				4		2		5	9		6		3		8							1									50
9	20	8	Four Aces	Victoria	Sin		2				3		1		9						3						3									45
10	7	22	Tony Martin	Victor	I Get Ideas									6		5		8						6	1					6			3			42
11	51	5	Tony Bennett	Columbia	Blue Velvet	5	3																	1					4		3					37
12	28	2	Frankie Laine	Columbia	Jealousy	2				7									5				8					4	8						10	33
13	15	6	Savannah Churchill	Victor	Sin											1		1											1							30
14	12	4	Nat "King" Cole	Capitol	Unforgettable	3			9												9		2			7									9	27
15A		4	Perry Como	Victor	With All My Heart and Soul	6	7		3			10		8						10				9												24
15B	16	10	Tommy Edwards	M-G-M	It's All in the Game		9				6								2									7	10	8						24
17	45	2	Bing Crosby	Decca	Domino				8													7	3					9			5					23
18	18	2	Pee Wee King	Victor	Slow Poke	8						5			1																			8		22
19	12	21	Rosemary Clooney	Columbia	Mixed Emotions												8	4			2						9									21
20		1	Tony Martin	Victor	It's All Over But Memories			1		1																										20
21A		1	Jo Stafford	Columbia	Shrimp Boats	1																2														19
21B	11	8	Champ Butler	Columbia	Down Yonder			8												2													4			19
23A	45	13	Frank Sinatra-H. James	Columbia	Castle Rock				7				6									9			10							7				16
23B	10	20	Les Baxter	Capitol	Because of You							3																3								16
23C	9	11	Del Wood	Tennessee	Down Yonder														1									6		10						16
26		1	Tony Bennett	Columbia	Solitaire						4												4													14
27A		1	Anita Kerr	Decca	My Evening Prayer		4								5																					13
27B	45	2	Richard Hayes	Mercury	Out in the Cold Again								8		7												4	5								13
27C	45	2	Frankie Laine	Columbia	Flamenco																8											1				13
27D	26	3	Mindy Carson	Victor	Out in the Cold Again																			8		2					10					13
27E		2	Sarah Vaughan	M-G-M	Just a Moment More																		6			3										13
27F		4	G. Lombardo-G. DeHaven	Decca	Because of You																											4	5			13
33A	18	31	Mario Lanza	Victor	Loveliest Night of Year			3								8																	10			12
33B	45	31	Nat "King" Cole	Capitol	Too Young			6																	4											12
35		2	Vaughn Monroe	Victor	They Call the Wind Maria							7																			4					11
36A		2	Sammy Kaye	Columbia	Sin																	1														10
36B	28	2	Dennis Day	Victor	Never																					1										10
36C		1	Dolores Gray	Decca	More, More, More																										1					10
39A	23	5	Ralph Flanagan	Victor	An American in Paris												6													7						9
39B		1	Anne Shelton	London	Don't Call Me Darling					2																										9
39C	22	20	Rosemary Clooney	Columbia	Come-on-A My House																				2											9
39D		1	June Valli	Victor	Always Always																					2										9
43A	23	2	Tony Martin	Victor	Domino	9																										5				8
43B		3	Louis Armstrong	Decca	I Get Ideas			4																									10			8
43C		2	Tony Martin-D. Shore	Victor	The Old Soft Shoe			5		9																										8
46A		1	Guy Mitchell-M. Miller	Columbia	Always Room At Our House						10															5										7
46B		1	Paul Weston	Columbia	Glory of Love								9		6																					7
46C	25	21	Patti Page	Mercury	Detour																7							8								7
49	16	5	F. Laine-Jo Stafford	Columbia	Hey, Good Looking								10	7		10																				6
50		4	Perry Como	Victor	Rollin' Stone													9														9				4
51	42	20	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening																					10							9			2

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Vaughn MONROE

20-4375 47-4375

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Ralph FLANAGAN

20-4373 47-4373

CHARMAINE

On the Upbeat

New York

Irving Deutsch, of Jefferson Music, on midwestern exploitation trek . . . **Happy Goday**, pubbery head back at his desk after four months on the Coast . . . **Cab Calloway** orch into Birdland, N. Y., Nov. 27 . . . **Irving Fields Trio** opening at the Embers, N. Y., Nov. 19 for four weeks . . . **Billy Eckstine** profiled in Look mag Nov. 20 . . . **Woody Herman** orch set for one-niter Dec. 25 at the Sky Club, Dallas . . . **Leighton Noble** orch currently at the Hotel Texas, Fort Worth . . . **Teddy Cohen**, former Benny Goodman orch vibraharpist, and his trio currently at the Downbeat Club, N. Y. . . . pianist **Jan August** receiving plaque as "Hunter's Favorite Recording Star of 1951" from Hunter College, N. Y., coeds Friday (16).

Chicago

Present National Ballroom Operators Assn. officers, **R. E. Chinn, Alice McMahon, Kenneth Moore, Vic Sloan** and **Otto Weber** will run their terms out until next spring, elections having been put over from last week's convention here . . . **Wingy Manone** combo opens at the Preview, Chi, Nov. 16 . . . **Lionel Hampton** orch, plays military ball at U. of Nebraska, Dec. 7 . . . **Alan Dale** inked into Biscayne Club, Cleveland, Dec. 17 for one week . . . Last week's Chi record promotion at the Aragon drew 3,000 paying customers, with proceeds going to United Cerebral Palsy fund . . . **Ivory Joe Hunter** into Frolic Show Bar, Detroit, Dec. 7 for two weeks . . . **Larry Foline** follows his stand at the Meadowbrook with a one-month anchor at Muehlebach Hotel, Kansas City, Dec. 19 . . . **Weavers** go into the Blue Note, Chi, Nov. 16 for two weeks . . . **Sherman Hayes**, current Oriental theatre house orchster, replaces **Leo Reisman** at the Mayfair Room, Blackstone Hotel, Nov. 16.

Pittsburgh

Tex Beneke booked into West View Park for one-nighter Nov. 25 . . . **Tommy Carlyn** band closes at Bill Green's Saturday (17), and plays four weeks of one-nighters before returning to Green's for another run on Dec. 17 . . . **Bill Peck, Hal Curtis'** ex-vocalist, now recording in Dallas for the Richtone label . . . **Carl Beisacker**, tenor saxman with Luke Riley's Casino theatre house orch, suffered a heart attack while playing a show . . . **Elayne Forman** is quitting **Larry Faith's** band to go out on her own as a singing single under the management of Jewel (Mrs. Jake) Mintz, wife of boxer Ezzard Charles' manager . . . **Val Conte**, formerly with the **Baron Elliott** outfit, has joined sales staff of KTTV in Los Angeles . . . **Pat McCauley Trio** has replaced the **Robert Sametinl** threesome at the William Penn Hotel . . . Pianist **Johnny Costa**, who was featured on WDTV's "Variety Resort," has been retained for "Meet Your Neighbor," the program which replaced it . . . **Herb Osgood**, Local 60 trombonist, was admitted to the Pennsylvania bar last week.

Maestro Threatened For Playing Russe Selection

Salt Lake City, Nov. 13.

Maurice Abravanel, director of the Utah Symphony, received a death threat in a phone call last Friday (10) night. Abravanel was slated to conduct the symphony Saturday night in Prokofieff's Fifth Symphony, and the anonymous caller told the baton waver if he played the Russian composition he "would never finish it."

Abravanel got in touch with David S. Romney, managing director, who in turn called the cops. General feeling was the call was from a crank, but police action was deemed necessary, just in case.

Romney, in saying the symphony would be played despite threats, pointed out, "In America, we judge music on its merits as music. Prokofieff's Fifth Symphony is one of the loveliest modern symphonic regardless of the nativity of its composer."

A MESSAGE FROM RUDOLPH

"I want to thank every Artist, Disc Jockey and Juke Box Operator who for the past 2 years has acclaimed my adventure with Santa Claus and hope you will continue to do so."

RUDOLPH
the
RED-NOSED REINDEER

By Johnny Marks

FEATURED IN A MAX FLEISCHER TECHNICOLOR SHORT

RECORDED BY

GENE AUTRY (Columbia)
SAMMY KAYE (Columbia)
KEN GRIFFIN (Columbia)
RAY HEATHERTON (Columbia)
SPIKE JONES (Victor)
MONTANA SLIM (Victor)
EDDY HOWARD (Mercury)
SUGAR CHILE ROBINSON (Capitol)
SMILEY BURNETTE (Capitol)
MITCHELL MILLER & SANDPIPERS (Golden)
PRIMO SCALA (London)
BING CROSBY (Decca)
GUY LOMBARDO (Decca)
RED FOLEY (Decca)
HARRY BABBITT (Coral)
TED BLACK (Dana)
REGINA KUJAWA (Dana)
LAWRENCE COOK (Abbey)
CAROLEERS (Varsity)
BUD ROMAN (Tops)
DICK EDWARDS (Peter Pan)
TONY PUSKARZ (Polo)
ARIZONA MARTIN (Record Guild)
CONNIE PARETT (Top Ten)
KORN KOBBLERS (MGM)
ENOCH LIGHT (Remington)

TRANSCRIBED BY

JAN GARBER (Capitol), LAWRENCE WELK (Standard), EDDY HOWARD (World), JOHNNY GUARNIERI (Thesaurus), HENRY JEROME (Lang-Worth), THE SATISFIERS & BUDDY WEED (Associated) and GLEN OSSER (Muzak).

WHEN SANTA CLAUS GETS YOUR LETTER

GENE AUTRY (Columbia) HENRY JEROME (Lang-Worth)

HAPPY NEW YEAR, DARLING

Records to Be Announced

ST. NICHOLAS MUSIC, INC.

1619 Broadway New York 19, N. Y.

Bernie Seberer, Prof. Mgr. (New York) Joe Whelan (Chicago)

Danny Cameron (Hollywood)

Eckstine-Shearing Pull Capacity 9½G in Pitt

Pittsburgh, Nov. 13.

Billy Eckstine-George Shearing concert at 3,800-seat Syria Mosque last Monday night (5) was a complete sellout, with management even selling the legal limit of 300 chairs on the stage. Attraction netted a capacity $9,500.

On the other hand, Stan Kenton concert on Wednesday (7) did less than half that. It was a case of unfortunate booking since Kenton didn't stand a chance of coming in just 48 hours after the Eckstine-Shearing smash. Same thing happened last year, but in reverse, when Kenton sold out and Norman Granz's "Jazz at the Philharmonic" followed him in by just a week or so and died. This season Granz got in ahead of all of them, late in September, and sold out.

Columbus Weather Hurts

Columbus, O., Nov. 13.

Stan Kenton's "Innovations In Modern Music" concert at Memorial Hall here Tuesday (6) salvaged $3,100 from a stand that was hit by cold and heavy rain all day and night. Kenton was brought in under the aegis of promoter Ben Cowall at a $3 top.

Billy Eckstine and George Shearing garnered a neat $6,500 in a single performance at Memorial Hall Friday (9) night at $3.60.

Kenton SRO In Chi

Chicago, Nov. 13.

Stan Kenton, in a two-day concert session at the Opera House here, came close to sellouts at both performances Saturday and Sunday with $17,500 total. Eckstine-Shearing bash today (13) also looks like SRO with $10,000 expected at the box-office.

Eckstine Pulls 10G in Cincy

Cincinnati, Nov. 13.

Billy Eckstine and the George Shearing quintet racked up $10,000 in two performances Saturday night (10) in the 2,500-seat Taft Theatre at a $3.60 top.

Spike Jones' Sock 29G at Miami Cafe

Miami, Nov. 13.

Spike Jones, who winds up a two-week engagement at Miami's Clover Club tomorrow (Wed.), racked up a sock $29,000 in his first seven days. Figure is unusually high for an off-season week.

Jones heads west later this week on a string of 31 one-niters.

Van Ryder Enterprises has been chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Directors are Calvin and Frances Raullerson and Lawrence Pierce, all of N. Y.

Smaller Diskers Again Point Hits For Major Labels

After a long slack period, indie disk labels are again sparking tunes of hit calibre which are being picked up for wide major diskery coverage. The indies in recent months have launched such disclicks as "Sin," "Cry" and a revival of the oldie, "Hands Across the Table."

Although the diskery with first crack at a song generally rides successfully through the competition from the major labels, the indies generally haven't been able to stand the big league pace. Except for "Sin," which was launched on the Victoria label by the Four Aces, the initialer usually dies-a-borning.

If the tune shows a click potential, the majors come in with their big guns. "Sin," for instance, was etched by Nat (King) Cole for Capitol, Savannah Churchill on Victor, Eddy Howard on Mercury, and the Billy Williams Quartet on M-G-M. Cadillac Records, on the other hand, which preemed "Cry" via a Ruth Casey etching, got lost in the Columbia, M-G-M, Mercury barrage. The oldie, "Hands Across the Table," which was given a shot in the arm by Little Jimmie Scott on the Roost label will have to stand up against competition from Decca, M-G-M and Victor.

Plugger Pension Plan Gets Tentative Pub OK

The proposed pension plan for the music biz's contactmen took a step forward last week at a meeting between reps of the board of Music Publishers Protective Assoc. and Music Publishers Contact Employees. Three of the four members representing the MPPA board were favorable to recommending acceptance of MPCE's pension plan to the entire board provided the contact union can get a majority of the pubs to go along with the plan.

MPCE's plan calls for an equal pubber and member assessment of 3% of a $100 weekly wage. Meeting gives the union an okay to discuss the pension proposal with individual pubbers.

Bellemeade Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Harold Orenstein, of N. Y., is a director and filing attorney.

'RH' Disk Jockey Survey

Week of Nov. 1-7

Based on the number of times these songs were played by 15 disk jockeys in all sections of the U. S. Listed in order of performance ratings.

Pos.	Song	Publisher	Times Played
1	Sin	Algonquin	119
2	Domino	Pickwick	101
3	Because of You	BMI	100
4	Cold Cold Heart	Acuff-R	97
5	Undecided	Leeds	94
6	Charmaine	Lion	81
7	Solitaire	BMI	74
8A	And So to Sleep Again	Paxton	72
8B	I Ran All the Way Home	Laurel	72
8C	Shrimp Boats	Disney	72
11	Down Yonder	Peer	71
12	It's All in the Game	Witmark	63
13	Blue Velvet	Meridian	57
14	Turn Back the Hands of Time	Choice	56
15	World Is Waiting for Sunrise	DeSylva-B&H	55
16	Glory of Love	Shapiro-B	53
17A	For All We Know	Feist	46
17B	Old Soft Shoe	Shapiro	46
19	Never	Robbins	45
20	I Get Ideas	H&R	44
21	Got Her Off My Hands	Harms	37
22A	Bela Bimba	Goday	35
22B	In Cool of Eve—†"Here Comes Groom"	Burke-VH	35
22C	Loveliest Night Year—†"Great Caruso"	Robbins	35
22D	Twenty Three Starlets	Lion	35
26	Whispering	Fisher-M	34
27	More More More	Remick	33
28	Kiss to Build a Dream On—†"The Strip"	Miller	31
29	Getting to Know You—*"King and I"	Williamson	28
30A	Deep Night	Advanced	27
30B	Hold Me, Hold Me, Hold Me	Morris	27
32	Ghost of Chance—†"Millionaire Christy"	Mills	25
33	Fools Rush In	BVC	24
34	Painting Clouds Sunshine—†"P'nt'g Clds"	Remick	23
35A	Meanderin'	Remick	22
35B	While We're Young	Regent	22

†Filmusical. *Legit musical.

The R. H. DISC JOCKEY SURVEY

is compiled from the record

PERFORMANCES

of these OUTSTANDING DISC JOCKEYS

Bill Apple KRSC Seattle
Ed Bertell KQV Pittsburgh
Don Bell KRNT Des Moines
Mel Bellairs WCFL Chicago
Hal Benson WMPS Memphis
Ed Bonner KXOK St. Louis
Nelson Bragg WCOP Boston
Paul Britt KOAT Albuquerque
Dick Bruce WDSW New Orleans
Jimmy Carpenter KFBI Wichita
Eddie Chase CKLW Detroit
Roger Clark WNOR Norfolk
Wayne Cody KALL Salt Lake City
Dick Coleman WCBM Baltimore
Bob Conrad WJJJ Montgomery
Ira Cook KECA Los Angeles
Bob Corley WQXI Atlanta
Rex Dale WCKY Cincinnati
Bill Dean KAKC Tulsa
Buddy Deane WITH Baltimore
Joe Deane WHEC Rochester
Paul Dixon WCPO Cincinnati
Tony Donald WQAM Miami
Scott Douglas KFMB San Diego
Larry Doyle KGA Spokane
Bob Earle KSO Des Moines
Lou Eastman KLEE Houston
John Edwards KATL Houston
Bill Faulkner WISH Indianapolis
Claude Freul WINN Louisville
Ed Gallaher WTOP Wash., D. C.
Ed Galloway WIL St. Louis
Sid Garris WKOK Cleveland
Bill Gordon WHK Cleveland
Harvey Hudson WLEE Richmond
Sandy Jackson KOWH Omaha
Paul Jensen KOLN Lincoln
Bob Kennedy WHB Kansas City
Wally King KSFO San Francisco
Art Laboe KDFJ Los Angeles
Jack Lacy WINS New York
Dean Lanfear WMT Cedar Rapids
Bob Larson WEMP Milwaukee
John Leban WCAE Pittsburgh
Harry Lockhart WKYW Louisville
Bill Lohmeier WSLI Jackson
Jim Lounsbury WIND Chicago
Jimmy Lowe WBRL Dallas
Bill Lowery WGST Atlanta
Lee Malley KYA San Francisco
Jerry Marshall WNEW New York
Tom Marcein WTMJ Milwaukee
Russ Miller WTIC Hartford
Melvin Munn KRLD Dallas
Joe Mulvihill WTAM Cleveland
Hal Murray WKAT Miami
Joe McCauley WIP Philadelphia
Ed McKenzie WJBK Detroit
Jay McMasters WMEX Boston
Mort Nusbaum WHAM Rochester
Bill Randle WERE Cleveland
Al Ross WBAL Baltimore
Lee Ross KORK Las Vegas
Kenny Sargent WHHM Memphis
Roy Schreiner WRNL Richmond
Bill Silbert WWJ Detroit
Ray Starr KWWL Waterloo
Hal Tait WAIT Chicago
Sammy Taylor KGON Oregon City
Jack Thayer WLOL Minneapolis
Herb Warner KGA Spokane
Bill Wells WBBM Chicago
Bud Wheeley KMAC San Antonio
Frank White KMYR Denver
Sev Widman WDGY Minneapolis
Jack Williams WMIE Miami
Larry Wilson WNOE New Orleans
Bill Wright WSGN Birmingham
Phil Zinkand WWSW Pittsburgh

General Manager
HERB DEXTER

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 10

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neisner Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	3	2	1	3	2	1	1	3		2	1	4	98
2	2	"Sin" (Algonquin)	1	1	2	1	7		4	1	2	3	4	3	92
3	3	"Cold, Cold Heart" (Acuff-R)	2	3	5	2	4	3	3	8		1	3	2	85
4	4	"Down Yonder" (Southern)		4	6	5	6	4		5	1	5	2	1	71
5	3	"I Get Ideas" (Hill-R)	10	5	3	4	9	2	2	9		4	6	5	62
6A	6	"And So to Sleep" (Paxton)	7	6	10	9	1	6		6	6	9		10	40
6B	5	"Loveliest Night Year" (Robbins)		7	7			5	6	10	5	8	5	6	40
7	8	"Cool, Cool Evening" (Famous)		8				7		4			7		18
8	9	"Slow Poke" (Ridgeway)	4	10						2					17
9A		"White Xmas" (Berlin)	5		4										13
9B	7	"Too Young" (Jefferson)				7			5				8		13
10		"Frosty Snowman" (Hill-R)	8		8						7				10
11A		"I Ran All Way Home" (Laurel)					3								8
11B	12	"Undecided" (Leeds)					10		9		9			8	8
11C		"Bela Bimba" (Goday)									3				8

Holds That Billy Murray 1st Disked Voice on Air

Roanoke, Va.

Editor, VARIETY:

Just a few jottings concerning matters recently touched on in VARIETY. A statement was made that a just-issued Lotte Lehmann set was probably the first recording to be made of an artist's farewell performance. Actually, however, when Nellie Melba made her last appearance at the Royal Opera House, Covent Garden, London, on June 8, 1926, the performance was recorded, although I don't think it was issued on its entirety. But HMV Record No. DB943 contains an aria from "Boheme" on one side, and on the other, the singer's farewell address, replete with broken sentences, sobs, applause and all the other atmosphere that goes with the retirement of a great lady.

Waxings of some of the other numbers Dame Nellie sang on that night were also issued.

There has been speculation lately as to the first person whose recorded voice was heard by radio. That distinction seems to belong to Billy Murray, most popular of the old-time phonograph stars, who is still in good health and voice at Freeport, L. I. A few years ago Billy showed me a letter from an associate of the pioneer wireless experimenter, Dr. Lee De Forest, saying in effect: "If you are the Billy Murray who made a Victor record of 'College Life' in 1906, you may be interested to know that yours was the first voice ever broadcast." The letter went on to tell about some of De Forest's experiments, including playing "College Life," which was heard by Arthur Wallis, a wireless operator at the Brooklyn Navy Yard.

Murray also believes he was the first person to act as an emcee on radio. This he did when WEAF was first established at 195 Broadway, and owned by American Telephone and Telegraph. He emceed a two-hour show—probably by the Eight Famous Victor Artists, of which he and the late Henry Burr were the top stars.

Phony Speeches

Re Capitol's "Hark! The Years," long player, I was relieved to see that the album doesn't contain the notorious "Speech by President William McKinley at the Pan-American Exposition." Many collectors hoard the Columbia or Edison versions of this record in the belief that it was recorded by McKinley, but it was actually made, shortly after the President's death, by Len Spencer, one of the recording standbys of that day. Victor put Spencer's name on the label, but Edison and Columbia left it off, on the theory that if the buyer assumed McKinley made the thing it wouldn't hurt sales. McKinley, of course, was fatally wounded shortly after making his speech at Buffalo and had no opportunity to make a recording.

A paragraph in the music department called attention to the number of current songs in which repetitive words are used—"Cold, Cold Heart," etc. Has anybody but myself ever noticed the British fondness for inserting "Do" into popular song titles for the sake of emphasis: "I Do Love You, My Orange Girl," and any number of others? Another quirk is that where an American lyricist hard up for a rhyme will lamely end a line with "you see," the Britisher falls back on "I do"—example: "I want to be with you forever, dear, I do!" This is as characteristic of English pop hits as is the use of "whilst" for "while" among all classes of British writers. (I can't recall any American who has ever written or said "whilst.") Whenever I come across a superfluity of "do's" I'm sure that some British boy is on the job.

Jim Walsh.
Walsh's Wax Works, WSLS.

Sigmund Romberg

Continued from page 43

cal career here, playing in a string quartet in a Second Ave. restaurant. He played with several other groups in restaurants around town before forming his own orchestra. During this period he composed "Memories," his first published song; "Leg of Mutton," "Some Smoke" and his first musical, "The Midnight Girl."

J. J. Shubert then hired Romberg as a full-time tunesmith, and he penned the scores for "The Whirl of the World," "The Blue Paradise," "Maytime," "Sinbad," "Her Soldier Boy" and "The Girl from Brazil." Of the long succession of operettas which followed, the biggest hits were "The Desert Song," "The Student Prince," "Blossom Time" and "New Moon."

Romberg also worked for the screen and in radio. He adapted several operettas for films, one of which, in collaboration with Gus Kahn, was Puccini's "Girl of the Golden West." On the air he conducted orchestral programs of his own compositions.

Shortly before his death, Romberg had a hunch about Metro doing a biopic on his songs and career. He told producer Arthur Freed, "I don't like it; look what happened to Jerry (Jerome) Kern," referring to the filmusical Metro had built around Kern's scores, titled "Look for the Silver Lining." Romberg had been working on a film operetta with Joseph Fields and Jerome Chodorov, which venture may go forward as will probably also the film biographical. He died within minutes of a gay salute to him played on CBS' "Musicland U. S. A."

Besides his wife, Lillian, a brother Hugo, 62, who is more a business man but also did some writing (prose, not music), and who also resides in Beverly Hills, as does a sister, Mrs. Edmund Rhodes, survive. Attorney Howard Reinheimer is flying back from Paris to take care of the estate's legal matters.

Otto Harbach, president of the American Society of Composers, Authors & Publishers, read a nonsectarian service at Campbell's funeral parlor in N. Y., where the services were conducted on Sunday (12). Cremation followed in Ferncliff.

By coincidence, Robert B. Smith, librettist on many Victor Herbert musicals, and who also did the books for Romberg's scores, died the week preceding. Harbach referred to Romberg as "the last of that great triumvirate' who did so much to advance American operetta," the two others being Herbert and Kern.

Audnel Music chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value. Directors are Steve and Audrey Nelson, and Barbara Meritt.

British Dollar Crisis Kayoes Plans Of U.S. Pubs to Start New Cos. There

England's new dollar crisis is knocking out plans of U. S. publishers to open firms in that country. Britain's new Conservative government has already put a total ban on wholly-owned American firms in England; and it's now feared that the remittance of music coin from partly-owned British companies will be stopped shortly.

First U. S. casualty of the new British stance versus American publishers was Howie Richmond, who was slated to plane to London last weekend to open up a subsid, Cromwell Music, in association with publisher Bobby Mellin. Richmond's trip was called off at the last minute after info from Britain indicated the trip would be useless. New firm was supposed to have published Mellin's current U. S. hit, "Sin," in England.

One of the major U. S. publishing combines was also planning to set up a subsid in England but that project has also been postponed indefinitely. Trend towards setting up firms in England reached a high point last year when numerous partnership deals between U. S. and English companies were set.

Columbus Symph Bows

Columbus, Nov. 13.

Columbus Little Symphony, presented its premiere performance here Sunday afternoon, marking the renewal of a symphony season which the city has been without since the demise of the Columbus Philharmonic in the spring of 1949.

Present 28 piece group which is sponsored by the Philharmonic Women's Committee, is conducted by George Hardesty, professor of music at Ohio State University and former concertmaster of the old Philharmonic.

Boyd Neel Orch U.S. Tour Set at $1,500 Per Date

The Judson, O'Neill & Judd division of Columbia Artists Mgt. is booking the Boyd Neel orchestra of London for a seven-week tour of the U. S. and Canada in autumn of 1952, in the group's first North American visit. Chamber orch of 24 (conductor, 23 musicians, manager and baggageman) will play four weeks in Canada and two and one-half weeks in the U. S., opening Oct. 6, '52, in Montreal and winding up in late November with a concert at Town Hall, N. Y. Orch will sell for $1,500 a date.

Group was organized in London in 1932 by Neel, and has toured throughout Europe, as well as flying to Aussie and New Zealand in 1947 for a tour. Outfit will fly here and back. Violet Palmer, its manager, inked pact with Arthur Judson for the American visit last week. Group has recorded for London FFRR Records.

Channel Music chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value. Charles I. Katz, of N. Y. is director and filing attorney.

Frank Hennigs Forms Own Publishing Firm

Frank Hennigs launched a new music publishing firm last week which will operate under its own name. Hennigs was professional manager of E. B. Marks for 18 years and more recently headed Sam Fox's professional department.

Hennigs, has not yet set an affiliation with American Society of Composers, Authors and Publishers or Broadcast Music, Inc. Contactmen for the firm will be Bernie Baum and Jil George.

LISTEN TO
Harry Babbitt Show—CBS
Johnny Desmond (Breakfast Club), ABC
Johnny Dugan Show—CBS
Curt Massey (Alka-Seltzer)—CBS
Jack Owens Show—CBS
Tex Williams Show—NBC
SING
SOMEBODY BIGGER THAN YOU AND I
by
By LANGE-HEATH-BURKE
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Featured in the M-G-M Picture "TEXAS CARNIVAL"

Leroy Anderson's Winter Classic
SLEIGH RIDE
100% Recorded
INSTRUMENTALLY AND VOCALLY ON ALL MAJOR LABELS
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BILL HAYES
SINGS
"CHARMAINE" | "FOR ALL WE KNOW"
MGM 1112 78 RPM
K 1112 45 RPM
M-G-M RECORDS

Inside Orchestras—Music

Competition between tunes out of catalogs from the American Society of Composers, Authors and Publishers and Broadcast Music, Inc., on the Lucky Strike "Hit Parade" show, has been a neck-and-neck race for the past couple of months. BMI has been showing unusual strength this year with a succession of clicks, including the current string of "Because of You," "Cold Cold Heart," "Sin" and "I Get Ideas," which are spotted on the "Parade." ASCAP currently only has three out of the seven tunes on the show with "And So to Sleep Again," "Loveliest Night of the Year" and "Down Yonder." Latter tune, incidentally, is the latest to be included on "Parade," but was written some 25 years ago by L. Wolfe Gilbert.

First U. S. catalog of Tahitian music will be published by Michael H. Goldsen, Inc., courtesy of James Michener. Yet tune tout and publisher Mickey Goldsen read Michener's "Return to Paradise" and became interested in nitery pianist Eddie Lund mentioned in the tome. Latter, an authority on Tahitian music during his 20-year residence there, is compiling the catalog and supplying masters of recordings he has made. Goldsen also will publish "The Far Lands," a tune Lund cleffed in collaboration with the late novelist James Norman Hall. Ironically, Lund, before going to Tahiti and on frequent visits since, tried unsuccessfully to interest publishers in his own tunes and in the Tahitian music.

Growing importance of TV plugs to the music biz was evidenced recently in statements issued by Broadcast Music, Inc., to its member firms. For the first time since the rise of the medium, BMI included logvines of TV airings which will now come in for a payoff.

BMI is assessing video performances on the same scale it uses for radio. Networks are charged 6c per performance and local stations 4c. The BMI statement tabulated the video song performances racked up in 1950. Firms with a hefty standard catalog came in for the biggest slice. Next BMI statement, due at the end of the year, will include all of the 1951 TV performances up to the date of compilation.

Unexpected Christmas booking of the Warner Bros. filmusical biog of the late Gus Kahn, "I'll See You In My Dreams," into Radio City Music Hall put the major publishing companies into a tough spot of rushing exploitation on the picture score.

Disk companies have been cooperating by reissuing old platters of the film tunes as well as pushing up the release date on a flock of new etchings of the Kahn tunes. Over 20 numbers are spotted in the picture, with the Big Three owning the title song, among others, and the rest distributed among the WB music group, Bourne, Bregman-Vocco-Conn, Vogel and Forster music firms.

In a unique publishing arrangement between World Music and Dartmouth Music, the two indie pubbers agreed to join forces to exploit a public domain tune, "Green Sleeves," adapted by Dick Manning, Joe Wolf and Bernice Parks. Two different versions of "Green Sleeves," an old Elizabethan ballad, had been submitted to record companies by the two publishers. When it became evident that the two versions would create confusion on the mechanical and retail level? the two pubbers agreed to promote only one version of the song. Tune will be published by World but all royalties will be on a 50-50 basis.

Current drive of Christmas songs spotlights Irving Berlin's all-time click, "White Christmas." In the current issue of Saturday Evening Post, Robert M. Yoder reprises the saga of Berlin's tune, revealing that it has racked up a sheet music sale of more than 3,000,000 since it was introduced in 1942 by Bing Crosby in the Paramount pic, "Holiday Inn." The tune hit the market when millions of G.I.'s were overseas so that it came to represent the longing for an old-fashioned Christmas in a world of peace.

The inevitable tieup between the current ballad, "Domino," and the American Sugar Refining Co. was consummated last week, with the latter company distributing several thousand one-pound packages of its "Domino" sugar along with plugs for the song. Tieup was arranged as a disk jockey stunt in behalf of Tony Martin's slice of the number for RCA Victor.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 10

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Philadelphia—(Wanamaker)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Omaha—(A. Hospe Co.)	Seattle—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio Co.)	TOTAL POINTS
1	1	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	2	3	2	8			4	3		2	2	1	72
2	3	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	4	5	7		3	8	8	2	5	1	5	4	69
3	2	TONY BENNETT (Columbia) "Because of You"—39362	7	2	3	9	5	3	7	4	2		1		67
4	5	EDDY HOWARD (Mercury) "Sin"—5711		1	1		1				1		3	3	54
5	3	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	10	4			2	4	2	10			4	6	46
6	4	FOUR ACES (Victoria) "Sin"—101	5			1		1		1		3			44
7	3	LES PAUL-MARY FORD (Cap) "World Waiting Sunrise"—11-1748	8	6	4			2	9					2	35
8	7	PATTI PAGE (Mercury) "And So to Sleep"—5706		8			8	7			4	5	7	9	29
9	8	F. LAINE-JO STAFFORD (Col) "Hey, Good Looking"—39570	3						1	7	8			8	28
10	6	EDDIE FISHER (Victor) "Turn Hands of Time"—20-4257		9		7		6		8	7		10	7	25
11	9	DEL WOOD (Tennessee) "Down Yonder"—775						5	5	5			6		23
12A		FRANKIE LAINE (Columbia) "Jealousy"—39585		10	9	4			6						15
12B		JOE "FINGERS" CARR (Capitol) "Down Yonder"—1777									3	4			15
13	15	TONY BENNETT (Columbia) "Blue Velvet"—39555	6	7		10	9								12
14A	12	DOLORES GRAY (Decca) "Shrimp Boats"—27832	1												10
14B		TONY MARTIN (Victor) "Domino"—20-4323			6	6									10
14C	13	LOUIS ARMSTRONG (Decca) "Kiss to Build a Dream"—27720				3					9				10
15A		SAVANNAH CHURCHILL (Vic) "Sin"—20-4280							3						8
15B	11	G. LOMBARDO-G. DeHAVEN (D) "Because of You"—27666												3	8
16		CHAMP BUTLER (Columbia) "Down Yonder"—3953			5									10	7

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS	SHOWBOAT	KING AND I	New Sound Volume	GUYS AND DOLLS
Hollywood Cast	Hollywood Cast	Broadway Cast	Les Paul-Mary Ford	Broadway Cast
M-G-M	M-G-M	Decca	Capitol	Decca
E-93	M-G-M84	DL-9008	H-286	DA-825
K-93	K 84	9-260	CCF-286	9-203
M-93	E 559	DA-876	CCN-286	DLP-8036

No. 1 Choice Among the New Hits!

ROLLIN' STONE

Perry Como — RCA Victor
Terry Gilkyson — Decca
Roy Stevens — King

CROMWELL MUSIC, INC.
666 Fifth Avenue New York 19, N. Y.

PROGRAM
"MASQUERADE"
ENCHANTING WALTZ STANDARD
By
Paul Francis Webster

Pix Eye D.C.

Continued from page 3

of other smaller nations hinge on those of these two key areas, it can only be a matter of time until the freezes, quotas and currency restrictions again begin to pile up.

Fortunately, the U. S. industry has an iron-clad contract with Britain that will prevent any change in the favorable remittance agreement until next Oct. 1. With France, however, there's no pact covering free convertibility of franc earnings into dollars, and the Paris government will undoubtedly take quick action to plug this leak unless Washington hurriedly provides aid.

Yank distribs have been getting all their earnings out of France since early last summer. They've cleared all their dollar balances there except for actual working capital. Stoppage of this flow will be a tough blow.

British agreement, drawn up during the summer, covers two years, starting last Oct. 1. It has provision, however, for either side to reopen it after the first year. There's no advance notification required and no stipulations restricting the breadth of the renegotiations.

Britain, under the pact, accounts for better than $30,000,000 a year to the American industry. Of this, $17,000,000 is guaranteed, another $6,000,000 or so comes in the form of bonuses and the rest is achieved by making use of funds for production, print-making and other payments in the sterling block.

Britain and France, unless the situation improves, will have to make cuts in such quasi-luxury items as films in order to keep up imports of foodstuffs and dire necessities. The governments otherwise face severe political crises that would easily play into the hands of the Communists.

However, there has been no mention of films in the various austerity speeches by members of Winston Churchill's new Conservative government in the past few weeks. All film items were also absent from the long list of import slashes the government is seeking to make.

Picture industry will probably not be so fortunate in the speech expected this week to the National Assembly from French Vice-Premier Rene Mayer, in charge of finances. With France facing the most serious crisis since 1947 he may make the announcement of import cuts.

French dollar reserves, normally about $400,000,000—and as high as $2,500,000,000 before the war—have sunk to below $200,000,000. Tentative dollar import program for 1952 is $825,000,000. Officials said last week it would be trimmed to below $600,000,000.

Morgan Files AFM Action Vs. Phoenix Ballroom Ops Over Disputed 1G Payoff

Phoenix, Nov. 13.

Russ Morgan has filed breach of contract charges with the American Federation of Musicians against Bob and Buster Fite, operators of the local Riverside ballroom, where Morgan played abbreviated one nighter last Tuesday (6). Leader pulled his band off the stand at midnight, an hour before scheduled quitting time, following dispute with promoters regarding payoff. According to Morgan, his agreement with Riverside called for him to receive $1,000 in cash during the intermission shortly before midnight. In a letter to AFM prexy James Petrillo, he said he asked for his money three times and was turned down cold.

The Fites maintain their contract with McConkey Artists Corp., Morgan's agency, stipulated that if the band did not pull its weight at the gate, the ballroom would be reimbursed for loss. According to the operators, band attracted only 425 payees, at $1.50 a head, and that approximately $500 was spent in ballyhooing the orch via newspaper and radio. Under circumstances, they felt a full payoff would be inequitable.

For Christmas
G-h-r-i-s-t-m-a-s
For the Winter Season
Frosty the Snow Man
Hardrock, Coco and Joe
(The Three Little Dwarfs)
Suzy Snowflake
Hill and Range Songs, Inc.
Beverly Hills, California

Another BMI Pin-Up Hit!
SOLITAIRE
PUBLISHED BY BMI
Recorded by
TONY BENNETT ..... Columbia
DEAN MARTIN ..... Capitol
TOMMY EDWARDS ..... MGM
TOMMY DORSEY ..... Decca
BMI
BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N. Y.

DECCA RECORDS
America's Fastest Selling Records!

Europe-U.S. Talent Safari Exchange Bridged by Big Need for New Faces

The invasion of foreign acts working U. S. spots is now the most pronounced in years. Faced with the necessity of offering new faces, theatre, cafe operators as well as teleshow packagers are looking increasingly to alien turns to supplement domestic product.

For example, the current Latin Quarter, N. Y., show has three foreign acts as well as a line of imports. LQ boniface Lou Walters will preem his Miami Beach spot with a show predominantly foreign. The Ed Sullivan vid show on CBS has been a consistent user of imported artists. Radio City Music Hall also is using a variety of foreign acts on its bills, at least no less than in the past.

Of course, fairs and circuses remain the largest showcases of imports, but other show biz fields are turning to overseas acts as well.

Vid's Talent Turnover

Prime reason for the increased influx has been and still is the tremendous turnover in talent for video. Television producers are virtually meeting talent at the dock and bringing them over to their shows. It's comparatively simple to sell a foreign act with good references, agents have found. Eddie Elkort, of the N. Y. office of Lew & Leslie Grade of London, has been hitting the Music Hall, the Sullivan show and Latin Quarter on a regular basis. Producers and operators are assured of a regular supply of new faces via that process.

The William Morris Agency also has been supplying several new turns recently. Its London affiliate, the Harry Foster Agency, has been submitting an increasing number of European performers specifically for TV, from whence they springboard to other channels.

The increasing use of foreign acts here virtually squares with the postwar invasion of foreign percenters. Currently in the U. S. on talent shopping sprees are Harry Foster, Lew Grade; Val Parnell, London Palladium's managing director, and Harry Morris, of London's Astor & Colony Clubs. Parnell and Morris are slated to fly back to England Friday (16).

4 Jockeys and 1 Horse A Vinnie Di Campo Parlay In His Home-Stretch Bid

Case of four jockeys and one horse changing destiny for a just-upcoming singer is an exclusive parlay with Vinnie Di Campo. Chirper heretofore has been heavy on TV but a bit light on live time. Now 24, he joined Harry James' crew as vocalist a few years back, but when trumpeter James posted himself permanently on the Coast, Di Campo faced east and larger horizons just two years ago. Since then, his biggest stake has been a long guest ride on Kate Smith's daytime video show, which won him a contract under the Coral silks.

The other day Di Campo hit the N. Y. area for a weekend workout at the Boulevard, Forest Hills nitery (9-11). But his big test started Monday (12), when he broke the barrier for a two-furlong run at the West Town Club in Cleveland. That boite essays Di Campo as the sole entry on its sod, reason for that being an unofficially "guaranteed" profit performance by four of the town's leading disk jockey handicappers with a crush on the lad. The deejays are dedicated to saturating the airlanes with the singer's disks. Di Campo hopes to tote up a good score there, but will get another race at the Triton, Rochester, where he'll saddle up on Dec. 11 for a fortnight's sprint.

How the horse gets into the picture is, to make a short story even shorter, as follows: Awhile back, Di Campo fell off a nag, got himself a back that was bad enough to have him declared 4F by the draft board. Ironically enough, one of his top platters is "And So It Ended." His unstarted Army career, that is.

A four-alarm fire caused an estimated $50,000 damage to the Clover Club, Dallas, last week.

Nix of Liquor License Shuts Shut Albany Cafe

Albany, Nov. 13.

Thirty people, including floor entertainers and Charlie Randall's five-piece band, have lost employment as a result of the State Liquor Authority's refusal to renew the license for Anthony D. (Tony) Gilotti's Hawaii Klub, on the Albany-Schenectady Road. Spot, operated for 10 years and a click for the last several, was adjudged not to be operating as a bona fide restaurant.

It had actually been inoperative since Oct. 1, start of a new license period, but the SLA did not formally notify Gilotti of the turndown until last week. The nitery has a seating capacity of 300.

Murray's inn, operated by Jimmy Barone and the nearest large afterdarker to the Hawaii, is picking up some of the latter's patronage.

Jamaica Drops Two-a-Day Try

Jamaica Theatre, Jamaica, L. I., will abandon two-a-day vaud pix at conclusion of the Nov. 22 show. The Skouras house will have played a total of 10 weeks of the experiment.

House has been using 10 acts weekly with semi-name talent on tap when available. Al Rickard booked. It had been the major straight vaude operation in New York, other than the Palace.

House will revert to straight pix.

Hipp's Xmas Teeoff

Hippodrome Theatre, Baltimore, will attempt its first stageshow of the season week of Dec. 28. Holiday show will be in the nature of an experiment. Should the display indicate a demand for vaude, then house operator Izzy Rappaport will install one show monthly.

Rappaport will not go in for vaude with greater frequency than one a month. Steady stageshow operation proved disastrous last season, and now with new scales by various unions, he fears its too risky. Show hasn't been set yet. Al Rickard Agency is booking.

THOMPSON & WMS. BROS. SRO IN 2 DALLAS WKS.

Dallas, Nov. 13.

Kay Thompson & The Williams Bros. closed a fortnight's stand in the Century Room of Hotel Adolphus here Sunday (11) after SRO biz. All 14 performances were capacity (375) nightly at $3, plus tax.

Dorothy Franey's ice show, room's standby, resumed yesterday (Mon.) with Herman Waldman's Orch.

Armstrong-Walcott N.S.G. At Downtown, Detroit

Detroit, Nov. 13.

The Downtown Theatre, 2,800-seater available to showmen for one-nighters, didn't work out for the Mike Falk Agency. Latter rented the theatre a couple of weeks ago for the Louis Armstrong-Jersey Joe Walcott show. It was a fiasco, with less than 1,500 persons seeing the three performances in one day. The package sold for a reputed $4,500 a day.

The "Jewel Box Revue," featuring femme impersonators, is faring even worse than the Armstrong-Walcott show this week. Less than 300 persons were in the house Saturday night (10).

Walsh's GAC to GAC

Chicago, Nov. 13.

Sammy Walsh, who left the ranks of acts last spring for a fling at the booking business, is resigning from General Artists Corp.'s Chicago office to go to performing.

No replacement is contemplated at present, with Pat Lombard, newly chosen Chi branch manager, taking over the act department. GAC will book Walsh.

Ballroom Ops Take Lease Of E. McKeesport Vogue

Pittsburgh, Nov. 13.

Andy Chakeras, operator of the Vogue Terrace, has sold his lease on that 1,100-seat theatre-restaurant in East McKeesport to Jim Speeney and Jim Reddington, who run the Palisades Ballroom. Lease has until end of 1952 to run, but new lessees have obtained a five-year extension from Bill Household, who owns the room, as well as an option for an additional five, which would run through 1962.

Household, now a real estate man in Florida, built the Vogue Terrace and piloted it himself for quite a while before Chakeras stepped in. Latter is withdrawing from the nitery to devote his full time to large concessions at the Greater Pittsburgh Airport, slated to open next January.

AGVA Claims Picket Support On Hub Circus

Boston, Nov. 13.

While nobody here is talking officially, the George Hamid-booked Shrine Circus, skedded to open at Mechanics Building Saturday (17) for a week's run, may be hampered by a picket line unless a satisfactory agreement between the booker and American Guild of Variety Artists is reached before the deadline. Ralph Morgan, AGVA's Boston rep, said that any such action is in the hands of the national officers. Morgan did state, however, "all local crafts are cooperating with AGVA in the fight to get a working agreement with George A. Hamid," which apparently means that a picket line would be observed if necessary to go along that far.

Bert Nickerson, prez of local 9, AFM, said that insofar as no prior contract for musicians has been filed at local musicians headquarters, his organization would respect the line. However, persons here involved in the hassle hope that an agreement will be reached to make a picket line unnecessary, for the circus is a popular annual affair and the proceeds are donated by the Shrine to underpriviliged children.

AGVA Statement

Henry Dunn, national administrative secretary of the American Guild of Variety Artists, stated that support from the Central Labor Union council in Boston had been obtained, and that the AGVA picket line will be respected by the other crafts.

Dunn said that John Del Monte, labor commissioner for Massachusetts, had attempted to effect a settlement, urging all parties to explore every avenue.

Dunn declared that there will be a picket line in Syracuse when the Hamid-Morton Circus opens there after its Boston stand.

Morrison's 'Greatests'

Mocambo (Hollywood) boniface Charlie Morrison, in a communique to columnist Earl Wilson, named these all-time vaudeville's "greatests":

Male single, Harry Lauder; most versatile, Sylvester Schaeffer; greatest clown, Grock; the greatest comedy team, Clark & McCullough; dancer, Jack Donahue; female entertainer, Sophie Tucker, and still champion; sister act, Dolly Sisters; comedy sketch, "The Housebuilders"; greatest wire act, Bird Millman; monologist, James Thornton; comedian, Milton Berle; tumblers, The Maxellos; comedienne, Fanny Brice; dance team, White & Cavanaugh; most colorful, Eva Tanguay; greatest "opening" at Palace, Bee Palmer; greatest discoverer of talents, Gus Edwards; greatest comedy family, The Dooleys; sketch, Paul Armstrong's "Submarine F7"; greatest rathskeller act, Clayton, Jackson & Durante; greatest sketch writer, Edgar Allan Woolf; greatest pit conductor, Jules Lenzberg; greatest house manager, John F. Royal; greatest booker, Eddie Darling; greatest agent, Max Hart (next to me).

Judy's Collapse Darkens Palace; Plan Fri. Reopening, 11 Shows a Wk.

The Palace Theatre, N. Y., will suspend its two-a-day vaude operations until Friday (16) night when RKO toppers hope that Judy Garland will return. The singer collapsed during her performance Sunday (11) and was taken to the Leroy Sanatorium, N. Y.

Miss Garland had been dieting strenuously to get down to her normal stage poundage. That, combined with her extremely difficult chores on the bill, brought on the collapse.

It was first announced that Miss Garland would return Monday (12) evening, but that soon was established as out of the question. Sol A. Schwartz, RKO Theatres prexy; Danny Friendly, RKO booker, and the William Morris Agency then attempted to get a substitute headliner. Both Jack Benny and Frank Sinatra were unavailable. Shortly before showtime, it was decided to cancel Monday night's performance and signs went up that Miss Garland would "positively" appear yesterday (Tues.). Before the evening was over, it was decided to close the house until Friday night.

Two in Aud Step In

At the time of Miss Garland's collapse, Vivian Blaine, of "Guys and Dolls," who was in the audience, was alerted to replace Miss Garland in the event she was unable to appear. Miss Blaine went on immediately after Miss Garland walked off and did about 20 minutes in a manner that indicated she could handle the top spot at this house. Jan Murray, who also was in the audience, stepped into the breach for another 20 minutes and clicked.

Manager Herb Bonis said that no refunds were sought that evening. There were some refunds the following night, but majority asked for tickets for another performance.

On Monday, Miss Garland was to be feted by seven American Federation of Labor theatrical unions for her role in reviving Palace vaude. It was the unions' contention that without her the Palace would have reverted to a straight pix house and employment would be lost for their respective memberships. Dinner was postponed.

Cast on Payroll

Rest of the cast is being paid while Miss Garland is out. It's recalled in this connection that before the theatre opened on the two-a-day policy, Schwartz had sought a concession from the American Guild of Variety Artists making Miss Garland an "act of God." In the event Miss Garland was taken ill or couldn't perform, no notice would be necessary and cast could be laid off. Union refused to insert that clause in the basic pact.

Palace has been doing SRO evening business with matinees nearly peak. The fourth week (less Monday evening) brought a $46,000 gross. Previous three weeks tallied $49,500, $47,500 and $51,000.

When and if Miss Garland returns, she'll work six nights and five matinees for a total of 11 shows weekly. There may be an extra matinee Saturdays, but that's not definite. House will be dark Mondays and Tuesday matinee. Idea from here on is to conserve the star's strength. Feeling is that Miss Garland can stay at this house indefinitely. Sacrifice of a couple of shows weekly would be better "long-run economy."

Miss Garland's physician told theatre execs and Abe Lastfogel, Morris Agency general manager, that the singer "might" be able to appear Tuesday but urged that she be given a real rest until Friday. This was agreed to.

O. Supreme Court Sifts Akron Op's Liquor Plea

Akron, O., Nov. 13.

The Ohio Supreme Court has taken under advisement a suit brought by Joseph Mandalla, Akron, which asks that the state liquor department accept his application for a liquor permit. The court hearing fortnight ago climaxed an 18-month battle between Mandalla and state liquor officials.

Mandalla's suit involves the validity of a regulation by the board of liquor control "freezing" the number of liquor permits and providing that no permit applications shall be received during the shutout. Mandalla contends the regulation is "discriminatory, unfair and unreasonable." He claims the number of nitery licenses in Akron is 131, one below the department's quota, and that he is entitled to the vacant permit.

Miami Back Into Top Talent Binge

Name talent is expected to predominate in niteries as well as hotel floorshows, this forthcoming season at Miami Beach. Pacemaker will, of course, be Copa City, which has a tentative lineup which includes Billy Daniels, Josephine Baker, Sophie Tucker, Joe E. Lewis and possibly Danny Thomas. The Clover Club has Frankie Laine and Patti Page set, and the Beachcomber, has advanced its opening date to Dec. 17. Lili St. Cyr will head the show in the latter spot.

The Casablanca Hotel will attempt an ice show and will try to get Sonja Henie to make a two-week appearance, probably just to take a bow. Purpose is to capitalize on Miss Henie's name draw without loading the hotel with non-paying guest performers.

GLOBAL SHOWS SET FOR XMAS BY USO

Hollywood, Nov. 13.

Christmas entertainment programs for servicemen throughout the world were assured at a meeting of 30 Hollywood talent executives, with Abe Lastfogel, chief of USO-Camp Shows, and George Murphy, head of the Hollywood Coordinating Committee, functioning as co-chairmen.

At the request of Robert Lovett, secretary of defense, four strategic areas will be covered by four units, each consisting of 20 Hollywood names. First to volunteer for a tour of the Pacific area were Paul Douglas and Jan Sterling. Others lined up are Keenan Wynn, Audrey Totter, Pearl Bailey, Lanny Ross, John Lund, Maggie Fisher's Piano Playhouse.

Units will tour Dec. 20-Jan. 5 in Korea and Pacific, Europe and Middle East, Alaska and Caribbean areas.

Col. Goetz to Confer

Washington, Nov. 13.

Col. Joseph Goetz is on his way to hold talks in Hollywood with George Murphy, chairman of the Hollywood coordinating committee, for four Christmas show troupes to entertain servicemen in foreign countries. Goetz, ex-RKOite, routes USO shows to foreign bases.

Goetz is addressing a luncheon in Kansas City to raise funds for the USO, and will fly to the Coast from there.

Bombed British Vauder To Undergo Rebuilding

Argyle Theatre, Birkenhead, England, vaude house almost completely destroyed by bombs during the last war, will be rebuilt on modern lines.

Tom Clarke, the house's manager, who arrived in N. Y. last week on other business, said the former architectural flavor will be retained, with general construction pending the British government's lifting of restrictions.

Aud. Mgr. Named

Spartanburg, S. C., Nov. 13.

Van C. Ivey, for the past six years manager of the Municipal Auditorium, Augusta, Ga., has been appointed manager of Spartanburg Memorial Auditorium. Ivey replaces Henry DeVerner, who will remain at the Peabody Auditorium, Daytona Beach, Fla.

The Spartanburg Auditorium, opening Dec. 1, will have a seating capacity of 3,406, with large stage. In addition, the building will contain a sports arena with seating capacity up to 3,200.

Night Club Reviews

Copacabana, N. Y.

Carmen Miranda, Larry Storch, Tennessee Ernie, Dale Nunnally & Ted Norman, Fern Whitney & Kenny David; 8 Copa Girls; Michael Durso and Fernando Alvarez orchs; songs, Joan Edwards & Lyn Duddy; $3.50 and $5 minimum.

Several years ago, in a misguided moment, Broadway columnists Louis Sobol and Earl Wilson plus a certain VARIETY mugg obliged co-producers Sam Coslow and Monte Proser (the latter then still associated with the above nitery which he co-founded) to "play themselves" in a United Artists release of a filmusical to be known as "Copacabana." It co-starred Carmen Miranda, who is concurrently the headliner of the new Copa show, and Groucho Marx who played her shady manager. The real-life reenactments of routine real-life coverage called for Messrs. Sobol and Wilson and said VARIETY mugg to look wise at a phoney Castillian comedienne gone Francaise (meaning Miss Miranda) and tell Steve Cochran (who personated a Proser prototype) that this kid had the goods.

Anyway, that was the plot, and the fact that "Copacabana" (the film, not the nitery) never quite got into the black may be accounted for, in part, to (1), needlessly mounting costs, such as three Broadway lammisters requiring two days of shooting, three stand-ins and one common portable dressing room (Gloria Jean's) to say a few lousy lines; and (2), that plot.

Was it necessary to sit in judgment then on Miss Miranda, as is the case circa 1951 also? The cariocan songstress makes an entrance like a Brazilian bombshell with her beribboned bananas (from the gargantuan fruit basket perched on her noggin) into a surefire medley of "Ay, Ay Like You Very Much," "Tico Tico," "Cuanto la Gusta," etc. She has her own Banda do Lua, a quartet of rhythmic accompanists in the native idiom (although house maestro Mike Durso ain't bad, per usual), changes her mile-high platform shoes twice (reminds of the oldie, "His elevator shoes are so high he gets nose-bleed"), does an engaging bit with her own coif, as she dons her turban (seemingly people were saying she didn't even have a phoney Toni).

This followed an unconscious pattern in that Tennesse Ernie (New Acts) first did it straight, and mimic Larry Storch also touched on a boots-and-saddles bit. Storch is sub-liner with Ernie, and his mimicry included an affectionate cowboy song bit. Storch is one of the better impressionists. He uncorks a fresh conception of drunk, Italian, English, French tango team, Oldtime torch singer, Yma Sumac satire, and "British film." Somehow one real boffola for the topper-offer would catapult him to new heights. A little editing is also in order, that torch routine, for example, which doesn't get enough for its purpose.

This Jules Podell-Jack Entratter show is a stopgap until the Xavier Cugat-Jack Carter lineup, but the holdover production numbers are as effective as ever. Dale Nunnally & Ted Norman make a good juve pair ("I Like It," his clarineting, etc.), and a new terp pair comprise a lissome looker named Fern Whitney, partnered with Kenny David. They don't do enough as an "act" but their contribution is standout, notably Miss Whitney's good brunet personality. *Abel.*

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Latin Quarter, Boston

Boston, Nov. 10.

Lena Horne (5), Gene Baylos, Warner & McGuire, Arden-Fletcher Girls, (8), Alan Martin, Dave Lester Orch (12), Zarde Bros. Orch (4); $3 minimum, $1 cover.

Making her first appearance at the spacious L. Q. in more than two years, Lena Horne is purveying a boff sesh of vocalizing and allure that is pulling the largest biz of an otherwise spotty season. She's the magnet and she doesn't disappoint.

It's seldom that a thrush — or anybody else for that matter—manages to capture a nitery audience so completely that the w.k. dropped pin could be heard. Miss Horne does just that, which is a tribute to her sock showmanship savvy and singing knowhow.

Gal makes no attempt at chitchat, launching right into her songs, but building each number into a production that grabs hefty mitts. Teeing off with "Riding on the Moon" followed by "Got the World on a String" and "Beale St.," the thrush pushes into high gear with the Latino flavored "Love" done at fever pitch. Stint also includes her disk click, "Deed I Do," the suggestive "Take Love Easy," and the breezy "Lady Is a Tramp" for windup.

Backed by her own trio (piano, drums, bass) who augment Lester's house band (latter also built up for the date) and batoned by her personal maestro, chirp makes a captivating appearance that tied in with her vocal equipment, garners boff returns throughout.

Surrounding lineup is weak, with Gene Baylos, of the I-know-you're-over-there-I can-hear-you-breathing school of comics, failing to register. Bill opens with Warner & McGuire, boy and gal terpsters, who unwisely essay a bit of song. The Arden-Fletcher girls cavort through a couple of eye-appealing production numbers to Alan Martin's piping and Dave Lester's batoning. Lester and Zarde orchs split customer terping chores.

Beginning with the next lineup, topped by Joe E. Lewis, the bistro is dropping the cover charge and lowering the minimum to $2 in an attempt to recapture some of the biz frightened away by the current cover plus minimum policy. Bonifaces also plan to drop the name policy which, with one or two exceptions, has been disappointing at the b.o., and concentrate on the s.a. aspect by enlarging the line. *Elie.*

Baker Hotel, Dallas

(MURAL ROOM)

Dallas, Nov. 8.

The Continentals (5), Hal Pruden Orch (8); $1 cover, $1.50 Sat.

Too seldom on the nitery scene there appears an all-male act that can command attention from all tablers. The Continentals, a vocal group, are currently blandishing Mural Room patrons with novel arrangements which include orchestral effects sans instruments, all-out physical gyrations and quick-change artistry in a romp that rates big palming from payees.

Quintet — Fred Bixler, Ben Thomas Cruz, Bob Garsen, Jay Moffett and Ed Millard, with accompanist Ivan McIntyre—do a Gershwin salute with "Summertime" and "Bidin' My Time." "Donkey Serenade" comes out in Spanish, with imitations of mule and serenader. "Stardust" is spiced up in French. A college medley includes sock song-selling with a zingy original, "Inebriate, the Best Little College in the World."

Act is clever, talent-laden and bullish with special material. It's also clean, with not a blue note or phrase to offend.

Hal Pruden orch does a top job in backing the group and luring terpers to the dance floor. Pianist and his boys, popular draw with payees for four months, leave the Mural Room this weekend. *Bark.*

Society, London

London, Nov. 8.

Noble & King, Roberto Taylor Rhumba Band, Moschetto's Gypsy Music; $5 minimum.

The intimate atmosphere of the Society makes a perfect setting for a vocal duo of the calibre of Noble & King. This American team, who have filled several cabaret dates since they hit London earlier in the year, have never been seen to greater advantage.

Many of the numbers which they had previously done with success come across with a surprising freshness. The introduction of a number of new tunes gives the act its necessary new look.

Inevitably, with the lifting of the "South Pacific" ban, one of the hit tunes from the show is included in the bill. Harry Noble has conjured up an elegant arrangement of "Some Enchanted Evening," which they put over in sock style. Another newcomer in their by Frances King.

log is "Flamingo," superbly sung

Entire show, which includes such established faves as "When You And I Were Young Maggie Blues" and their "There's No Business Like Show Business" is intelligently paced and bears the fruit of diligent and patient preparation. It's all put over with a hep degree of showmanship.

Noble, of course, is at the keyboard throughout the act, and there is the neatest suggestion of additional backgrounding from Roberto Taylor's orch. The Moschetto outfit serenades the customers in between dancing. Cafe *Myro.*

Desert Inn, Las Vegas

Las Vegas, Nov. 7.

Dean Murphy, De Marco Sisters (5), Bill Hughes, Gene Griffin, Arden-Fletcher Dancers (8), Carlton Hayes' Orch (11); no cover, no minimum.

Despite lack of topmost names in the nitery firmament for casino bait, this fortnight affair in the Painted Desert Room should do very well for the hospice. According to the palette-shaped marquee blazing on Highway 91, both comedy-impressionist Dean Murphy and the chirping De Marco Sisters share equal letter sizes. Same percentage is noticed inside the room, with each act contributing equal verve and vitality toward making the current opus a standout show. Dean Murphy takes closing billet with his rapid-fire, but smooth, chatter loaded with yocks. From special ditty, "Nevada is the State For Me," through some titillating stories containing well-pitched curves, the former barrister turned raconteur eases into his frame of impressions. These are broadly etched, spiced with topical tang.

In on the rib are Louella Parsons, Gable, Bette Davis, Joe E. Brown, McCarthy & Snerd, Boyer, Jimmy Stewart, Richman—and a clincher of Hildegarde. With this, Murphy displays his amazing retentive memory by helloing to table-sitters throughout the room and tagging everyone correctly. His Mrs. Roosevelt has been expanded to include a ribtickling play on words to win hefty mitts and chortles. Short bit on Winston Churchill fades for serioso FDR speech extolling world peace, which gets 'em. Encores with

(Continued on page 52)

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Night Club Reviews

Continued from page 50

Desert Inn, Las Vegas

brief "What is this word called Hell?" for exit to heavy palms.

Five De Marcos look like subdebs. Shorn of long black locks for their recent Metro fling in "Skirts Ahoy," they whip up show-stopping enthusiasm. Harmonious blend of voices is not the "gone" variety but clean and simple as they bounce on with "I'm Late" and load layout with ever-building tunology. "Pretty Baby" is slow and dreamy; "I Love Jeemie" chatters calypso with vivacious Arlene as solo. This youngest of the five De Marcos, incidentally, has enough looks, animation and projection to fling her into a single for TV—even pix. Further hold auditors with ballad-style "Over the Rainbow," jump hokum "Little Girl From Little Rock," with Arlene as the little gal. "Trinidad" is another calypso novelty heaping add-a-spice lyrics into begoff ditty.

Bill Hughes has interesting "talking crow" ventro act to open. Puts life into his feathered friend by concealing hand and lip movements as he trills bird calls, talks, whistles tunes.

Arden-Fletcher chicks are at odds throughout both chores with momentous decision of whether to calcium or to pan with sophisticated archness, dividing steppers half and half. Footwork and arm motions are in the very familiar A-F vein previously executed. Holdover "Minstrel" is followed later by strangely unseasonal springtime rounds entitled "This Time of the Year." Emceer Gene Griffin makes handsome addition to proceedings and the Carlton Hayes orch accomps everything with expert musicianship. Will.

Bert Eddie
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Foy's, Sherman Oaks

Sherman Oaks, Cal., Nov. 8.

Carol Ann Beery, Pat Patrick, Michel & Hicky, Stuffy Bryan, Charley Foy, Cully Richards, Marguerite Padula, Abbey Browne Orch (3); no cover or minimum.

With emphasis on humor again at this San Fernando Valley drop-in spot, current layout moves rapidly along to provide a good hour's entertainment. Brisk trade is indicated, with an added lure in Carol Ann Berry (adopted daughter of the late film character actor, Wallace Beery), making her pro bow.

Miss Beery, a personable young lady with an easy manner, needs considerable training before she can hope to develop into any sort of a nitery name. She's hampered by a small voice, but displays a flair for comedy that should be developed. Some special-material comedy songs would help, rather than the current repertoire which includes the bouncy "Shanghai" and the ballad "Too Young."

Bulk of the comedy chores fall to Pat Patrick, who's on twice per show. Initial stint is as Ercil Twing, currently a roamin' fotog, and it draws laughs. Peak merriment, however, stems from Patrick's straight-delivery stuff, a monolog of sillies that earns constant chuckles and frequent belly laughs. "Motel" and "Papers from Home," a pair of alleged songs, spice the proceedings and win him top attention.

New to the coast is the duo of Michel & Hicky whom Foy ballies as a "young Van & Schenck." He's not too far wrong from the style standpoint. They clown around, work in some close harmony that enlivens the song and patter bit and look like they could develop into strong standard fare with more experience. As usual at Foy's, they also take part in the blackouts which take care of patrons' desires for bawdyism.

Foy himself does comparatively little, acting only as conferencier. Cully Richards is still doing his "Valentina" bit and sepia stepper Stuffy Bryan adds zing to the proceedings with some top terp stuff. It's fast and clever and confined to a table-top area to win him hefty plaudits.

Abbey Browne's three-piece orch backs the show and caters to those who want to crowd onto the tiny floor. Between shows, Marguerite Padula continues to please with song-at-keyboard routines that maintains the convivial atmosphere which is Foy's chief stock in trade. *Kap.*

Latin Quarter, N. Y.
(FOLLOWUP)

The refurbished Latin Quarter show has as much staying power as there has ever been in this edition, which has been running for the better part of a year. Major source of strength on this display is a pair of imported turns, which give speed and color to the proceedings. Of the two, the Trio Bassi, from France (New Acts), impresses as one of the most unusual risley acts seen hereabouts. Ganjou Bros. & Juanita (4) are also reviewed under New Acts.

Of course, any set of headliners costing less than five figures would have a hard time following Sophie Tucker. It's a tough spot for Noonan & Marshall, but they do comparatively well here. This duo made their Manhattan nitery bow at the now defunct La Martinique about a year ago. They appear to be more at home in the large-seaters because of their broad brand of comedics. Their stuff is still in need of sharp editing. Sometimes they belabor a point, staying on a single subject for too great a time. Their comedy designs are basically okay and their satires generally well-written and nicely performed. A tightening up process would enhance their value here considerably, although they got a hearty mitt for their efforts on night caught.

Another new item on this show is David Lober & Greb, an American turn who've been working abroad for some time. An interesting duo, their efforts are better suited for the arty rather than the mass spots. They're a pair of lithe terpers with nifty dance designs. They have a lot of animation and endow their work with a quota of charm. They essay various dance styles but, as done here, there's an artificial tone to their work, and they don't achieve the maximum from their turn.

Rest of the show is virtually stet. The production numbers continue to be effective with the Wallen Twins pacing most of them. Mme. Avilla's Can Can dancers are a lively group; and Jack Kilty baritones the production numbers exceedingly well. Other act is Vadja Deloro (New Acts). The Art Waner group backstops. *Jose.*

Clover Club, Miami

Miami, Nov. 8.

Spike Jones' "Musical Depreciation Revue," with Helen Grayco, George Rock, Freddie Morgan, Sir Frederick Gas, Dick Morgan, Peter James, Bill King, LaVerne Pearson, Wayne Marlin Trio, Ruth Foster, Joe Siracusa, Paul & Paulette, Dick Gardner, Frank Little, Mack Pearson, Slickerettes, Bernie Jones, Roger Donley, Paul Leu, Bill Depew, Joe Colvin, Spike Jones' Orch (14); $3.50 minimum.

The melange of music, corn, slapstick and noise that makes up this Spike Jones audience demoralizer kept a smart opening-night crowd howling and deafened with results adding up to a solid comedy click.

Working at unceasing pace, the big troupe grand marshaled by Jones, doesn't miss a facet in raising risibilities. The tempo set is fast and furious from opening. There's the standard array of record hits, the on and offing of scantily clad femmes for eye appeal, that add to the visual comedy effects. Most of it naturally is in the sight vein.

Blending is handled in intelligent manner, with the work of Helen Grayco highly effective in a straight song-selling stint. Bill King's comedy juggling and flame-torch manipulating garner mitts. Comic-magico Peter James earns a fine score with a screwy array of tricks and stooges. Winds with house plant, who comes on for the guillotine trick for topper and howls. Spot is a bit overlong, but overall is standout in the proceedings.

Wayne Marlin Trio are another sock. Balancing is handled in top style, winding with Jones' involvement for another rouser. George Rock, the plump brass section lad, earns laughs with his "My Daddy Is A General To Me," as does Sir Frederick Gas in some well planted bits of commercial hokum that keeps them palming.

Jones guides the segments in smooth and easy fashion throughout. Unit adds up as a sock bet for the larger niteries that can afford the $13,000 weekly nut that goes with the nuthouse. That they can please either sophisticated or average auds is well evidenced here. Show is divided into two sections, with second show completely new. Preem show caught ran some 80 minutes. *Lary.*

Hotel Statler, N. Y.
(CAFE ROUGE)

Jimmy Dorsey Orch (16), with Sandy Evans, Pat O'Connor; The Nocturnes (4); $1.50-$2 covers.

Picking up where the Ralph Flanagan orch left off, the Jimmy Dorsey band is set for a six-week stand in this room, which has gained a considerable following among the hep set via policy of presenting the top musicrews in the business. As one of the vet pop maestros remaining in circulation despite the b.o. vicissitudes of the past 10 years, J. D. still ranks among the best of the dansapators.

This is a versatile outfit which can purvey sweet or hot styles with equal authenticity. Under this room's format, the band is confined to the softer rhythms through the 7 to 9 p.m. dinner period, but opens up with the more solid syncopations after 10, when the younger clientele turns out for hoofing sessions.

In both cases, the band sustains a lucid, melodic line and beat via a reeds-on-top setup with five reed, seven brass and three rhythm setup plus J. D.'s own slick doubling on clarinet and sax. Howard Sibling's arrangements get a wide range of sound out of this crew, particularly in the jump numbers on which the sidemen swing with color and precision.

Occasional Dixieland numbers are spotted for small combo setups but, for most part, Dorsey's book comprises standards and the top current hits plus a scattering of his own Columbia sides such as "A Kiss to Build a Dream On" and "Young Folks Should Get Married." Among the currents, his crew bounces smartly on "Come-

(Continued on page 54)

JAY MARSHALL

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AGVA Freezes Acts on ANTA

Henry Dunn, national administrative secretary of American Guild of Variety Artists, banned acts from appearing at the American National Theatre and Academy dinner for dress manufacturer Henry Rosenfeld at the Waldorf-Astoria Hotel, N. Y., Monday (12).

Dunn's view was that inasmuch as ANTA had refused to okay a variety night in the ANTA Series, there was no reason for the union to permit gratis entertainment.

Ready to appear at the ANTA function were Billy Daniels, Helen Forrest, Joey Adams and Jack Carter. Milton Berle was awarded a plaque at the dinner in recognition of his past efforts in aiding ANTA.

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CHICAGO

Bert Lahr to Head Up Macy's Turkey Day Prom

Bert Lahr, of "Two on the Aisle," will lead Macy's annual Thanksgiving Parade in N. Y., Nov. 22. Other performers lined up for the processional include Bill "Hopalong Cassidy" Boyd, Happy Felton, and TV's Howdy Doody and Clarabelle.

There will be 16 floats in this year's march.

Vaude, Cafe Dates

New York

Cass Franklin, now teamed with **Monica Lane**, tapped for the Radisson Hotel, Minneapolis, Dec. 13 for two weeks. They're set for a video guester on "Star of the Family" Dec. 2 . . . **Bill Callahan** merging with the **Frazees** to form a new terp act . . . **Frances Stillman** returned to the Mike Hall flackery after a maternity leave . . . **Wendy Waye** preems at the Boulevard, Forest Hills, L. I., tonight (Wed.).

Chicago

Tower, Kansas City, which dropped vaude after a month try, is reported here going back to live talent after the first of the year. Theatre will do some remodelling and replace marquee which was struck down in thunderstorm . **Kenny Milton** set for Vine Gardens Nov. 30 . **Ginny Scott** repeats at Colony Club, Ottumwa, Iowa, Nov. 15 . **Martin Barnett** at Tic-Toc, Milwaukee Nov 17 . **Kitty Kallen** into Raddison Hotel, Minneapolis, Nov. 15 . **Blackstone** has a week at Lyric, Indianapolis, Nov. 29 . **Kay Thompson** & the **Williams Bros.** return to Las Vegas Nov. 15 and then fly east to Town Casino engagement in Buffalo, Dec. 3 . **Step Bros** return to this country Dec. 15 and are set for the Paramount, N. Y., Xmas show . **Merriel Abbott** has inked **Evelyn Knight** for the Palmer House Jan. 9, with **Billy DeWolfe** and **Margaret Phelan** due in February.

Jimmy Savo opens at Bellerive, Kansas City, Nov. 30 . **Don Cornell** goes into Four Dukes, Detroit, Dec. 12 . **April Stevens** and **Guy Mitchell** inked for Nov. 29 bill at Oriental . **Sammy Shore** held over at Prevue, New Orleans

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 13.

A bow to Mose LaFountain, boniface of Durgan's nitery and the Birches Rendezvous, for sending his orch and floorshow to entertain the Variety Clubs' hospital patients; included were Sonny Woodley with Jo-Jo Henderson and Jet Johnson and Kay & Aldrick. Patients "went wild" over this first all-flesh show of the season, and first in too long a time.

Tillie (RKO) Astrow finally hit the jackpot, rating a top clinic with an all-clear to go home to N. Y.

The John Brennans (she's Peggy Burke, a Roxyette) in from Fort Lee, N. J., to chat with Audrey Lumpkin, whose progress is a special item.

Larry Doyle, former baseball star of the old N. Y. Giants, in from Trudeau sanatorium to hand the gang a mess of past baseball dope; ditto James McCahill of the Study & Craft Guild vocational department.

Write to those who are ill.

Fold of Cincy Gayety, Last Roadshow Outlet, Sorrows Local Press

Cincinnati, Nov. 13.

Light biz and heavy nut, notably for musicians, stagehands and projectionists, were blamed by Clamage & Jacobs, Detroit burlesque operators, for sudden blackout Wednesday (7) of the 1,100-seat Gayety. Folding came at end of 10th week of current season. House had a 32-week season for 1950-51.

Card workers included seven musicians, five deckhands and two boothmen. Management is reported to be seeking a payroll shaving and hopes to discuss the matter at a meeting here soon with union reps.

Closing was lamented editorially by the Enquirer and Times-Star. Both papers pointed out that the shuttering leaves Cincy without road shows, the Shuberts having failed to book anything here for the current season after refusing 10% wage hike demands of musicians, stagehands and treasurers.

AGVA Gives Nod to Colgate Sun. TV Enriching Welfare Fund 10G Per

The American Guild of Variety Artists has finally approved a video show under its tag to start Dec. 2 on NBC as part of the Colgate Sunday night series. There will be a minimum of five shots. Okay came after a session of the union's executive board yesterday (Tues.). Some board members challenged the right of the network and Colgate to make the announcement on the sponsor's "All Star Revue" Sunday (11) before the exec board had given its final consent.

Another objection was that AGVA Coast attorney Morton Harper is one of the trio of stockholders in Vid Pac, a packaging firm which made the AGVA deal with Colgate and NBC.

Harper was originally personal attorney for Eddie Rio, AGVA Coast regional director, and was then brought into the union. About a year ago, Harper and Rio came to New York to sell AGVA the idea of a video package, but the board objected to that deal because Rio was to have gotten an additional salary as part of the tele firm. Selling rights to the AGVA package were awarded to Lou Goldberg (Ted Mack Amateur Hour) for $200 weekly.

Contract provides for the union to get $10,000 per show for its welfare fund. AGVA insisted on a clause which calls for $50,000 payment the first year, if Vid Pac is to get an option for a second year. Originally, Vid Pac wanted a 10-year option.

First show will have Bob Hope. Georgie Price, union's prexy, will probably emcee, although deal hasn't been set as yet. Hope will get no fee, but sponsor will pay $40,000 for each show of which $10,000 goes into union's kitty. Other toppers will work under same arrangement.

Union itself is not responsible for securing guest stars, although it's understood that it will cooperate in that direction.

Mark Stevens Taken Under Spike's Wing

Filmster Mark Stevens has signed a personal management contract with Leonard Romm of Arena Stars, Inc., for three years.

Stevens will do a picture in England and upon returning to the U. S. will embark on a tour with the Four of Us, a vocal group. Stevens recently played dates at the Flamingo, Las Vegas, Shamrock Hotel, Houston, and the Golden Hotel, Reno.

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BLUE ANGEL
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Night Club Reviews

Continued from page 52

Hotel Statler, N. Y.

On-A My House" and moves smoothly on such ballads as "Too Young."

Band vocalists Pat O'Connor and Sandy Evans prove to be marked assets on the mike assignments. Evans registers as a particularly effective crooner with excellent pipes and ingratiating deportment. Miss O'Connor also scores on ballad and rhythm tunes and the boy-girl duets add variety to the vocalizing.

The Nocturnes, vocal and instrumental quartet, do a neat job of providing a variety of dance rhythms in alternating on the bandstand with the Dorsey crew. *Herm.*

Thunderbird, Las Vegas

Las Vegas, Nov. 8.

Peggy Lee, Mickey Shaughnessy, Johnny O'Brien, Kathryn Duffy Dansations (7), Normandie Boys, Jimmy Rowles, Joe Mondragon, Bob Richman, Dick Peirce Orch (10); no cover, no minimum.

Song-whispers of beauteous Peggy Lee along with Gaelic gregariousness of Mickey Shaughnessy will be more than adequate lure for casino traffic during next two frames.

Gowned exquisitely, with silver tresses coiffed almost too severe, Miss Lee piles her songwares with moodful content and know-how of the jazz beat. From "You, Wonderful You," the North Dakota thrush modulates into "Where Or When." Rocks in great tempo with "Them There Eyes," and throttles down to a terrif "Something Wonderful." Knowing the how and why of "blues" lets her rock with fave from Benny Goodman days, "Why Don't You Do Right?" In "Try a Little Tenderness" she gives out with decibels barely registering, but with plenty of feeling. "Lover" receives most unusual treatment. Miss Lee sets up electrifying samba beat with her own trio aiding the Peirce orchsters in the frantic, incessant sesh. "Glad to Be Unhappy" is muted, picked up by jumpy "All of Me." Way with folk ballad is shown in "Riddle Song."

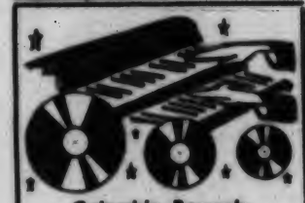
Check-grabbers are by now shouting for her "Manana," and receive the ditty in full measure for sock windup. Miss Lee has obviously spent a great deal of time since her previous sojourn here in prepping a different stanza. The whole 30 minutes flows nicely, with lighting effects tossed in for noteworthy results.

Mickey Shaugnessy in Vegas preem gives forth an aura of ribtickling Irish loquacity. He's a master dialectician, particularly in Gaelic and Yiddish stories, aided by expressive phiz. "Father Murphy and Rabbi Cohen" tale is a honey, and followup "Mary Apne O'Shea" is gleefully bleated with bantering lyrics. Has a powerful set of tenor pipes which scarcely have to be amplified.

Closing sketch, slightly reminiscent of the Jackie Miles routine on Autry, shows comic's pliability with characterizations of small fry watching a film of their Saturday afternoon idol.

Kathryn Duffy Dansations are ambitious in routining three choreos, but results are not up to previous standards either in terpery or costuming. Emcee Johnny O'Brien gets a chance to unloose his tenor voice box with brace of old tunes to accredit himself well. Vocal assists from Normandie Boys aid all chorating nicely.

Peggy Lee's musical combo, consisting of 88er Jimmy Rowles, bassist Joe Mondragon and drummer Bob Richman are top tooters from L. A. Local 47. Trio has been on many Capitol disk dates with the thrush, and augments Dick Peirce house band with fine touches. *Will.*



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Cafe Albert, N. Y.

Cy Walter, Johnny Smith Trio; no cover, no minimum.

New York's upper eastside has, in its own quiet chi-chi manner, been an important showcase for musical talent. The area's role in music has recently been emphasized by the Embers, which has been using name musical combos with great success.

The Cafe Albert is now continuing that role. Spot opened as the Jicky Club early this season and since has been taken over by Joseph Brody, who also operates a University Place edition of the Albert, although sans entertainment.

The Albert has two turns that should attract an uppercrust clientele here. Cy Walter has been a fixture at many of the carriage trade intimeries. He has a literate style of pianistics based on musicomedy tunes. His treatments are carefully tailored and stylized. There's considerable brightness surrounding his efforts and he gets a happy set of listeners throughout his turn.

The Johnny Smith Trio, with Smith leading from the guitar, provides a contrasting mood. Smith weaves some imaginative string patterns to give the place a deeper atmosphere. There are some torchy overtones to his offerings and his musical views are just right for the late rooms. He's backed by a bass and a drum, both of which are careful to augment the mood created by the leader. This trio could be an important draw for the early ayem trade. *Jose.*

5 O'Clock, Miami Beach

Miami Beach, Nov. 11.

Beatrice Kay, with Sylvan Green; Jackie Kannon & Co., Mavis Mims, Len Dawson Orch; $2.50 minimum.

Teeoff of winter run (pre-return of Martha Raye on the 22d) for this mid-Beach spot was okay, with biz healthy, thanks to a well-balanced lineup that fits the intime confines of this room, plus Beatrice Kay draw.

In Miss Kay, the area is viewing a comparatively new face, the vet radio and vaude-cafe performer never having appeared in this resort, which has played practically every top cafe attraction. She fills the topline billing admirably, working in assured and sock manner to win them from walkon, "This Is It," a special, then medley of platter hits with accent on the "Gay '90s" theme she is linked with. Follows with "I'm Just Wild About Harry" along same lines, "I Wonder Who's Kissing Her Now," with aud participash, and "Oceanic Roll." For encores, it's "Molasses," "Robert E. Lee" and "Sheboygan."

Assured delivery, interim-comedy patter (which garners laughs), smoothly integrated routines and pace add to a begoff for the volatile songstress. Sylvan Green's accomps and straighting on some segments are aptly handled.

New comedy face here is Jackie Kannon. Lad has a Danny Thomas quality both in looks and timing. At moment he doesn't match that with array of special material, but overall shows potentialities via a well paced delivery and adept handling of listeners. Offers a melange of waggery that sounds mostly new, and where familiar, contains fresh angles to make them sound original.

Vocally, Kannon works a tune in full and good style, with his takeoff on a special (twist on Frankie Laine's "Wild Goose") garnering him optimum returns. Brings on eye-catching blonde for a comedy bit that adds to potency. Impresses as a comer, though he can use more material tailored to a talent that can handle lines and songalogs.

Teeoff spot is a zingy one with ace terps and spins of Mavis Mims. Trim terpstress, working on a rather confined stage, still manages to work out those gasp-bringing spins for sock returns. Visually appealing, she adds up as a video bet.

Len Dawson orch tops on the showbacks and fills the floor for the dansapation. *Lary.*

Southern Mansion, K. C.

Kansas City, Nov. 7.

Mary Small, Owen & Murray, Billy Williams' Orch (8); $1 cover.

Songs and comedy fill the bill at the Mansion for the current fortnight, adding up to a likeable entertainment bulging 35 minutes. Downtown spot has another newcomer to K. C. in Mary Small, the diminutive songstress, whose name has some marquee value here because of her King label platters, radio and TV work.

Handling the m.c. assignment with his usual smoothness, orchster Billy Williams hands the opening spot to Miss Small, who gives verve and energy to her warbling of "You Can't Take It with You." For a number in the popular vein her "Because of You" is in more dramatic fashion with a generous and response. Turning to the "Miss Liberty" score, she chirps a lively "Only for Americans." Best work of the evening is her full-voiced version of a new number, "River, Git A-Rollin'," penned by hubby Vic Mizzy. She draws solid response for that one, and winds her stint with a more frivolous "Old and Wealthy," another original.

On the comedy side, show offers Owen & Murray, tenor-baritone team with latter also at keyboard. Their forte is songs and patter of their own origination, leaning to parody and satire, and treating all lightly. "Women" proves to be a bit on the sly side, and "Better Than Taking in Washing" explains their penchant for nitery work. "Pasquale Spigoni" is a takeoff on the Fighting Irish and other Saturday's heroes, with tongue-in-cheek approach.

"No Special Material" gives the patrons the opposite of what the name implies, while "Dear Old Scravenata" pokes fun at alma maters and football anthems. Work is deftly done, shows several flashes of cleverness and is generally well received. *Quin.*

Cafe Society, D't'n, N.Y.

Art Tatum with Slam Stewart (3); Sylvia Miles, Larry Johnson, Claude Hopkins Orch (4); $4 minimum, no cover.

Current lure at this Greenwich Village caravanserie which showcases mostly sepian names, is piano stylist Art Tatum with his bass-guitar backing. The 88er with the sensitive grimaces and the flying fingers essayed six numbers when caught, but he could probably do two dozen straight through for the ringsiders. The work is polished and facile, with plenty of invisible perspiration behind the stanza. Whether hot or luke, this trio's in there pitching with fine interlocking of instrumentation and overall authority.

Tatum's punctuation is cemented via the sterling treatment given by bass fiddler Slam Stewart and guitarist Everett Barksdale. Stewart is almost a show in himself on bow and self-assisting hum. Here, too, the facialistics are part of the gimmick.

These gents are no pyrotechnicians, the end result being achieved through general smoothness rather than peaks and valleys on the sounding board. The repertoire is checkered and all-taste encompassing, with "Tenderly," "Soft Winds," "The Man I Love," "Just One of Those Things," "Out of Nowhere" and "Flying Home."

Show gets off its 45-minuter with the Claude Hopkins group (drum, bass, sax, with maestro at piano). The bass and sax get large solo licks on the floor, sometimes with gibberish vocal, but the big inning spots the drummer. If the low ceiling were an inch or so lower, the joint would reverberate. It almost did anyway.

Larry Johnson emcees and works out on the organ, doing a neat "Clare de Lune" in sharp contrast to the drum orgy.

Sylvia Miles, comedienne, the only non-Negro on the layout, is under New Acts. Hopkins' crew supplies the customer terps. *Trau.*

Sun. Pix for Aussie Ozoner

Sydney, Oct. 30.

Ken Cook, who operates the King's Cross 300-seater, and who started a row with the independent exhibitors through introducing Sabbath pix, has hit the headlines again by spotting a Sunday policy at his new drive-in at Bondi Beach, near here. First film was "The Barber of Seville," with Cook getting his Sabbath product through foreign film importer Nat Scheinwald.

Sabbath ozoner idea looks like clicking here.

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Dec. 13

Repeat Engagement

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Kansas City

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VARIETY BILLS

WEEK OF NOVEMBER 14

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 15
Olga Suarez
Michael Maule
Les Diaborne
Tony Starman
Dick Stewart
Rockettes
Corps de Ballet
Sym Orch
Palace (R) 13
Judy Garland
Smith & Dale
Max Bygraves
J & F Nanny
Doodles & Spider
Cristianis
3 Boy Friends
Paramount (P) 14
Rosemary Clooney
Myron Cohen
Bobby Byrne Orc
Stan Fisher
Tip Tap & Toe
Roxy (I) 13
Xavier Cugat Orc
Abbe Lane
Los Barrancos
El Gringo
Julieta
Jose Bolivar
George Lopez
George Conley

CHICAGO
Chicago (P) 16
Lauritz Melchior
Barretts
Sharkey the Seal
Joy Marshall
Oriental (I) 13
Gordon MacRae
Gene Sheldon
Jesse, James & Cornell
Sherman Hayes Orc
Regal (P) 16
Buddy De Franco Orc
Savannah Churchill
Striders
Eddie Haywood 3
Moke & Poke
Bobby Ephraim
Sammy Himes Co

FULTON (KY)
Fulton (P) 21 only
Asylum of Horrors

LYNN (MASS)
Waldorf (W) 20 only
Asylum of Horrors

NEW BRITAIN (Conn)

NEW LONDON (Conn)
Strand (W) 16 only
Garde (W) 17 only
Asylum of Horrors

NORWICH (Conn)
Palace (W) 15 only
Asylum of Horrors

SHREVEPORT (La)
Strand (P) 16 only
Asylum of Horrors

TEXARKANA (Tex)
Paramount (P) 17 only
Asylum of Horrors

VICKSBURG (Miss)
Saenger (P) 14 only
Asylum of Horrors

ROCKFORD
Palace (I) 16-18
Bonelli Family
Al Gordon's Dogs
Lanner Twins
Hank Semon
Miss Marsha

WASHINGTON
Capitol (L) 14
Debbie Reynolds
Carlton Carpenter
Dean Murphy
Albins
Los Gatos
Howard (I) 16
Dominoes
Machito Orc
Buck & Bubbles
Johnny Hartman
Spo De O Dee
G Wiltshire & V Harris

WILLIAMANTIC (Conn)
Capitol (W) 14 only
Asylum of Horrors

AUSTRALIA

CHRISTCHURCH
Royal (I) 12
Joyce Graeme
Alison Lee
Lynne Golding
Henry Danton
Rex Reid
Leon Kellaway
Aina Reega
Atvid Pibega
Corps de Ballet

MELBOURNE
Tivoli (I) 12
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita & Alexander
Pan Yen Tp
3 Glens
Celebrity Singers
Dancing Boys
Tivoli Ballet

SYDNEY
Empire (I) 12
Jon Pertwee
Guss Bros & Myrna
Los Trianas
3 Carsony Bros
Tipsy & Brow
Bobby Limb
Alan Clive
Evy & Everto
Moskani
Sigrita
Babe Mackinnon
Moira Claux
Norrie Dargie (4)
Celebrity Singers,
Les Models
Les Debonaires
Tivoli Ballet
Tivoli (I) 12
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (I) 12
Sandy Powell
Ray White
Bert Mirfin
Bob Andrews
Gold & Cordell
Norman Meadows
Joanne Davison
Pamela Wardell
Reg Moore
Hazel Derling
8 Regent Ladies

BIRMINGHAM
Hippodrome (M) 12
Hal Monty
Wilson Keppel & Betty
A & L Ward
Kathleen Moody
3 Romano Bros
Billy Thorburn
E Arnley & Gloria
Dot & Maureen

BLACKPOOL
Palace (I) 12
Harry Secombe
T Payne & D Evans
Harry Dawson
Joan Rhodes
3 Rethles
Janet Brown
Leslie Randall
Cooper Twins
Gwenda Wilkin

BOSCOMBE
Hippodrome (I) 12
M & A Day
Reves & Gardiner
B & B Brude
Romeni Bros
Ray Bros
Les Sinclair
Romano Lovlies

BRIGHTON
Hippodrome (M) 12
Joe Stein
Louis Hayden
Max Carole
Fred Sloan
Reggie Radcliffe
Dumarte & Denzer
Tih Boult

BRISTOL
Empire (I) 12
Phil Strickland
N M Canton
Patricia Lyndon
Tom Benny
Archie Hertnell
Michael Wayne
Jean Bradford
Fred Renwick
Olga Sanderson
Lemarr Bros
Frankson
10 Naughtigals

BRIXTON
Empress (I) 12
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Renne Lucas
Eddie Helms
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morne
Express Lovlies

CARDIFF
New (S) 12
Roy Barbour
A Shires & Joanna
Fraser-Hayes 4
Barbour Bros
Jack Hayes
Bunty St Clare
Frances White
Dellaroca Girls

DERBY
Hippodrome (S) 12
Don Saunders
George Cameron
Joyce Randall
Jimmy Hawthorn
Royal Can Mounties
Leslie Noyes
Roy & Ray
Ted Gilbert
Mary Harkness
Bill Ryan
Rosemary Banks & Charles
Showboat Lovlies

EAST HAMPTON
Metropolitan (I) 12
Dorothy Squires
Semprini
S & M Harrison
T & G Durante
Walthon & Dorriane
Norman Evans
Stuart & Gray
Dagmar & Bell
Palace (I) 12
Jerry Verno
Hughie Green
Rence Reel
Billy Harcourt

FINSBURY PARK
Empire (M) 12
Vic Oliver
Peter Cavanagh
Henri Vadden Girls
Maureen Power
Les Rayner & Betty
I & S Davis
Gavin Doyle
Ernie Brooks
Girl Friends
Dorothy Sylvia & June

GLASGOW
Empire (M) 12
Randolph Turpin
Hellyes
Betty Driver
Bob Murray
Len Young
Peterson Bros
3 Hellos
Lester Sharpe & Iris
Edorico

GRIMSBY
Palace (I) 12
Wally Brenan
Michael Orb
Bonna Dee
Barbara Stetson
M Avon & Clyde
Freddie Brent
Gordon B'way Girls

HACKNEY
Empire (S) 12
Ambrose 8
Paul Carpenter
Helen Ward
Karen Greer
Ray Burns
Charmony 3
Leslie Carew
Warren Mitchell
Johnny Gray
Ambrose Swingtette
Gladys Hay
Les Ipolys
Elvirita & Otero
Leslie Lester
Bennett & Pearce

LEICESTER
Palace (S) 12
Ben Wrigley
Royal Kiltie Jrs
3 Kellys
Donna Mareska
2 Arvings
Dick Thorpe
Joy Dexter
Dale Rogers
Flo Whitely Girls

LIVERPOOL
Empire (M) 12
Joseph Locke
Maureen Rose
Helga Barry
Bernard Miles
Jose Moreno Co
C Warren & Jean
Roger Carne
2 Ledas
Renee Dymott

MANCHESTER
Hippodrome (S) 12
Max Wall
Radio Revellers
Dick James
Len Marten
Beryl Reid
T & P Shamva
Yale & Diane
Tune in Lovlies

NORWICH
Hippodrome (I) 12
Billy Whittaker
Mimi Law
Eric Marsh
Gail Harvey
Jack Leonard
Gardiner & Baxter
Windmill Follies
Debe

NOTTINGHAM
Empire (M) 12
Curzon 3
B & A Pearson
Yolandas
Gali Gali
Nixon & Dixon
Billy Russell
George Bolton
Victor Julian Pets
3 Adairs

PORTSMOUTH
Royal (M) 12
Charlie Chester
Fred Ferrari
Henry Lytton
Edna Fryer
Eric Grier
Harry Richards
Downey & Daye
Cassandras
Max Geldray
Gordon Ray Girls

SCUNTHORPE
Savoy (I) 12
Sam Kern
Peggy Bailey
De Young & Desiree
Terry Moore
Dunn & Grand
Gaye & Van
Parisian Models

SHEFFIELD
Empire (M) 12
Morecambe & Wise
Dr Crock & Crackpots
Flack & Lucas
Afrique
Billy Danvers
Suzette Tarri
2 Nadias

SHEPHERDS BUSH
Empire (S) 12
3 Smith Bros
Winifred Atwell
Freddie Sales
4 Whirlwinds
Denise Vane
Joe King
Avril & Irene

SUNDERLAND
Empire (M) 12
Reg Dixon
Hajos & Surany
Victor Seaforth
Arthur Askey
Richman & Jackson
Bobby Wotherspoon
Peggy Widing
Penelope & Cedric
John Joyce Girls
Corps de Ballet

WALTHAMSTOW
Palace (I) 12
Dan Young
Len Childs & Mollie
R Taylor & J Gray
June Scott
2 Windsors
Continental Lovlies

WOLVERHAMPTON
Hippodrome (I) 12
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearse
N & B Bridges
M & S Davies
Neville Williams
New Embassy Girls

WOOD GREEN
Empire (S) 12
Nat Mills & Bobbie
Ella Shields
Billy West Co
Ken Morris
Mongadors
2 Pirates
Eddie Arnold
Seaton O'Dell
Skating Colorados

YORK
Empire (I) 12
Bobbie Kimber
Adrian & Spero
Terries Juves
Low & Webster
Terry Elson
Olga Varona
Joe Aster & Rene

CANADA

EAST HAMPTON
Granada (I) 12
Mongadors
Charles Hague
Don & Jose
Johnny King
Craig & Voyle
Mme Trusdi & Pets

Cabaret Bills

NEW YORK CITY

Birdland
Johnny Hartman
Terry Gibbs 4
Blue Angel
Stan Freeman
Kaye Ballard
Betty George
Doodles & Spider
Bart Howard
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Art Tatum
Sylvia Miles
Larry Johnson
Sammy Benskin O
Cliff Jackson
Celebrity
Alan Gale
Freddie Stewart
Haydocks
Napoleon Reed
Chateau Madrid
Fecundo Rivera
Alonso Orc
Copacabana
Carmen Miranda
Larry Storch
Whitney & David
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Teddy Wilson 4
Irving Fields 3
Gilded Cage
Ben Blue
Lorna Lynn
Clara Cedrone
Ernest Saracino
Sid Slate
Lino
Calvin Holt
Ron Rogers
Leonard Kebric Orc
Habibi
Irving Grossman
Dinah Goldberg
Zamira Gon
Mina Bern
Havana-Madrid
Bertica Serrano
Tony More
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds Orc
Adrian Rollini Trio
Syd Krofft
Karen
Pat Terry
Hotel Pierre
De Marcos
Robert Maxwell
Chiro Belli Orc
Stanley Melba Orc
Hotel Plaza
Carl Brisson
Federico Rey & Pilar Gomez
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Poniers
Terri Stevens
Page Morton
Latin Quarter
Noonan & Marshall
Trio Rossi
Jack Kilty
Ganjou Bros & Juanita
Beverly Richards
Wallen Twins
Can Can Drs
Art Waner Orc
La Vie En Rose
Pearl Bailey
Ernie Warren Orc
Harry Rosenthal O
Le Ruban Bleu
Ellen Hanley
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Libby Dean
Al Delay
Carmen Montoya
The Rogers
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
"Bill's Belles"
Sammy Smith
Dolly Lawson
Dick Diana
Old Roumanian
Sadie Banks
Milt Rose
Florence Zamora
Lynne Fader
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Gloria Elwood
Patsy Abbott
Park Sheraton
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Super Mill
Larry Steele's Smart Affairs
Two Guitars
Lee Bundy
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvas & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Norton & Patricia
Celia Cabot
Burt Hilber
Bobby Baxter
Bobby Meyers Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Clarence Williams 3
Vouvray
Susan Wayne
Waldorf-Astoria
Raye & Naldi
Marcel Lebon
Emil Coleman Orc
Mischa Borr Orc
Wivel
Kaj Ericson
Sel Noble
Bob Lee

MIAMI-MIAMI BEACH

Casablanca Hotel
George Chatterton
Helen Aimee
Rico & Lita
San Kanes Orc
Clover Club
Spike Jones & Co
Woody Woodbury
Tony Lopez Orch
Delano Hotel
Zina Reves
Willie Hollander
Sy Nunez Orc
Five O'Clock Club
Beatrice Kaye
Jackie Kannon
Len Dawson Orc
Gaiety Club
Zorita
Little Egypt
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Johnina Hotel
Michael Strange
Tony Matas
Libby Dean
Frances Colwell
Lee Carroll
Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Cuckie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
MacFadden Deauville
Hughie Barrett
Rollo Laylan 3
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Paddock Club
Larry Wyle
Jockeyettes (4)
Freddie Brenner
Bob Morris Orc
The Raven
Park Avenue
Charlie Farrell
3 Continentals
Jowo Duval
Leonardo & Anita
Poinciana Hotel
Leroy Lang Orc
Robert Richter H'tl
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Kate Murtah
Eddie Snyder
Sacasas Orc
Saxony Hotel
Phyllis Arnold
Henri Rose
Chavez
Tano & Dee
Juan Cortez Orc
Sea Gull Hotel
Elaine Dexter
Terry Shands
Mae Silva Dcrs
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Trini Reyes
Cece Pyle
Paul Mallory
Frank Linale Orc

CHICAGO

Blackhawk
Jack Friend
Arlene Frank
Pat Hammerlie
Gloria Evans
Sonny Sparks
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Lucky
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Sylvia St. Clair
Chez Paree
Ritz Bros
Tommy Morton
Jet McDonald
Skeets Minton
Arden Fletcher Dancers
Pancho Orc
Cee Davidson Orc
Edgewater Beach
Hildegarde
Salvatore Gide
Robert Norris Orc
Hotel Stevens
Scarecrows (3)
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olie Clarke
Boulevar-Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc
Palmer House
Louise Hoff
Bambi Linn & Rod Alexander
Jody Miller
Cabalo (3)
Songsmiths (3)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Dorothy Shay
Eddie Bergman Orc
Biltmore Hotel
Rule Davis
Roy Foy
Virginia Lee
Hal Derwin Orc
Ciro's
Billy Daniels
Lita Barron
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Bobby Breen
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Last Frontier
Liberace
The Proctors
Gene Nash
J. Devlin Girl Rev
Bob Millar Orch
Flamingo
Connee Boswell
Dick Wesson
Michael Edwards
Calendar Girls
Nat Brandwynne O
Desert Inn
De Marco Sisters
Dean Murphy
Bill Hughes
Gene Griffin
Arden-Fletcher Drs
Carlton Hayes Orch
Thunderbird
Carol Bruce
The Redheads
Copsey & Ayres
Johnny O'Brien
Kathryn Duffy
Dansations
Normandie Boys
Fritz Becker
Dick Pierce Orch
El Rancho Vegas
Gordon MacRae
Pinky Lee
Grace & Nikko
Van Alexander
Kirby Stone Quintet
El Rancho Girls
Ted Fio Rito Orch

Hughes-RKO

Continued from page 4

at minimum cost in comparison to potential revenue.

That would mean the least possible amortization charged off against them each week on the one hand and the largest possible b.o. income from them on the other. That naturally would improve the profit statement.

Hughes has told prospective buyers in the past that he would only sell if he could show a profit on the shares, which he bought in 1948. This he could do—and a substantial profit it would be in light of present circumstances—if he could sell the pic company holdings at $6.50.

He paid $9 for the combined RKO production-distribution setup and its theatre circuit. These have since been divorced and Hughes is under court decree to get rid of his theatre shares. They're selling on the exchange at about $4.25 and and Hughes could probably get $5.50 or $6 by selling his block. Combined holdings are thus worth $12 or better.

After losing $1,086,365 in the first quarter of this year, company showed a profit of $351,645 in the second fiscal period and $588,816 in the third three months. That brought losses for the nine months down to $145,904.

New Acts

LAURITZ MELCHIOR
With the Singing Vikings (8)
Songs
20 Mins.
Chicago Theatre, Chicago

While opera stars have been moving more and more into the so-called "popular" entertainment field Lauritz Melchior, in his vaudfilm debut here, has eschewed the usual trend of the longhair going comedic. He does straight singing with little deviation.

That such a routine would excite bravos from an early-morning audience is certainly a rarity in vaude, but that's exactly what greeted Melchior here. It's an indication that the right kind of longhair attractions can do well in the presentation houses.

Singer, dressed in tails, makes no concession, as do many of his contemporaries, in including any straight pop tunes as a sop for the squares. After a short intro, he does the Spring Song, from "Die Walkure," and it gets him a tremendous hand. There are no flourishes, no grimaces, just fine singing.

Headliner then introduces his choral backing, the eight Singing Vikings. For their only solo stint they sock across a neatly-phrased rendition of "Morning," led by Melchior, he then joins them in the most familiar piece of the program, "Because," which gets a near-violent handburst. The group does a tricky, semi comedy roundelay, "Vive La Compaigne," with a plea for audience participation. Brought back, Melchior does another solo, "I Love You," for boff closer.

The appeal of the act is not limited to any phase of show business—it's certainly a "must" for television and theatres. However, it might even be a smart booking for better supper clubs. Melchior at past 60 certainly can give pointers to many youngsters in this business during his five and six-a-day. *Zabe.*

FOUR ACES
Songs
20 Mins.
Copa, Pittsburgh

Male quartet that skied out of nowhere on their surprise platter click of "Sin" for an indie label (leading to a long-term Decca contract) should be hitting on all four pretty soon. Right now, they're only playing their second nitery date and the rough edges still show, but they'll disappear with a few more bookings.

Voices have an okay blend and Aces sell with a zing. They need polish more than anything else at the moment; an obvious roughness and a trace of nervousness hold down their effectiveness, but even so, the stuff is there. Crowds at Pitt nitery couldn't get enough of them just the same.

Four Aces give their songs a nice interpretation, and mix them up smartly. Solid individual voice that comes up out of the harmony belongs to Al Alberts, leader of the group, who has a rich tenor of operatic caliber and may in time become to this outfit what Billy Kenny is to the Ink Spots. Foursome ranges from the bestselling pops, which naturally include their arrangement of "Sin," into the light operatic field, winding up with a rousing "My Hero" from "Chocolate Soldier" that sends them off big. *Cohen.*

TENNESSEE ERNIE
Songs
15 Mins.
Copacabana, N. Y.

Tennessee Ernie is a city slicker version of a country singer. In fact, one strongly suspects he figured—and rightly—that rather than be a road company Eddy or Tibbett he'd don dude ranch clothes (his are of the milk-white "formals") and mix up "Without a Song" with a li'l dogie, giddyap, mesquiter and theywentthataway atmosphere and he'd be making more character for himself. Also loot. He's right on both counts.

Looking like a heavier John Carroll, he is a personable gent who, despite his Ozarkian and Tennessean protestations looks like he's long since foresaken the coyotes for the Colony—anyway, he looks exceedingly well fed without in any sense indicating he's obese or not the juvenile type—still.

He goes from "Dick and Joe" to "Mr. and Mississippi" to "Shot-Gun Boogie" (one of his Capitol record bestsellers), with other songs and stories in between. Some of the patter is inclined to be earthy. By and large he's another new face in the slick boites, and none can gainsay the contrast of Tennessee Ernie from the wide open spaces to the closed indoor confines of a nitery like the Copa. He did well here, albeit inclined to overstay. *Abel.*

YVETTE GIRAUD
Songs
25 Mins.
Continental Cafe, Montreal

Yvette Giraud is a Parisian chirper who is a happy medium between the soul-wracking type and the broad, uninhibited stylist. On her opening she suffered a poor musical assist but overall talent and showmanship sold her.

Of average height and huskily built, Miss Giraud stayed, for the most part, on a Gallic kick, opening with "Avril au Portugal," following with a brace of rather similar numbers and then doing "Man Around the House," with new French lyrics that picked up salvos.

Her one English try, "Domino," gathers returns, and although this number has been worked to death by all the French performers here in the past year or so, it shows her potentialities as a bi-lingual chantoosie. A song right from the Paris boites, "Madame Spitmaker," makes a good change of pace, and her, "L'Ame des Poetes," by Charles Trenet, is a sock closer.

Clothes are okay but subtler makeup and a trimmer hair-do would help. *Newt.*

FICUNDO RIVERO QUINTET
Songs-Dance
15 Mins.
Chateau Madrid, N. Y.

The Ficundo Rivero Quintet impresses as one of the more picturesque imports from Latin-America. They're a torrid song-and dance group, paced by Rivero at the piano and two mixed couples whose floor cavortings can make for excitement in the majority of cafe situations. At the present time, they need a little more playing time in the U. S. before hitting the plush niteries.

The troupe is primarily a singing turn, but their embellishments relegate the songs into a minor category. The two girls are lookers and put in enough provocative movements and create excitement to put the act over.

Their music is rhythmic enough to take care of vocal and dance needs. Most of it, as essayed at show caught, is unfamiliar to U. S. audiences, but the melodic and rhythmic lines are easy to follow. *Jose.*

EARL WILLIAMS
Songs
5 Mins.
Apollo, N. Y.

The Apollo, which has long been the top showcasing house for young colored talent because of its production backgrounding, took a step backward in its presentation of Earl Williams. Williams was rushed through two numbers and wasn't given a chance to come back for his deserved bows when caught. His five minutes seemed like nothing more than a gap-filler, which is also unfair to the audience.

Williams, however, manages to display a solid vocal styling which should catch on. Voice is on the deep side, smooth and clear. He projects mood easily and has an appealing stage savvy. His good looks is another plus factor.

Works through "Beware," a bolero tune, and "This Love of Mine," a ballad entry, for a nice change of pace.

A good bet for vaude and niteries. *Gros.*

NANCY SHELTON
Songs
20 Mins.
Ruby Foo's, Montreal

After stooging around with Will Mahoney and getting little chance to exhibit her voice (but everything else), Nancy Shelton returns to Montreal, this time as a single, and is currently gracing the Starlit Room at Ruby Foo's.

From the appearance angle, Miss Shelton offers almost everything—a trim figure and attractive gowns all topped by auburn hair. But her vocal efforts are not forte. Voice is strong enough to carry effectively but choice of material, although clever at times, makes for several unmelodic spots and taxes gal out of her range. Gershwin's "Summertime" is neatly handled, and her Jekyll and Hyde-type song gives her a good chance to display her operatic and blues voice for plaudits. Returning to the more straightforward "I Get Ideas," she encores with "Autumn in New York," which is too fancy for a closer and over-arranged. *Newt.*

SYLVIA MILES
Comedy
10 Mins.
Cafe Society Downtown, N. Y.

Sylvia Miles seems to have a potential as a character comedienne. The material she offers, however, is no suitable showcaser. Some of

(Continued on page 63)

Paramount, N. Y.

Rosemary Clooney, Myron Cohen, Tip, Tap & Toe, Stan Fisher, Bobby Byrne Orch (15); "Behave Yourself" (RKO), reviewed in VARIETY *Sept. 12, '51.*

Houses such as the Paramount would be hard pressed for toplinners were it not for the fact that occasional—even if temporary—names emerge as a result of disk clicks. This week it's Rosemary Clooney, who shot into bestselling charts as a result of "Come On-A My House." She'll be followed by Patti Page, also an important entity via recordings.

Miss Clooney, with this appearance, indicates she's a singer of style and taste. She gets a good hold on the audience with novelty tunes and continues in that vein for the better part of the turn. There might have been more variation with a better song mixture, but she did very well with what she offered. For a while it seemed that she was auditioning publicly for a number that would hit the impact of "Come On-A." Latter item, incidentally, served as a solid closer.

The rest of the bill comprises Paramount regulars who know the audiences and who hit par or better in this house as a matter of course.

The Bobby Byrne orch doesn't have too much chance to display its potential, but its instrumentation of five reeds, six brass, and a rhythm trio hits it off excellently with "Lullaby of Broadway." They look good on stage and showback capably.

Storyteller Myron Cohen similarly knows his way around this house. Although a dialect yarnspinner specializing in tales of the garment centre, Cohen knows how to flatter and cater to various nationality groups. As a result, he's a hit in all parts of the house.

Harmonicist Stan Fisher does a comparatively brief turn, the major part comprising two big numbers, "Slaughter on 10th Ave." and "Rhapsody in Blue." While these numbers display his virtuosity at the instrument, the pairing isn't ideal vaude fodder. It does get a healthy applause rating, however.

Tip, Tap & Toe also reach the applause jackpot with their hoofing. The terping stop a platform isn't the big item it used to be with them, but under the revamped format, there's more variety and just as much applause. *Jose.*

Casino, Toronto

Toronto, Nov. 10.

Chico Marx, Doris Drew, Joey Forman, Three Buddies; Robey & Dells, Jimmy Cameron, Archie Stone House Orch; "Roaring City" (Cardinal).

Despite considerable physical pain, unmentioned and unsuspected, Chico Marx held 30 minutes of the 75-minute stage package for a begoff reception from enthusiastic customers who could not get enough of his trademarked comedy pianistics at show caught.

(Victim of a too energetic masseur during the tailend of his Montreal engagement, the comedian-pianist will complete his Casino stint here but has cancelled his forthcoming five weeks' consecutive appearances on tour—next was to be Chez Paris, Chicago—and will fly from Toronto Wednesday night (14) to N. Y. for treatment by his own doctor. Meanwhile, the injured foot is heavily taped making walking painful and difficult.)

First appearance here in years, since the musicomedy starring days of the Four Marx Bros., Marx is luring the adults who remember when, as well as the younger crowd familiar with his film work. After m.c. introduction, there is a short patter period, including family reminiscences. Then he goes into his deft playing of "Hungarian Rhapsody" which he proceeds to tear apart after establishing that he actually can play straight.

From there in, it's a keyboard riot, with an assist by Barry Townley, young local concert pianist, for style contrasts in kidding the classics. Marx is terrific, as usual, on comedy playing in the trebles, plus those right-hand index finger effects. (Concert style foil is engaged locally for each week's engagement of tour.) Marx begs off with his solo smash of "On the Isle of Bali-Bali."

Nicely gowned Doris Drew shares marquee billing for her high spirited song style, with comely brunet over big on her opening "Too Marvelous," her "Sweet Violets," "I Wish I Wuz," "Them There Eyes" and "Where's-a Your House?" all for neat and bouncy tempo and delivery.

Miss Drew should, however, drop the panhandling pitch—"All my songs are on Mercury records so go out and buy them because the Government is taking all my money." This is a practice becoming too obviously persistent among the younger singers, male and female, in recent months. It cools off a hitherto warm audience.

Rest of neatly rounded bill includes the Three Buddies for some nifty terping; Joey Forman for imitations; Robey & Dells for agile adagio-acro; all acts over nicely. Jimmy Cameron as m.c. throughout is his usual engaging self. *McStay.*

Chicago, Chi

Chicago, Nov. 9.

Sharkey the Seal, June & Martin Barrett, Jay Marshall, Lauritz Melchior with Singing Vikings (8); Louis Basil Orch; "Meet Me After the Show" (20th).

This is the rare combination show that should please 'em all up to 60, and from the looks of the first day, not only the longhairs but the average seatholder. Nate Platt, house booker, deserves a plaudit for the debut in a presentation spot of Lauritz Melchior, who certainly makes more than an auspicious bow. (He's reviewed under New Acts.)

Rest of the show is a more than pleasant vaude session, with Sharkey the Seal copping some laughs with his hoop and ball rolling.

June & Martin Barrett do some neat duo taps and there's some comedy work in softshoe bit with straws and canes. Pair build for brisk applause with some solo twirl and toe spin work.

Jay Marshall is at home here with his dry witticisms and his hoke attempts at magic. There is a growing round of chuckles but his solid stuff is a glove rabbit ventro bit, a live version of the old shadow finger work.

Louis Basil conducts a difficult musical score with the usual above-par workmanship and also fits well as stooge in the first act. *Zabe.*

Fox, Detroit

Detroit, Nov. 10.

Berk & Hallow, Pat Henning, Josephine Baker; "Let's Make It Legal" (20th).

Such is the artistry of Josephine Baker that even though she was here only six months ago, she seemed an entirely new entertainer. Some of the material was the same, but there was a different interpretation of it—a change in emphasis, a diffferent accent—that made her act seem new and fresh. Her beautiful and extensive wardrobe has been completely changed. And the new gowns seem even snazzier than before.

In her first appearance here last spring, she ran into the transportation strike. Despite that big handicap she grossed a great $60,000 in nine days. Though her return could be looked upon as triumphal, only a handful were in the huge theatre for the first show. They were extremely apathetic to the expert precision dancing of Berk & Hallow. Pat Henning did a fine job of burlesking the Baker act, but his droll comedy earned few chuckles.

Even Miss Baker's sensational gowns failed to impress the crowd. Within five minutes, however, she had them eating out of her and begging for more. *Tew.*

Missouri, K. C.

Kansas City, Nov. 9.

Blackstone Magic Show; "Drums in the Deep South" (RKO).

Blackstone and his retinue fill the RKO house with magic for an hour-long four-a-day. It's the first week the Missouri has had vaude this season, and the live attraction is being taken to fairly well. Admission is held to the regular 75c. top, and week should windup with good money.

Stand here is the first for Blackstone in a pic house, his stands having been in legit theatres in recent years. This show includes many of the tricks for which he is known, beginning with the usual magic bouquets and the endless string of kerchiefs out of a tambourine. There is a session in which he gives snake-like agility to an ordinary handkerchief, and follows that with his electric light bulb which floats in mid-air.

Several times he produces a girl out of a trunk, or mummy case or other contraption. In between he has some fun with a patron and his watch, and with a youngster and a black rabbit, sleight of hand getting prominent play in these episodes.

Other tricks include making four live birds disappear and reappear, a session with men from the audience in which they are unable to knot a rope securely to hold his hands, and a final bit of deception in which Blackstone changes places with a would-be assassin.

A staff of about 10 helps the magico carry out his round. *Quin.*

Roxy, N. Y.

Xavier Cugat Orch (17), with Abbe Lane, George Conley, Los Barrancos, El Gringo, Leslie Scott, Dulcina; "Let's Make It Legal" (20th), reviewed in current issue.

In keeping with the international flavor the Roxy layouts have had of late (Josephine Baker, Latin Quarter "Paris After Dark" revue) is Xavier Cugat's troupe which mounted the rostrum last Tuesday (6). His brisk south-of-border rhythms plus specialties provided by Peruvian, Brazilian and Cuban turns add up to a spirited 50-minute show.

Sans Paul Ash's house band and line of girls, the unfolding is handled as a band presentation. Crew is ensconced in a shell on stage flanked by winding staircases. It's a tasteful mounting that sets off the session to good advantage.

With five rhythm, two vibes, five brass and five reed, the orch has an instrumental makeup that extracts an extra zing out of such peculiarly Latino tunes as "Mambo No. 5" or "Siboney." Cugat himself deftly batons and is an insouciant emcee. However, he's a little overboard in his leers and grimaces at songstress Abbe Lane. Audiences will be quick enough to discover her visual assets without coaching.

El Gringo, a tambourinist from Brazil, not only shakes the instrument with telling effect but juggles it to reap an extra salvo. He's followed by Los Barrancos, a mixed terp duo. Team puts plenty of chili into some mambo routines. Snappy blonde's undulations are enhanced by a bare midriff and a skirt split down the front. They close with some nifty acrobatics. Trumpeter George Lopez toots a breezy "Peanut Vendor."

Negro warbler Leslie Scott scores handily in crooning "Strange Mood," a recent Cugat recording. Dulcina, a Peruvian dish, peppers up a Latino number with song and dance. Monologist George Conley brings a change of pace with comments on the effect of TV, radio, etc., on children. His impressions of some Hollywoodites is good. But on the overall the turn is too leisurely projected to yield more than polite applause.

Encased in a form-fitting sequin gown, Miss Lane tackles "La Vie En Rose" as an opener. It's a nice try, but the Gallic tune is a trifle beyond her vocalistic capabilities. She does better on "Cocoanut," a novelty which she dresses up with some wiggles and shakes. A duet with the maestro plus a medley of tunes identified with Cugat get her off solidly at the show's finale. *Gilb.*

Apollo, N. Y.

Count Basie Orch (16), with Birie Crawford; Norma Miller Dancers (11), Holmes & Jean, Earl Williams, Johnson & Owens, George Kirby; "Danger Zone" (Lip).

Current Apollo sesh is headed for mild returns despite marquee lure of Count Basie's orch. Show is geared for speed with an okay assortment of song, dance, comedy, acro and magico turns, but in only few instances does it pull out of the so-so groove.

Basie, who's been around since the halcyon days of the band biz, continues to dish out plenty of podium sparkle. He fronts the band from the keyboard and his sidemen get their beat from his expert fingerwork. The crew of 16 (seven brass, five reed and four rhythm) whips out a flock of melodies that come across with a fulness and richness that makes for good listening. Opener, "Little Pony," is solid, and maestro's fingering on "One O'Clock Jump" is still a top musical offering. Bixie Crawford, band's femme vocalist, is good on "That's My Guy," but misses on "Because of You," which is not to her style.

Norma Miller's terp troupe, five guys and six femmes, offers a pair of production numbers which have a maximum of excitement and a minimum of choreography. They open with a jive version of "Frankie & Johnnie," displaying an overload of femme chassis wiggles and adept male tapwork, but only mildly effective. If Miss Miller could scissor a few of the unessential dance bits it'd have more impact.

Mimic George Kirby walks away with top honors in next-to-closing. Kirby is an ingratiating showman who wins easily with his impressions. Carbons of Walter Brennan, the late Wallace Beery and radio's "Fat Man" are good; his workovers of badmen Cagney, Robinson, Bogart and Lorre are average.

Holmes & Jean, mixed sepian team, display some flashy magico bits interspersed with some routine tapping. Gal (Jean) is a good tapster, but it's Holmes' trickery that wins the mitts. Johnson & Owens, non-Negro acro turn, build aud gasps with their work on the parallel bars. Vocalist Earl Williams is listed in New Acts. *Gros.*

Capitol, Wash.

Washington, Nov. 10.

Mischa Auer, Mack Triplets, Ballentine, Perry Frank & Janyce, The Wongs (4); "Man With a Cloak" (M-G).

Capitol has expanded it usual four-act format with an extra segment at current session, thereby merely proving the old adage that it's "quality, not quantity" that counts. Actually, there's nice variety and plenty talent in layout, but general pace is sluggish and payees didn't respond at show caught.

Hollywood comic Mischa Auer has kept virtually intact his old dialect-music routine. The popeyes and grimaces which make him so genuinely funny on the screen are largely lost in a large auditorium where his personality fails to bridge the footlights. His dialect sketch, in which he dons a wig and employs high pitched voice to change character, impresses as rib tickling, but leaves galleries cold. Garners top results with his "concerto for two grapefruits and a lemon," in which he manages a novel arrangement of "Tea for Two" using fruit instead of his fingers on the ivories.

Mack Tripiets, native products, do nicely with a series of tunes, bu they too fail to sock it across. In a sort of Andrews Sisters, junior grade, style, they harmonize in "Row, Row, Row," "He Done Me Wrong in Little Rock" and "Sweet Violets," depending for effect on novelty in arrangements and style. Return with "It's So Nice," their best bet. This is a smooth trio, but more gimmicks might help put them across.

Ballentine gets laughs for his ribbing of magic acts. His legerdemain is deliberately ridiculous and his running line of gags strictly slapstick. He has all kinds of phoney props, and flubs his tricks with mock seriousness. Though even he fails to break through to an indifferent audience, his routine impresses as very funny and well constructed.

Curtain-raisers, tap team of Perry Franks & Janyce, and closing acro act, the Wongs, do best with payees. Former is a smart, fast terp act last seen here as part of the Dick Haymes show. Closing quartet of Oriental gymnasts have an impressive array of contortion, juggling and acro stunts, and delight galleries. *Gosh.*

Earle, Philly

Philadelphia, Nov. 10.

Dinah Washington, Arnett Cobb's Orch, Bill Bailey, Pigmeat Markham & Co. (3), Baby Scruggs, Raymond Bruce; "Disc Jockey" (AA).

Whether it's due to a scarcity of talent or the popularity of the acts, or perhaps both, is hard to say; but three of the performers in the Earle's new show have been at the house in the last six or seven months.

Dinah Washington, who gets top billing, occupied the same spot as recently as late June. That's all to the good. Miss Washington, still more recently here at the Club Harlem, is a deservedly popular chanteuse. She has style, humor and her "Cold, Cold Heart" is an exceptionally well done number. She also clicks solidly with "Mixed Emotions."

Show opens with the Arnett Cobb orch onstage running through a medley. Raymond Bruce, nightowl disk jock from WHAT here, emcees the show and even tries his hand at some comedy patter. Proceedings really kick off with Baby Scruggs, who does the bumps, grind and everything in the shake line, including the twin tassel-twirling bit for a close.

Cobb and the crew break in with a brassy number, featuring the maestro and his tenor sax and three sidemen who step out front with him.

Pigmeat Markham & Co. (his associates are a man and a girl) is another act seen recently at the Earle. Markham has a new routine (new at this house, anyway) called "Love Making Bureau," which as title indicates is an agency serving frustrated femmes. Routine draws plenty laughs.

Bill Bailey, the tap dancing carbon of "Bojangles" Robinson, is another prime favorite here and also a repeater. Bailey starts slowly with his spiel and stepping, but he soon gets them. His highly finished footwork wins much mitt-mauling. Miss Washington follows, and then Cobb and outfit drive home their most effective number, "Smooth Sailing." Entire cast comes on for flash bits at full-stage finale. *Gosh.*

Ice Review

Hollywood Ice Revue

(ARENA, MILWAUKEE)

Milwaukee, Nov. 9.

Arthur M. Wirtz's production starring Barbara Ann Scott and Michael Kirby. With Carol Lynne, Skippy Baxter, Freddie Trenkler, Andra McLaughlin, Geoffe Stevens, Monty Scott, Jean & Calvin Cook, Peter Bertsos, Melvin Lort, John Welsh, George Wagner, Sid Spalding, John Farris, Tommy Osborne, Art Erickson, Frank Lucas. At Arena, Milwaukee, Nov. 7-18, '51.

"Hollywood Ice Revue," Arthur M. Wirtz's production, left first-nighters impressed at its beauty, pageantry and cyclonic pace in season's preem last Wednesday (7).

This 17th "Hollywood" icer, starring Barbara Ann Scott, Canadian Olympic figure skating champ and show's successor to Sonja Henie, has everything. That includes effective lighting, adroit choreography, plush production and deft music backgrounding entire show. Ample change of pace wraps this one up as socko.

Teeoff "Ponies on Parade" is an eye-grabbing kicker introducing full troupe, featuring Peter Bertsos and Melvin Lort, augmented by ringmaster John Walsh. Geoffe Stevens & Monty Scott take over in Scotch getup for a mitt with their laugh stuff. There's a boffo skate-off as duo slides under ladder-like prop near exit.

Jean & Calvin Cook, strikingly costumed in brown, come on in "Hi-Lo" for palming, with Cook on stilt skates for acro session. The big inning comes with entry of Miss Scott, attractive and well poised, unwrapping her unique skating style. The star, wholesome and elflike, leaves ducatholders a bit breathless with her leaps, spins and trick ballet. Backed by full troupe highlighting tribal beauts, Indian maidens and Mounties, she garners heavy glowing at bowoff.

Michael Kirby, male star in full dress, flashes on for his intro in "Admiration" number dressed by six gals simulating a crush on the suave gent.

"Diana" stanza unveils Carol Lynne portraying the huntress, to the Mercury of Skippy Baxter. Customers went all-out on this one. Miss Lynne is a looker with talent. Andra McLaughlin shows skill, speed and showmanship in "Yesteryear Today."

Bouncing Freddie Trenkler, backed by John Farris, breaks it up. Customers rattled the arena at his skidrow getup, terrific speed and slow motion dashes over ice. Big mitt.

Act 1 closer, "Hansel & Gretel," spotting Miss Scott and George Wagner, captures the mob with spectacular production.

Miss Lynne and John Walsh kickoff after recess with "I Lost My Hat in Haiti" with an assist from Kirby. Handling of difficult, savage Haiti movement stands out. Native dancers portrayed by troupe lend proper atmosphere.

Pace changes as the Bruises, comics Monty Scott, Sid Spalding and Geoffe Stevens, provide needed lift. Guys cavort in grotesque chambermaid attire for well-earned reception.

Climactic "Invitation to the Waltz" is only spot where Miss Scott and Kirby are paired. It's a smash in costuming, lighting and skating. The applause is deafening.

Baxter reels on with full somersault in front of ice-level seats in "Gaucho," a vivid, fast-moving stanza backed by Latino music. Baxter demonstrates versatility here in whirling and jumping.

Blonde Andra McLaughlin, in "Fantasy of the Islands," reminiscent of Henie in grass skirt, shows fine animation and rates a solid mitt.

"Stop and Go," gives principals a breather as ensemble moves through another production number. A gigantic wheel is the flasher here, all hands joining in whip-like, gravitating circle. A few fall to latch on, and there's a fall or two.

Clown Trenkler bounds back for more laughs in some cops and robbers trick skating that again brings the yocks. As co-partners in this one Trenkler has John Farris, Tommy Osborne, Art Erickson and Frank Lucas. Trenkler pulls out all the stops.

Closing "Dixieland Jamboree" reprise entire troupe for final bows. This new Wirtz spec made viewers forget the blizzard outside the arena. New faces. It should mop up for him on the tour. Some rough edges, to be sure, but they'll polish before Milwaukee run ends next Sunday (18). *Jagd.*

Trade Puzzled by Continued B.O. Slump; New Excuses Found Daily

The boxoffice slump of the last few weeks continues to puzzle the trade. Although business was a trifle better last week, the upturn was anything but spectacular, which was a disturbing development. As in previous seasons, the decline has been national in scope, indicating that local and temporary factors are not the cause. However, film grosses for the same period were reportedly normal, both in New York and in other key cities.

Drop in legit receipts on Broadway week before last was approximately 4%, compared to a 10% sag the corresponding stanza last year. However, the general boxoffice pattern in New York since Labor Day has generally been somewhat less consistent than in 1950. This season the weekly average of capacity since Labor Day has been 82%, 87%, 86%, 80%, 85%, 85%, 83%, 80%, 76% and last week 75%. For the corresponding weeks of 1950 the figures were 73%, 82%, 85%, 85%, 83%, 84%, 80% and 70%.

On the basis of last season's records, there should have been a substantial jump in attendance last week, continuing through Thanksgiving and then going into the pre-Christmas decline. The figures for the corresponding weeks in 1950 were 77% (an increase of 7%), 80% and 75% (that was for the Thanksgiving week, which is normally bullish, but last season it was hit by the hurricane and blizzard that paralyzed business on the holiday weekend).

Catalog of 'Explanations'

As usual, when boxoffice receipts are off, managers, boxoffice men and ticket brokers offer a catalog of "explanations." In some cases the slump on Broadway was blamed partly on the rainy spell of two weeks ago. In other cases the new tax increase was figured responsible. In still others, the election was cited as a cause.

However, disappointing attendance in Montreal week before last was blamed on the distracting presence of Princess Elizabeth and the Duke of Edinburgh. In Chicago, a severe rainstorm was figured responsible and in Kansas City a snowstorm was mentioned. Every city appeared to have its own special explanations, in addition to the national excuse of new taxes.

As always, however, trade circles are ready to forget past slumps if business makes the anticipated recovery in the next few weeks. There will, of course, be the customary cries of panic when the pre-Christmas lull occurs, but the Christmas-New Year boom will silence that. Then wails of astonishment and pain will be heard at the post-New Year week dip, after which the normal state of mild discontent will exist until the late spring ebb begins.

Cummings Now Seeking Legiter for Next Year; Only One Pic Stint Set

Robert Cummings, currently co-starring with Ann Sothern in "Faithfully Yours," is already looking for another legit play for next season. Before that, he's under contract to produce and star in a picture for Columbia, but has no other screen commitments. Prior to signing for "Faithfully," he was set for the lead in Herman Levin's proposed revival of "Of Thee I Sing," but the producer subsequently dropped the project and Chandler Cowles is now planning to revive the musical.

With seven pictures due for release within the next year, Cummings is in no hurry to make any more screen appearances, so he's in position to take another legit assignment. His forthcoming films are "The Barefoot Mailman" and "The First Time," both new productions being released by Columbia, and the following reissues, "King's Row" (Warners), "Princess O'Rourke" (Warners), "You Came Along" (Paramount), "Saboteur" (Universal), "Sleep My Love" (UA) and "The Bride Wore Boots" (Paramount).

Actor's wife and three children are now on the Coast. His wife came east for the "Faithfully" preem, bringing their youngest child, a girl born after he had left for rehearsals in New York.

Seek Gene Tierney For B'way 'Masterpiece'

Gene Tierney, last seen on Broadway 11 years ago in "The Male Animal," may star in "The Koenig Masterpiece," new Herman Wouk play being presented by Otto Preminger. The producer-director is currently on the Coast, reportedly negotiating such a deal with Darryl F. Zanuck, studio head of 20th-Fox, to which both he and the actress are under contract.

"Masterpiece" is slated to go into rehearsal early in December and, after a tryout tour, open Jan. 16 at the Playhouse, N. Y., which Preminger operates in partnership with the owner, Ben Marden. Meanwhile, the house is being renovated, including the addition of about 200 seats to bring the capacity to over 1,000.

Close Affair In 'Wharf' Closing

"Dinosaur Wharf," which opened and closed last week after four performances at the National, N. Y., had a hectic financial background. The show reportedly lost about $22,000, most of which was supplied by producer Terese Hayden, relatives and close friends.

The Noel Wymah drama opened Thursday night (8) to almost unanimous pans (although Wyman's writing received a few "promising" comments), and drew practically no business after the premiere. However, Miss Hayden, her production associates and the author, apparently wanted to keep the play on the boards at least through this week, in the hope that attendance might pick up. But they were persuaded to close, rather than invite an almost sure loss that might leave them personally involved.

After trying out the play last summer at the Ivy Tower Playhouse, Asbury Park, N. J., where she was resident director, Miss Hayden budgeted it for Broadway production at $40,000. Unable to raise that amount, she sliced the budget to $25,000 and finally went into rehearsal with only about $15,000 actually on hand, she and her sister, Bernice Hayden, committing themselves for the balance.

Practically everyone involved in the operation took minimum contracts, in a number of cases reportedly waiving salaries in return for a share of the possible profits. Similarly, lighting and sound equipment and various other elements in the show were supplied on a nominal basis, with the understanding that full rates would apply if the show clicked.

According to the partnership agreement for the show, the backers included Miss Hayden, $7,025; her sister, $4,000; Burry Frederik, the stage manager, $500; her mother, Erna Burry Gerber, $1,800; the author's father, Mordecai Wyman, $1,000; several of the producer's relatives at various modest amounts, plus the following outsiders, producer Tad Adoue, $500; radio commentator Kenneth Banghart, $250, and actress Peggy Wood, $250.

Hylton, Brisson Huddle On London 'Widow'

Jack Hylton planed into N. Y. from England yesterday (Tues.) to huddle with Carl Brisson on "The Merry Widow," in which the singer would be starred in London.

Brisson, current at the Plaza Hotel, N. Y., did a four-weeker in "Widow" at the L. A. Philharmonic Auditorium last summer. The Lehar operetta would open in London end of December. Brisson closes at the Plaza next week.

N. Y. Philharmonic maestro Dimitri Mitropoulos will conduct four performances of Alban Berg's opera, "Wozzeck," at La Scala, Milan, between June 3 and June 10, 1952. Mitropoulos will also conduct at the Florence May Festival next spring.

Two on the Aisle

Omaha, Nov. 13.

Fact that she was due for motherhood almost momentarily couldn't keep a local resident from attending last night's (Mon.) opening of "Guys and Dolls" at the Orpheum here. In fact, she used the imminence of the big event as reason for getting first-night tickets.

The woman, a resident of suburban Omaha, wrote the theatre some weeks ago that although she expected to have the baby about Nov. 12 she didn't want to miss the show, so she'd appreciate going opening night. Moreover, in case she had to leave the theatre in a hurry during the performance, she explained that she'd appreciate aisle seats.

She got 'em.

Ring Case Ends 'Monopoly' Claim

Washington, Nov. 13.

Supreme Court turndown last week of Carl E. Ring's appeal in the "Stovepipe Hat" suit against the Dramatists Guild apparently ends the case. And since the action was based on a long-expired version of the Guild's minimum basic contract with the League of N. Y. Theatres, the question of monopoly by the playwrights' organization appears to be virtually closed.

Ring's previous appeal from the N. Y. Court of Appeals decision against him had been refused by the U. S. Supreme Court, so this new nix of his renewed appeal apparently leaves him no choice except to re-reappeal for a review of his previous re-appeal of the original appeal turndown. For practical purposes that means the case is dead.

The question of Guild monopoly will hardly be raised again, at least under the old minimum basic contract which expired in 1945. And since the revised agreement of 1946, eliminating the provisions that Ring alleged were monopolistic in the previous pact, has also expired, the situation now appears to be largely academic. Moreover, a new agreement being negotiated with the League is understood to

(Continued on page 61)

Sombrero Mapping Sked Of Tryouts With Eye on B'way; Producers Hunting Scripts

Ann Lee and Richard Charlton, co-producers of the Sombrero Theatre, Phoenix, plan the presentation of several new plays this winter, with the idea of bringing any promising shows to Broadway. There is active local interest in the financing of such projects, but the producers are having the usual difficulty finding suitable scripts.

Sombrero season opens Jan. 15 and will continue 10 weeks, with the possibility of a two-week extension. Besides the tryouts, the schedule will include one musical and the rest revivals. As before, guest stars will be used. Also, there's a prospect that deals will be made with Hollywood studios for productions of plays slated for filmization, with the idea of giving the screen director, stars, scenarists, etc., a better idea of the story values of the properties. That setup was used by Paramount last winter in getting a pre-test of "Detective Story," with Kirk Douglas playing the part at Sombrero that he was to have in the screen version.

Miss Lee and Charlton were script-scouting in New York last week. Charlton left for the Coast to attend confabs with agents and stars. Miss Lee intends to remain east for several weeks, partly to discuss a tentative bid to appear in a Broadway play. Before starting the Phoenix operation and a summer spot at Santa Fe, she acted in several shows on Broadway and the road, and she has always had the idea of trying to combine that career with management of the two stock theatres.

Irving Stiefel will again be general manager at Phoenix this winter, with Eddie Strumm returning as stage manager and Gladys White as treasurer. Other members of the staff are not set.

'Pacific,' Marking First Chi Anni, Sets Sail for Another Lush Year

Chicago, Nov. 13.

The touring company of "South Pacific," with Janet Blair and Richard Eastman in lead roles, will mark a year's stay in Chicago tomorrow (Wed.). This record is surpassed in recent generations by only three shows: a bedroom farce, "Goodnight Ladies," which ran 100 weeks six years ago at cut prices; "Oklahoma," which ran 60 weeks in its first visit in 1943, and "Student Prince," which stayed 59 weeks in 1925-26.

However, both in attendance and money, "South Pacific" is far ahead of all these productions. Musical play will have been seen by over 850,000 people by this week, and by the end of the month over $2,500,000 will have been taken in at the boxoffice, an all-time record in the midwest.

With the exception of the last few weeks, which have been tempered by the November income tax hike and two premature blizzards, the show has been averaging close to $50,000 weekly, an all-time high for plays here. Only other time receipts were seriously off was during the general b.o. slump last summer. However, the musical has always been way above the break-even point. With a sellout, the Shubert can take in $51,256, about $500 above the New York mark. Scale is $1 below the Gotham tab, but this house has 2,100 seats instead of 1,659 at the Majestic.

Unusual Angles

Out of the top net, the theatre share runs about $13,250, bringing the Shuberts an annual take of over $775,000 for the house. In addition, the show's management has remodeled the dressing rooms, adding showers, etc. Company share

(Continued on page 61)

Siegler Seeks 7:15 P.M. Preview for 'Camera'

Plan to spark commuter theatregoing by moving curtain time ahead to 7:15 p.m. is being prepped by Show of the Month Club. Sylvia Siegler, SMC prez, has been huddling with producers and business managers on the 7:15 Club plan, which hopes to offer one early performance a month.

One hitch in the operation, which has yet to be ironed out, is the stagehands union demand for overtime pay for grips who begin work before the regular scheduled performance time. Overtime scale is expected to boost costs a few hundred dollars. Miss Siegler, however, is currently dickering with Barry Hyams, press rep for "I Am a Camera," for a 7:15 Club preview performance.

Hartford Tryouts For Center Shows

N. Y. City Center is planning to have out-of-town tryouts this season for its legit revivals. Deal is reportedly about set to play a break-in week for each of the three shows at the New Parsons, Hartford, with the regular two-week engagement in New York to follow. It's expected that the Hartford stands will be on a subscription basis.

Tentative lineup of revivals this season includes Maurice Evans in Ibsen's "Wild Duck," Celeste Holm in "Anna Christie" and Judith Anderson in "Come of Age." Guthrie McClintic will stage the last-named, but directors for the other two plays aren't set. It's understood that Eugene O'Neill would like to have Elia Kazan stage "Christie," but it's questionable if he'll be available.

With the season at the City Center opening Dec. 26, the first production would open Dec. 17 in Hartford, and the subsequent tryouts on Dec. 31 and Jan. 14. The City Center engagements would be for two weeks each, as in former years, with each show given a dress rehearsal the Monday prior to the local opening and a preview Tuesday night.

Sol Jacobson will pressagent the City Center season, succeeding Jean Dalrymple.

There's Wisdom in Choice For London 'Charley' Lead

With a London production of "Where's Charley?" due for next spring, probably in association with Louis Dreyfus, British comedian Norman Wisdom has been signed for the starring role. That is the part created on Broadway by Ray Bolger, who also stars in the Warner film edition just completed in England. Cy Feuer and Ernest H. Martin, who produced the legit version on Broadway, are expected to do the London edition in partnership with Dreyfus.

Wisdom was signed for the "Charley" lead after Feuer & Martin saw him Sunday night (11) on the Ed Sullivan television show, although Martin had seen him previously in London. Before going into rehearsal in "Charley" in February, Wisdom will appear in pantomime shows in England during the Christmas holidays. Before returning to England, however, he may play a stage date at Radio City Music Hall, N. Y.

Wisdom's agent, Billy Marsh, who accompanied him to the U. S., is also looking for acts for the "Folies Bergere" in London. In addition, he'll leave for the Coast next week to try to sign film names for engagements in London and for provincial tours in England. He's associated with the Bernard Delfont agency in London.

Violinist Zino Francescatti returns to the U. S. today (Wed.), after almost a year's absence abroad, to begin his 13th American tour after the New Year.

Yearly Xmas Wk. Legiter Mapped for Dallas And As Cotton Bowl Adjunct

Dallas, Nov. 13.

Booking of "Gentlemen Prefer Blondes" into the State Fair Auditorium, Dallas, for the Christmas-New Year week is part of plans by the house management to make that date an annual legit event. Idea is that with the annual Cotton Bowl intersectional football game at the Fair Grounds New Year's Day, the legit engagement should be a runnerup to the bullish 16-day Fair stand in October.

Last year, the first time a legiter was booked in for the Christmas-New Year week, "Kiss Me, Kate" grossed $63,000 in 10 performances over the eight-day span. This year, "Blondes" will play 11 performances over the same number of days. For this year's Fair date, Oct. 6-21, "Guys and Dolls" grossed $268,000 in 24 performances. Last year, "South Pacific" grossed $320,000 for a similar engagement.

The "Blondes" deal for the coming Dec. 25-Jan. 1 period was set in New York last week by Charles R. Meeker, Jr., managing director of the Auditorium, and Herman Levin, the show's producer.

'Salesman' Harmon Shaken Up in Bus-Truck Wreck

St. Louis, Nov. 13.

Lewis Harmon, here last week ahead of "Death of a Salesman," revealed that he was shaken up but not seriously injured a few days before when the bus in which he was traveling from Wheeling, W. Va., to Newark, O., was struck and wrecked in a collision with a trailer-truck.

The pressagent recently took over the "Salesman" assignment on short notice, when Carleton Miles became ill and returned to New York for hospitalization.

No. 2 Yiddish Co.

In an unusual twist for the Yiddish theatre in America, a second company of a current New York Yiddish hit will be formed for a road tour. The show is "Don't Worry," Irving Jacobson-Edmund Zayenda production at the 2d Ave. Theatre. Road troupe starts late next month, with Zayenda as the star.

Tour will embrace the east, mostly, opening in Philadelphia Christmas Eve.

Longhair Terp Troupes Way Up in Air Over Clouded Tax Exemption Status

Interesting angle has cropped up in connection with the recent U. S. 20% admission tax exemption for cultural and educational groups, such as non-profit longhair organizations. The new tax law specifically mentions symphony orchestras and operas, but not ballets, although the big troupes (N. Y. City Ballet Co., Ballet Theatre, Ballet Russe de Monte Carlo), are in the same non-profit niche as orchs and operas, run generally with deficits, and have to be supported or sponsored by various foundations.

The troupes concerned are trying to get rulings on the matter, or legal advice, while feeling sure that they come under the exemption.

However, no steps are being taken in the case till situation is clarified. A matter of $400,000 to $500,000 is involved, with the dance troupes planning to keep this coin for operating needs when the problem is cleared up.

Although all three major troupes consider themselves exempt, there's some question about their respective situations. The N. Y City Ballet Co. is a Gotham institution, with only home stays (although it did visit Chicago a year ago, and has been abroad). The other two troupes spend most of their season in touring around the country.

Some feeling exists that the N. Y. City Ballet exemption is clear-cut, while the other two troupes are clouded by fact that their tours are on sharing deals. Since they share on the road with local managers or theatres on percentage deals, and the localites are profit-making entities, the exemption status seems obscured. Were the touring troupes on four-wall deals, handling the local engagements themselves completely (which they don't), their status, it's felt, would be clearer.

Intent of Law

Intent of the law, ballet managements feel, is to help non-profit groups like themselves. They feel omission of their category in the law was a technicality, or as one manager said, "because we didn't have a lobby in Washington, like the orchestras or operas." The "sharing deals" problem is occasioned, however, by the fact that the law reads, in part, "all proceeds of which are exclusively to the benefit of . . ." In case of local profit-making managements they share in the proceeds, so that the take isn't "exclusively to the benefit of" the visiting ballet troupe. Then there's the question of how tickets should be printed, with tax on local managements' shares, and none on the terp troupe's.

Those organizations with their own houses (Met Opera, N. Y. City Ballet, N. Y. Philharmonic) are assured the exemption applies to

One-Woman Opera to Have U.S. Preem at Carnegie Hall

Continuing his list of novelty presentations this season, conductor Dimitri Mitropoulos will offer the concert version of a one-character opera at his N. Y. Philharmonic programs at Carnegie Hall, N. Y., this week (15-16-18). This will be the first American performance of Arnold Schoenberg's monodrama, "Erwartung" ("Expectation"), performed in memory of the composer, who died July 14.

Texas soprano Dorothy Dow, who sang the role at the Zurich Opera in 1949, will repeat it here, them.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Child of the Morning" (D) — Eddie Dowling, John MacArthur, prod.; Dowling, dir.; Margaret O'Brien, star.

"Fancy Meeting You Here" (CD) — Chandler Cowles, Ben Segal, prods; George S Kaufman dir.

"Grand Tour" (D)—Playwrights Co., prod.; Elmer Rice, dir.

"Legend of Lovers" (D)—Theatre Guild, prod.; Peter Ashmore, dir.; Dorothy McGuire, star.

HOLLYWOOD

"My L. A." (R)—William Trenk, prod.-dir.

Ballet Russe 19G in 9 Despite St. Louis Snow

St. Louis, Nov. 13.

Despite the heaviest snowfall in 39 years and generally bad weather throughout its one-week stand, the Ballet Russe de Monte Carlo wound up its engagement at the American Theatre Sunday (11) with a good $19,000 for nine performances.

"Member of the Wedding," with Ethel Waters, Betty Lou Holland and Brandon de Wilde, opened a one-week engagement at the American last night (Mon.).

Banghart Buys Into Olney Strawhat

Washington, Nov. 13.

Kenneth Banghart, vet NBC newscaster, has purchased a one-third interest in the Olney Theatre, well-known Maryland strawhatter located about 20 miles from here, between Washington and Baltimore, and will be active in its operation as co-producer with Evelyn Freyman. Third partner is C. R. Stevens, wealthy dairy chain operator, who owns the rustic theatre property.

Development may affect Richard Skinner, theatre manager and co-producer for the past four summers.

Banghart, who got a taste of investment in summer theatres in New England this past summer, will probably handle bookings from New York, and plans to come to Olney weekends and for his vacation. He will continue his NBC affiliation. He and Mrs. Freyman broke into radio together with NBC about 14 years ago.

Reopening of National Seen Threat to Gayety, Suburban D. C. Theatres

Washington, Nov. 13.

News that Richard Aldrich and Richard Myers will take over the lease of the National Theatre next May, when Marcus Heiman's lease expires, and will convert the house back to legit, hit D. C. last week with a considerable flurry of excitement.

Indications are that restoration of the National will adversely affect not only the Gayety Theatre but also the area's famed strawhatter, the Olney (Md.) Theatre. Since the National is air-conditioned, it can be expected to run through the summer, cutting into Olney's business. Aldrich has a big hand in steering summer theatre plays, and it is believed he will book some into the National which would otherwise be routed to the Olney. What's more, with legit available in town, it will probably reduce the normal patronage for Olney, which is 20 miles up along the Markland countryside.

While the Gayety plans to continue to operate, the question of its prospects will depend upon the amount of touring legit available. Since its changeover from burlesque to legit nearly two years back, the backbone of the Gayety bookings has been Theatre Guild attractions. If the Guild returns to the somewhat larger National, the Gayety business will be hit a body blow.

Town also has a resident theatre-in-the-round stock company, the Arena Stage. Since its audience is specialized and nut is very low, it will undoubtedly be the least affected operation by the National Theatre's rebirth.

'Pan' 12G, New Orleans

Dallas, Nov. 13.

"Peter Pan," with Veronica Lake and Lawrence Tibbett, played three performances here Nov. 10-11 in Fair Park Auditorium, with seats scaled to $4.80 to a brutal $6,800 in three. This also involved a loss to the house.

Show did $12,000 in eight Nov. 2-7 at the Civic, New Orleans.

Ballet Theatre Up To $20,000 for 2d L.A. Week

Los Angeles, Nov. 13.

Ballet Theatre exited Saturday (10) after building in the second of its two frames to $20,000. Tally provided a total of $36,000 for the run, about $12,000 below operating costs at the Biltmore. House rekindled again last night (Mon.) with "The Cocktail Party," in for three weeks, first two frames of which are under Theatre Guild Auspices.

Town's sole other offering, "The Beaustone Affair," dipped slightly at the 400-seat Las Palmas, drawing about $4,300 for the frame. Figure was still over the break-even point and the thriller holds another fortnight.

Current Road Shows

(Nov. 12-24)

"Autumn Garden" (Fredric March, Florence Eldridge) — Erlanger, Chicago (12-24).

"Candida" (Olivia de Havilland) —Metropolitan, Seattle (12-17); Geary, San Francisco (20-28).

"Child of the Morning" (Margaret O'Brien) (tryout)—Broadway, Springfield, Mass. (16-17) (premiere); Shubert, Boston (19-24).

"Cocktail Party" (Vincent Price, Marsha Hunt, Estelle Winwood, Rose Hobart)—Biltmore, Los Angeles (12-24).

"Constant Wife" (Katharine Cornell, Brian Aherne, Grace George) (tryout)—Hartman, Columbus (14-17) (premiere); American, St. Louis, Mo. (19-24) (original production reviewed in VARIETY, Dec. 8, '26).

"Darkness at Noon" (Edward G. Robinson)—Erlanger, Buffalo (12-15); Aud., Rochester (16-17); Nixon, Pittsburgh, Pa. (19-24).

"Death of a Salesman"—Victory, Dayton (12-14); Aud., Newark, O. (15); Virginia, Wheeling, W. Va. (16); Weller, Zanesville, O. (17); Town Hall, Toledo, Ohio (19-21); Hartman, Columbus, Ohio (22-24).

"Fledermaus" Metropolitan — Royal Alexandra, Toronto (12-24).

"Fledermaus" (Hurok)—Municipal Aud., New Orleans (12); High-school Aud., Baton Rouge (13); City Aud., Beaumont (14); Music Hall, Houston (15-17); Texas Aud., Denton (19); Paramount, Austin, (20); Del Mar College, Corpus Christi (21); Aud., San Antonio (22); Melba Theatre, Dallas (23-24).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (12-24).

"Gigi" (tryout) — Walnut St., Phila., (12-17); Shubert, New Haven, Conn. (19-24) (reviewed in VARIETY this week).

"Guys and Dolls"—Orpheum, Omaha (12-17); WRNT Theatre, Des Moines (19-24).

"Happy Time"—Blackstone, Chicago (12-24) (reviewed in VARIETY this week).

"I Am a Camera" (tryout)—Forrest, Phila. (12-24) (reviewed in VARIETY this week).

"Kiss Me, Kate"—Mosque, Richmond (12-17); Shubert, Phila. (19-24).

"Lo and Behold" (Leo G. Carroll) (tryout)—New Parsons, Hartford (15-17) (premiere); Cass, Detroit (19-24).

"Member of the Wedding" (Ethel Waters)—American, St. Louis (12-17); Orpheum, Kansas City (19-24).

"Mister Roberts" (Tod Andrews) —Fox, Billings, Mont. (14); City Aud., Great Falls, Mont. (15); Marlow, Helena, Mont. (16); Fox's, Butte, Mont. (17-18); Fox, Spokane (20); Capitol, Yakima, Wash. (21); Metropolitan, Seattle (22-24).

"Moon Is Blue" (2d Co.)—Harris, Chicago (12-24).

"Moon Is Blue" (3d Co.) Gayety, Washington (12-24).

"Never Say Never" (tryout)—Plymouth, Boston (12-17) (reviewed in VARIETY, Nov. 7, '51).

"Nina" (Gloria Swanson, David Niven, Alan Webb) (tryout)—Shubert, Boston (12-17); Walnut St., Phil. (19-24) (reviewed in VARIETY, Nov. 7, '51).

"Oklahoma"—Nixon, Pittsburgh (12-17); Hanna, Cleveland (19-24).

"Peter Pan" (Veronica Lake, Lawrence Tibbett) — Municipal Aud., Oklahoma City (13); Orpheum, Kansas City (15-17); Great Northern, Chicago (19-24).

"Point of No Return" (Henry Fonda) (tryout)—Colonial, Boston (12-24) (reviewed in VARIETY, Oct. 31, '51).

"Rose Tattoo"—Locust St., Phila. (12-24).

"Season in the Sun" (Victor Jory, Nancy Kelly)—Hanna, Cleveland (12-17); Erlanger, Buffalo (19-22); Auditorium, Rochester (23-24).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (12-24).

"To Dorothy, a Son" (tryout)—Wilbur, Boston (12-17) (reviewed in VARIETY, Nov. 7, '51).

Inside Stuff—Legit

Most of the backers of Richard Krakeur's production of "Faithfully Yours" also had money in his recent presentation of "Twilight Walk." Former show is current at the Coronet, N. Y., but the latter folded after a brief Broadway run, at a loss of around $45,000. "Faithfully" was capitalized at $60,000. Those who put up coin for the offerings include Krakeur himself ($11,500 in "Faithfully" and $24,166.67 in "Twilight"), Coast realtor-financier Louis R. Lurie ($5,000 in each), souvenir program agent Kal Efron ($600 in "Faithfully" and $500 in "Twilight"), bandleader Meyer Davis, representing a syndicate ($1,200 in "Faithfully" and $500 in "Twilight"), attorney Benet Polikoff ($600 in "Faithfully" and $500 in "Twilight"), producer and ex-radio station owner Donald Flamm ($2,400 in "Faithfully" and $1,500 in "Twilight"), William Morris agency attorney Morris Stoller, reportedly representing several associates in the firm ($3,000 in "Faithfully"), and Actors Fund president Walter Vincent ($3,000 in "Twilight").

Milton Berle, generally regarded as the prototype of the principal character in "Top Banana," reinforced that impression and incidentally handed a surprise howl to the audience at last Wednesday night's (7) performance at the Winter Garden, N. Y. At the final curtain, after Phil Silvers and others had taken calls, Berle suddenly appeared in a costume similar to Silvers' and took a bow. Fact that Silvers' getup and characterization in the musical is an obvious takeoff of Berle, and that the latter was immediately recognizable, brought a yell from showgoers. Surprise curtain call by Berle was somewhat similar to unscheduled appearances he made last spring at the finale of several performances of "Seventeen," of which he's a co-producer and substantial backer. He also has money in "Top Banana."

A condition of Ethel Merman's $125,000 picture deal with 20th-Fox to recreate her "Call Me Madam" role in film form was a $5,000 bonus demand from the legit producers and authors for "expenses." This was pro-rated among Leland Hayward, Howard Lindsay, Russel Crouse, Irving Berlin and the Radio Corp. of America which had put up the entire $225,000 bankrolling. (RCA has already collected a 90% profit after getting back its investment and figures to realize $250,000 in all.)

Mitzi Green is being mentioned for the road tour to follow since Miss Merman conditioned contractually to limit her run to the Broadway engagement. When she leaves the play in June for her 20th-Fox film stint it ends her legit associations with "Madam."

Legit Bits

"Men and Women," London drama by **Shirland Quin**, has been acquired by **Gustav Blum** for Broadway production this season . . . British legit-film actor **Dennis Price** will play the male lead opposite **Rosalind Russell** in **Shepard Traube's** touring edition of "Bell, Book and Candle" . . . **Chandler Cowles**, who co-produced last season's "Billy Budd," by **Louis O. Coxe** and **Robert Chapman**, has acquired "The General" by the same authors, and plans a production this season, probably again in partnership with **Anthony Brady Farrell** . . . **Albert Dekker** will appear opposite British legit-film actress **Glynis Johns** in **Herman Shumlin's** forthcoming production of "Gertie," by **Enid Bagnold** . . . Dodd Mead will publish a special edition of Shaw's "Don Juan in Hell," with a foreword by **Charles Laughton**, who staged and co-stars with **Charles Boyer**, **Cedric Hardwicke** and **Agnes Morehead** in **Paul Gregory's** production of the piece.

David Hellwell and **Elizabeth Crain** have formed a legit production partnership and are looking for scripts . . . **Kathryn Lee** took over the featured dance spot last week in "Two on the Aisle," succeeding **Colette Marchand**, who returned to France . . . "Lady Godiva," a satirical comedy by **Lawrence Langner**, co-supervising director of the Theatre Guild, has been acquired by British producer-director **Peter Cotes** and is slated to open Dec. 4 in London . . . **Ralph Lycett**, pressagent and subscription director of the New Parsons, Hartford, and the Westport (Conn.) Country Playhouse, is in Pittsburgh until Dec. 15 . . . **Mary Lasswell**, author of "Suds in Your Eye" and other novels, is writing the book and songs for a new musical, to be titled "Lonely Star."

"Slug It Glory," a three-act newspaper whodunit written by **Peter Panfeld**, of San Antonio, will have its first showing at the San Pedro Playhouse, San Antonio, Dec. 12-15. **Joe Salch**, on loan from the San Antonio Little Theatre, will direct.

While **Jean Dalrymple** (Mrs. **Philip De Witt Ginder**) is honeymooning in Germany, her New York publicity office is in charge of her associate, **Marian Graham** . . . **Walter Alford**, associate to **William Fields**, Playwrights Co. pressagent, returned Monday (12) on the Ile de France after a six-month vacation in Europe . . . **Charles R. Meeker, Jr.**, managing director of the State Fair Auditorium, returned yesterday (Tues.) to Dallas after a week in New York to book shows. He's due back again in February or March . . . **Saint Subber hopes** to get **Lillian** and **Dorothy Gish** as co-stars of his proposed production of "The Grass Harp," **Truman Capote's** dramatization of his own current novel.

Robert Breen, **Jose Ferrer** and **Albert Marre** are dickering for an off-Broadway theatre as a site for an Equity repertory company . . . Actress **Marcia Henderson** back from a visit to her parents in Williamstown, Mass. . . . **Jimmy Dim** and **Larry Robinson** plan an Equity stock company with a star policy at the Strand, Rockville Center, L. I. . . . Legit actor **Torin Thatcher** returned last week from a film stint in Italy . . . **Richard Rodgers** arrived Monday (12) on the Queen Elizabeth after attending the London opening of "South Pacific."

Jay Chernio takes over as musical director of "Gentlemen Prefer Blondes" in Chicago . . . Douglas Park Yiddish Theatre tried again to start a Jewish theatre season in Chicago, but flopped after several days . . . Play, "And You Never Know," written for the American Theatre Wing by **Nora Stirling**, will be used in drive by the National Assn. for Mental Health . . . **Jerome Robbins**, associate artistic director of the N. Y. City Ballet Co., for which he serves without pay, doesn't waive royalties on his ballets used by the troupe, as erratumed.

Future B'way Schedule

"Never Say Never," Booth, Nov. 20.

"To Dorothy, a Son," Golden, Nov. 21.

"Gigi," Fulton, Nov. 24 (reviewed in VARIETY this week).

"I Am a Camera," Empire, Nov. 28 (reviewed in VARIETY this week).

"Don Juan in Hell" (First Drama Quartet), Century, Nov. 29.

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec 8.

"Grant Tour," unspecified theatre, Dec. 10.

"Lo and Behold," Booth, Dec. 12.

"Point of No Return," Alvin, Dec. 13.

"Fancy Meeting You Again," unspecified theatre, week of Dec. 17.

"Caesar" - "Antony," Ziegfeld, Dec. 19.

"Legend of Lovers," unspecified theatre, Dec. 26.

"Pal Joey," Broadhurst, Dec. 27.

"Jamie," Broadway, early January.

"Koenig Masterpieces," Playhouse, Jan. 16.

"Jane," unspecified theatre, mid-January.

"Shuffle Along," unspecified theatre, Jan. 21.

"Requiem for a Nun," unspecified theatre, Feb. 4.

"Venus Observed," Century, Feb. 11.

"M. Toulouse," unspecified theatre, week of Feb. 11.

'Blondes' for Des Moines

Des Moines, Nov. 13.

"Gentlemen Prefer Blondes," currently nearing the end of its Chicago run, will probably play the KRNT Theatre here Jan. 18-22. Immediately after its Chicago engagement the musical will go to Dallas for a Christmas-New Year stand at the State Fair Auditorium.

"Guys and Dolls" opens a week's stay at the KRNT here next Monday (19).

Bad Weather Nicks Chi Boxoffice; 'Blondes' $34,900, 'Happy' $15,400

Chicago, Nov. 13.

Blizzards first part of the week, with 18 degree temperatures, knocked Chi's legit take down again. "Happy Time" got fair notices but only fair coin. "Autumn Garden" opened yesterday (12) at the Erlanger to all favorable notices and brisk trade. "Member of the Wedding" picked up in its final week.

"South Pacific" is here a year today (Wed.) and prospects look for it to stay until spring. "Gentlemen Prefer Blondes" rounds out a good two months, and "Moon Is Blue" clips right along, going into the second half of the year.

Estimates for Last Week

"Gentlemen Prefer Blondes," Palace (8th week) ($5; 2,200). Dropped again to $34,900.

"Happy Time," Blackstone (1st week) ($3.80; 1,358). Not so happy, with light $15,400.

"Member of the Wedding," Erlanger (8th week) ($3.80; 1,334). Closed with fair $15,200 Saturday (10).

"Moon Is Blue," Harris (28th week) ($4.40; 1,000). Neither snow nor hail hurt much with $19,100.

"South Pacific," Shubert (52nd week) ($5; 2,100). Sagged further to $40,500.

'Salesman' 8G in 5

Dayton, Nov. 13.

The touring "Death of a Salesman" pulled a healthy $8,000 last week in five performances over four stops.

Dates included Monday (5) at Purdue U., Lafayette, Ind., Tuesday (6) at Indiana U., Bloomington, Wednesday and Thursday (7-8) at the Memorial Auditorium, Louisville, and Friday night (9) at the Coliseum, Evansville, Ind.

'DOLLS' TORRID $45,500 IN THIRD KAYCEE WEEK

Kansas City, Nov. 13.

"Guys and Dolls" closed its three-week run here with boffo biz for the final stanza, racking up a torrid $45,500. This was the best of the three weeks here, partly attributed to weather, which was favorable all week. Musical played in the Fox Midwest Orpheum Theatre, brought in by John Antonello, Oct. 23-Nov. 10.

Three-week run here topped $120,000, great money for any show. The former weeks were $34,000 for the first week of only five days with seven performances, and $41,000 for the second week of eight performances. Top price was $4.88. Money garnered by the show beats even that taken by "South Pacific," although this show played only two weeks last season. "Pacific" still holds the week record of $51,000.

'Roberts' $18,800 for 9 In Mpls.; 2½G in 2 at St. Paul

Minneapolis, Nov. 13.

In face of Sadler's Wells Theatre Ballet opposition, "Mister Roberts," playing its third local engagement, grabbed off $18,800 for six nights and three matinees at a $3.60 top in the 1,900-seat Lyceum through Monday (12). Considering show previously had copped $106,000 here in two previous engagements, comprising 17 nights and five matinees, current boxoffice accomplishment rates boff.

"Roberts" in St. Paul Monday-Tuesday (5-6) grossed $2,500.

'Oklahoma' Fine $36,550 In Buffalo-Canton Split

Canton, O., Nov. 13.

"Oklahoma," in first half of last week, at the Erlanger, Buffalo, racked up a $9,700 take. In second half, with four shows in three days at the Memorial Aud. here, show hit a rollicking $26,850, for week's total of $36,550.

Metropolitan Opera "Fledermaus" grossed $11,200 for two-day, three-performance stand Nov. 2-3. "Holiday On Ice" net after taxes, for nine days, was $70,400.

Harry Lashinsky, former film exhibitor and roadshow promoter, who also books for Charleston (W. Va.), Huntington and Norfolk, is in New York this week with partner Mike Chase, to set dates for "Kiss Me, Kate," "South Pacific," and other touring productions pencilled in heretofore.

Lashinsky, Chase and their other partner, Stan Lunts—all scrap metal dealers—now are aiming for Gene Autry, Roy Rogers, Mario Lanza, "Guys and Dolls," and any other bigtime deal they can sew up.

'Kate' $27,000, Balto

Baltimore, Nov. 13.

"Kiss Me, Kate" made a return visit to Ford's here last week and built a robust $27,000 total, with only Wednesday matinee slightly off in the solid eight frolics accomplished. Don Swann's theatre-in-the-round production of "Ah, Wildnerness," starring Frank McHugh, at the Sheraton Belvedere, drew some fairish response figured at $4,000. Julie Haydon, in "Peg O' My Heart," is current.

Ford's again goes dark with a big total of two weeks filled to date and nothing on the calendar for the near future.

'Sun' $5,900, M'w'kee

Milwaukee, Nov. 13.

"Season in the Sun" ran into a cloud here last week, grossing only $5,900 for eight performances at the Davidson.

Nancy Kelly-Victor Jory starrer moved to the Hanna, Cleveland, for this week.

'Gigi' $6,800 in 4, 'Moon' 11G, Philly

Philadelphia, Nov. 13.

With six bookings piled up for the next three weeks, Philly's four legit houses promise considerable activity, but there is still a notable absence of musical offerings on the list. In fact, from now until Xmas, there are only three offerings which might be placed in that category.

Forrest currently has "I Am a Camera," John van Druten's new play, which opened a tryout last night (12) against "The Rose Tattoo," in at the Locust for three weeks. Both advance sales were fairly good if not noteworthy. Next Monday, opening against "Kiss Me, Kate's" return at the Shubert, is "Nina" at the Walnut, which has a large mail-order. "Point of No Return," highly touted, is skedded for Nov. 27 at the Forrest.

Estimates for This Week

"Gigi," Walnut (1st wk) ($3.90; 1,340). World preem Thursday (8) was well received, with one rave notices and two good ones; $6,800 in four performances. "Nina" next Monday has large mail-order sale.

"Moon Is Blue," Forrest (4th week) ($3.90; 1,760). Tepid $11,000 in fourth and final week. "I Am a Camera" opened last night (12), drawing first string crix from "Rose Tattoo" at the Locust because of its novelty.

SADLER'S SOCK $65,400 FOR SEVEN IN SPLITS

Sadler's Wells Theatre Ballet is continuing its hot pace on the road, with a huge $65,400 take racked up for seven performances last week.

Troupe did $37,200 for three at the Northrop, Minneapolis, Monday-Wednesday (5-7); $9,100 in a single at the Orpheum, Omaha, Thursday; about $8,500 at the Auditorium, Sioux City, Friday, and $10,600 for two showings at the KRNT, Des Moines, Saturday.

'Tattoo' $17,300 In N.H.-Providence Split

New Haven, Nov. 13.

Biz leaped to SRO for the finale of the three-day stand of "Rose Tattoo" at the Shubert last week (8-10). At a $3.60 top on four performances, gross reached a good estimated $11,500.

In four performances Monday through Wednesday at the Victory, Providence, "Tattoo" grossed $5,800, to total $17,300 for the week.

'Juan' 30G, Montreal

Montreal, Nov. 13.

"Don Juan in Hell" did an unexpected, boff $30,000 last week at His Majesty's, with this 1,713-seater scaled to $3.38.

Originally slated as a two-nighter, "Don Juan" was upped to a full week on the hunch of manager Phil Maurice.

'Cocktail' Fair $18,000 In Fourth Frisco Week

San Francisco, Nov. 13.

"The Cocktail Party" slipped to $18,000 for its fourth and final frame at the 1,758-seat Curran last week. Show, starring Vincent Price, Marsha Hunt and Estelle Winwood, was scaled to $3.60.

Booked for two weeks, Ballet Theatre opened last night (12) at the Curran. House is scaled to $4.20.

'Return' $25,000, 'Nina' 21½G, Hub

Boston, Nov. 13.

Henry Fonda's first stage appearance in the Hub in the new play, "Point of No Return" is pulling capacity biz to the Colonial for its three-week trial run. House is SRO for remaining two weeks, which sets a house record for a comedy drama at the Colonial. "Nina," in its second frame at the Shubert, is only fair, with same applying to "Never Say Never," in its second stanza at the Plymouth. Dublin Players opened Monday (12) at John Hancock Hall, where they will present three plays during the two-week stand. Skedded for Monday (19) is Margaret O'Brien's legit fling, "Child of the Morning," in for a two-weeker at the Shubert.

Estimates for Last Week

"Never Say Never," Plymouth (1st wk) (1,200; $3.60). Not too good at $9,500. Final week current. House will be dark until "Moon Is Blue" bows in Nov. 26.

"Nina," Shubert (1st wk) (1,700; $4.20). Not up to expectations at $21,500. Final week current.

"Point of No Return," Colonial (1st wk) (1,500; $4.20). Opened Tuesday (6) to unanimous crix plaudits and pulled a staunch $25,000 for seven performances.

"To Dorothy, a Son," Wilbur (2d wk) (1,200; $3.60). Yanked with a week to go. Dismal $6,000. House dark.

PASSION PLAY BOFF 70G FOR 3 KAYCEE WEEKS

Kansas City, Nov. 13.

Black Hills Passion Play closed its three-week stand in the World War II Memorial Building here last week (6) with a gross topping $70,000, big money for the 1,800-seat house in a midtown location. Religious drama has not been seen here since 1939. Prices were scaled down from $3.66 for the Oct. 18-Nov. 6 dates.

Attendance for 24 regular and eight special performances was clocked at 37,000 according to the Most Rev. Joseph M. Marling, auxiliary bishop of the Kansas City diocese. The play was sponsored by the Catholic Youth Council, the biggest promotion the group has ever undertaken, according to Bishop Marling.

The Josef Meier company plays other dates in Missouri and Kansas for the next couple of weeks.

'Camera' $10,300 for Four In Preem at Hartford

Hartford, Nov. 13.

"I Am A Camera" grossed a neat $10,300 in three days (four performances) here Thursday through Saturday (8-10) at the New Parsons Theatre. Saturday matinee was weak, with near sellouts for the night traffic. Morning and evening paper critics gave good notices.

Play was the second since the house opened Nov. 1.

'Garden' $20,700, Detroit

Detroit, Nov. 13.

"Autumn Garden," starring Fredric March and Florence Eldridge, did a fine $20,700 last week at the Cass.

Both the Shubert and Cass are dark currently. The Cass reopens Nov. 19 for a week of "Lo and Behold," featuring Leo G. Carroll. The Shubert reopens Nov. 25 with "Oklahoma," in for two weeks.

'Darkness' $15,800, Tor.

Toronto, Nov. 13.

Despite good notices, "Darkness at Noon," with Edward G. Robinson, grossed an indifferent $15,800 at the Royal Alexandra here, with the 1,525-seater scaled at a $4 top.

Snowstorm at beginning of the week hurt, ditto later counter-attractions, with "Darkness" picking up at end of the week, though still to only fair business.

B'way Unsteady, Fails to Recover; But 'Banana' SRO $50,900 First Wk., 'Fourposter' $23,700; 'Barefoot' 13G

Business on Broadway last week was generally about even with the previous week, but conditions were spotty. Attendance failed to follow the precedent of the three previous years, in which there was a clear upturn after two weeks of slump. However, conditions improved late last week and indications are that this week will be better and that at least a healthy pace will continue through Thanksgiving week.

The total gross for all 24 shows last week was $695,800, or 75% of capacity (for the corresponding frame last year the 23 current shows grossed $539,400, or 77%, representing a jump of 7% from the preceding week).

Week before last the total gross for 23 shows was $566,800, or 76% of capacity, a drop of 4%.

Last week's only opening, "Dinosaur Wharf," was panned and did a quick fold. Other closings last week included "Lace On Her Petticoat," the return engagement of Mae West in "Diamond Lil" and the British religious-drama import, "Sleep of Prisoners." This week's single opener was "Paint Your Wagon," which premiered Monday night (12).

Of the recent entries, "Top Banana" got away to a fine start and appears likely to become a smash. "Barefoot in Athens" and "The Number" did only moderate business for the first full week and must be rated questionable. Of the other new-season offerings, "Remains To Be Seen" was again near capacity. "Love and Let Love," "Faithfully Yours," "Glad Tidings" and "Music in the Air" are still benefiting from the theatre parties and therefore aren't yet clearly indicated, but "Fourposter" looks promising and "Saint Joan" held up nicely in its first week off Theatre Guild subscription.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (50th wk) (C-$4.80; 1,012; $26,874) (June Havoc). Nearly $18,000 (previous week, $17,700).

"Barefoot in Athens," Beck (2d wk) (D-$4.80; 1,124; $28,000). First full week, almost $13,000 on Theatre Guild subscription (previous week, first five performances drew $11,000, plus $4,100 for two previews); management put about $6,000 into intensive newspaper-radio ads over the last few days.

"Call Me Madam," Imperial (57th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Almost $52,200 (previous week, $52,000).

"Diamond Lil," Broadway (9th wk) (CD-$3.60-$3; 1,900; $32,747) (Mae West). Over $11,600 (previous week, $8,600); closed last Saturday night (10) after 67 performances.

"Dinosaur Wharf," National (1st wk) (D-$4.80; 1,172; $29,534). Opened Thursday night (8) to one favorable notice (Chapman, News) and seven pans (Funke, Times; Coleman, Mirror; Garland, Journal-American; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; Pollock, Compass; Watts, Post); first four performances drew $2,800; closed Saturday night (10) at loss of about $22,000.

"Faithfully Yours," Coronet (4th wk) (C-$4.80; 1,027; $28,378) (Robert Cummings-Ann Sothern). Nearly $22,300 (previous week, $20,600).

"Fourposter," Barrymore (3d wk) (C-$4.80; 1,060; $28,060) (Jessica Tandy-Hume Cronyn). About $23,700 (previous week, $22,200).

"Glad Tidings," Lyceum (5th wk) (C-$4.80; 995; $22,845) (Melvyn Douglas-Signe Hasso). Almost $14,500 (previous week, $15,000).

"Guys and Dolls," 46th Street (51st wk) (MC-$6.60; 1,319; $43,904). As usual, $44,400.

"King and I," St James (33d wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). Same, $51,700.

"Lace on Her Petticoat," Booth (10th wk) (C-$4.80; 766; $20,235). Over $5,400 (previous week, $4,800); closed last Saturday night (10) after 79 performances, at estimated loss of $35,000.

"Love and Let Love," Plymouth (4th wk) (C-$4.80-$6, 1,063, $32,000) (Ginger Rogers). Nearly $27,800 (previous week, $25,000).

"Moon Is Blue," Miller (36th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes-Donald Cook-Barry Nelson). Over $21,200 (previous week, $21,000).

"Music in the Air," Ziegfeld (5th wk) (O-$6, 1,628; $48,244) (Dennis King-Jane Pickens-Charles Winninger-Conrad Nagel). Almost $30,300 (previous week, $29,800).

"Remains to Be Seen," Morosco (5th wk) (C-$4.80-$6; 912; $25,700). Over $24,900 (previous week, $24,800).

"Saint Joan," Cort (6th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). First week off Guild subscription drew nearly $20,500 (previous week, $22,900).

"Seventeen," Broadhurst (21st wk) (MC-$6, 1,160; $36,000). Almost $20,700 (previous week, $20,000); must vacate the house Dec. 22, but may lay off four weeks starting Nov. 24, then tour.

"Sleep of Prisoners," St James Church (4th wk) (D-$4.80, 900, $20,000). Nearly $6,300 (previous week, $6,400); closed Saturday night (10), after 31 performances; will tour, playing churches.

"South Pacific," Majestic (134th wk) (MD-$6, 1,659; $50,186) (Roger Rico-Martha Wright). As usual, about $50,500.

"Stalag 17," 48th St. (25th wk) (CD-$4.80; 921; $21,547). Almost $16,100 (previous week, $15,100).

"The Number," Biltmore (2d wk) (D-$4.80; 920; $22,600). First full week drew nearly $11,800 (previous week, first four performances grossed $11,500, plus $1,200 for a preview).

"Top Banana," Winter Garden (2d wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). First full week drew the standee limit at all performances, but theatre party commissions (six dates) limited the gross to over $50,900 (previous week, first four performances got $27,500, plus $10,100 for two previews).

"Tree Grows in Brooklyn," Alvin (30th wk) (MC-$7.20; 1,331; $47,167) (Shirley Booth-Johnny Johnston). Almost $22,700 (previous week, $21,900); closing Dec. 8.

"Two on the Aisle," Hellinger (17th wk) (R-$6; 1,527; $49,563) (Bert Lahr-Dolores Gray). About $42,500 (previous week, $52,300).

OPENING THIS WEEK

"Paint Your Wagon," Shubert (MC-$7.20; 1,361; $46,000) (James Barton). Cheryl Crawford production, with book and lyrics by Alan Jay Lerner, music by Frederick Loewe; capitalized at $225,000, plus $22,500 overcall, cost about $185,000 (excluding $25,000 in bonds and about $14,000 tryout loss); can break even at around $32,000; has a reported advance of nearly $500,000, including almost $300,000 in 50 theatre parties; opened Monday night (12) to four favorable notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Pollock, Compass); three unfavorable (Garland, Journal-American; Kerr, Herald Tribune; Watts, Post) and one inconclusive (Hawkins, World-Telegram and Sun); reviewed in VARIETY this week.

'Candida' $20,600 For 7 in Split

Tacoma, Nov. 13.

Olivia de Havilland in "Candida" did hefty business last week in four dates en route from the midwest to the northwest. Starting with $3,100 for two performances Sunday and Monday (4-5) at the Lyceum, Minneapolis, the Thomas Hammond revival drew $8,600 for two shows Thursday (8) at the Fox, Spokane, added $3,800 for a single time Friday night (9) at the Capitol, Yakima, and closed the string with $5,100 for two performances Saturday (10) at the Temple here. That brought the take to $20,600 for the seven performances.

Actress' infant son was taken ill with a virus infection Wednesday and her husband, novelist Marcus Goodrich, planed to Spokane next day to join them. Kid had recovered by the weekend.

Meanwhile, Norris Houghton, who staged the production, joined the company for checkup rehearsals during the Seattle engagement this week, preparatory to the San Francisco run starting next week.

Plays on Broadway

Paint Your Wagon

Cheryl Crawford production of musical comedy in two acts (17 scenes), with book and lyrics by Alan Jay Lerner, music by Frederick Loewe. Stars James Barton, features Olga San Juan, Tony Bavaar, James Mitchell. Dances and musical ensembles by Agnes de Mille; entire production directed by Daniel Mann; scenery, Oliver Smith; costumes, Motley; orchestra and chorus direction, Franz Allers; lighting, Peggy Clark; orchestrations, Ted Royal; music for dances, Trude Rittman; production associate, Ben Lawrence. At Shubert, N. Y., Nov. 12, '51; $7.20 top ($9.60 opening).

Walt .... Bert Matthews
Jennifer Rumson .... Olga San Juan
Salem Trumbull .... Ralph Bunker
Jasper .... Ted Thurston
Ben Rumson .... James Barton
Steve Bullnack .... Rufus Smith
Pete Billings .... James Mitchell
Cherry .... Kay Medford
Jake Whippany .... Robert Penn
Mike Mooney .... John Randolph
Dr. Newcomb .... David Thomas
Sing Yuy .... Tom Ai
Lee Zen .... Chun-Tao Cheng
Edgar Crocker .... Richard Aherne
Sandy Twist .... Jared Reed
Reuben Sloane .... Gordon Dilworth
Julio Valveras .... Tony Bavaar
Jacob Woodling .... Josh Wheeler
Elizabeth Woodling .... Marijane Maricle
Sarah Woodling .... Jan Sherwood
Dutchie .... Bert Matthews
Carmellita .... Lorraine Havercroft
Yvonne Sorel .... Gemze De Lappe
Suzanne Duval .... Mary Burr
Elsie .... Gisella Svetlik
Raymond Janney .... Gordon Dilworth
Rocky .... James Tarbutton
Joe .... Norman Weise
Sam .... Delbert Anderson

Singers: Delbert Anderson, John Anderson, Gino Baldi, Edward Becker, Jack Dabdoub, John Faulkner, Robert Flavelle, John Schickling, John Schmidt, John Smith, Newton Sullivan, Feodor Tedick, David Thomas, Edgar Thompson, Ted Thurston, Norman Weise.

Dancers: Mary Burr, Tamara Chapman, Gemze de Lappe, Joan Djorup, Katia Geleznova, Dorothy Hill, Stuart Hodes, Jean Houloose, Carmelita Lanza, Robert Morrow, Ilona Murai, Paul Olson, Dick Price, Charlotte Ray, Mavis Ray, Frederick Schaeffen, John Smolko, Gisella Svetlik, James Tarbutton.

Now that "Paint Your Wagon" has finally reached Broadway, it's obvious why the premiere was twice postponed, extending the road tryout to seven weeks. For although this Alan Jay Lerner-Frederick Loewe musical has a wealth of redeeming qualities, it tends to be heavy, overlong and progressively exhausting. Because of its huge advance sale, the Cheryl Crawford production is sure of at least a moderate run, but despite some of the favorable daily reviews it is likely to get mixed audience comment, and is a dubious bet to earn back its $247,500 investment.

The three outstanding merits of the show are the songs, which seems the best Lerner and Loewe have yet written; James Barton, who supplies life-saving vitality and personal sparkle as star, and the animated dancing and musical numbers staged by Agnes de Mille. The pervading fault of the offering is the attenuated book, which gets mired in impersonal non-essentials and, with occasional bright interludes, becomes tiring before the approximately three hours' running time is over.

With the exception of several infectious numbers by Barton and some arousing ensemble dancing and singing numbers, the musical rarely gets off the ground. Granted that a premiere audience can be abnormally unresponsive and that the theatre was oppressively overheated, the opening night performance brought an uncomfortable amount of coughing, which is an unconscious and deadly form of customer criticism. Add the fact that the intermission and the final curtain come as a release, and it's a tough estimate of the evening's entertainment quotient.

In contrast to "Brigadoon," the same authors' 1946-47 smash, "Wagon" is a lusty saga of the California gold-rush. For most of the first half it's a guys-without-dolls yarn and as a result lacks color and scope for that portion. Things accelerate just before the intermission with the entry of a bevy of dancehall gals into the mining town. But in the shorter though long-seeming second act, there's too much emphasis on such static matters as the wholesale evacuation of the town as the lode peters out, and the down-at-the-mouth separation of the juveniles. During much of this interval, Barton and the other principals are offstage.

Although Lerner and Loewe have never come up with standard pops in such previous collaborations as "Brigadoon" and the earlier "What's Up?" and "Day Before Spring," they may get commercial hits with such "Wagon" numbers as "What's Goin' on Here?," "I Talk to the Trees," "I Still See Elisa," "How Can I Wait?," "In Between," "Carino Mio," "Another Autumn," "All for Him" and "Wand'rin' Star." However, several of the tunes have a reminiscent quality and the two outstanders, "I Still See Elisa" and "In Between," are probably enhanced considerably by Barton's sock delivery.

As the crusty, scheming and likeable prospector who founds a town and names it after himself, then becomes a combination mayor, sheriff, justice of the peace, judge and philosopher-with-a-bottle, Barton gives a powerhouse performance. If he occasionally tends to go overboard a bit with vaudeville tricks, it's probably an actual assist for the show. Certainly his vocal and soft-shoe routine to "In Between" provides the first real lift, and the slightly altered version of his now-classic "Mad Dog" drunk act from vaude is the only solid comedy sock of the show.

Olga San Juan, making her legit debut in the top-featured role of his daughter, is a button-faced pint-sized girl with considerable vitality and drive. She sells a song well and is an acceptable musical comedy actress, but gets somewhat obscured in the lugubrious portion of the second half. Tony Bavaar, a television performer also making his stage bow, sings agreeably and has a pleasant personality, although he's slightly stiff as an actor.

James Mitchell, who clicked as principal male dancer in "Brigadoon," scores again in "Wagon," notably in partnership with an eye-catching, deft little ballerina named Gemze de Lappe. There's also one striking terp number by Mary Burr. Others notable in the large cast include Ralph Bunker as a mining town storekeeper, Kay Medford as a dancehall madam, Jacob Woodling as a Mormon and Jan Sherwood (particularly) and Marijane Maricle as his wives, and Rufus Smith, John Randolph, Richard Aherne and Gordon Dilworth as gold-rush adventurers.

Most of Miss de Mille's musical ensembles and especially the dances have electrifying effect, and Daniel Mann's overall staging keeps the action moving as well as the book allows. Oliver Smith has supplied enough vivid scenery to fill a freight train (and possibly will someday), while the costumes by Motley are stunningly atmospheric. The musical direction by Franz Allers seems a definite assist for the show.

Although its Broadway prospects are uncertain, "Wagon" seems a bet for film adaptation and isolated scenes are a natural for television.
Hobe.

Dinosaur Wharf

Terese Hayden production of drama in two acts (five scenes) by Joel Wyman. Features Lois Wheeler, Leo Penn, James Gregory, Harrison Dowd. Directed by Miss Hayden; scenery and lighting, Samuel Leve. At National, N. Y., Nov. 8, '51; $4.80 top ($6 opening).

Timmy .... William Darrid
Thug .... Richard Castle
Charlie .... James Gregory
Pop .... Harrison Dowd
Sam .... John Marriott
Mike .... Tom Russino
John .... Stuart Macintosh
Paula .... Lois Wheeler
Clancy .... Bernard Hughes
Woman .... Sally Gracie
Boy .... Salvatore Mineo
Will .... Leo Penn
Chris .... Richard Venture
Mr. Brodie .... John Marley
Mr. Sherman .... Gregory Robins
Capt. Swanson .... Stuart Macintosh
Second Thug .... George Spelvin

Although local headlines provide a pulsating background for "Dinosaur Wharf," the play itself seems remote in time as well as in personal application. The Joel Wyman drama offers a lurid account of waterfront strife and romance, but leaves even a sympathetic playgoer apathetic. It is a dim prospect for Broadway and has little potential for films or stock, but might be condensed into a tele half-hour.

In this drama, somewhat reminiscent of "Winterset," "Stevedore" and "Gentle People," the author appears to be trying to present several moral truths. With the title as a hint, he seems to suggest that although prehistoric monsters are a thing of the past, there are still giants ready to fight for liberty and dignity. But it is also implied that violence begets violence, that evil once started must run its evil course, and that he who lives by the sword dies by the sword.

This sombre parable takes the form of a love affair between an idealistic girl living with her retired sea captain father on an East River barge, and a resolute dock-worker battling against the corrupt alliance between treacherous union leaders and venal shipping company heads. The girl preaches reason, trying to keep from getting involved in the labor-racketeering warfare but, after her father has been beaten to death, she has to resort to actual killing to protect herself from a lecherous hoodlum.

This earnest yarn, written, directed and played on the same interminable note, presently becomes a monotonous dirge. There is no lightness in the writing, all the events being related in an unvarying, morose key. Terese Hayden's intense staging gives all scenes identical value and most of the actors give colorless performances that gradually turn the piece into an expressionless sermon. It is significant that every scene is played in gloomy night. However, Samuel Leve has provided an atmospheric setting of barge and pier, with a cyclorama on which an East River bridge is projected.

In the generally plodding performance, James Gregory at least has a sinister sort of animal quality as the villainous gangster, Harrison Dowd is plausible as the girl's father, and Tom Russino registers in the positive role of a union member whose refusal to play stooge costs him his life. But Lois Wheeler and Leo Penn seem curiously enigmatic as the young lovers, and the others never emerge from the kind of haze of uniformity.

Considering the unusual amount of worry, sweat and, at least figuratively, tears that went into the production, "Dinosaur Wharf" is especially disappointing. But disappointing it is.
Hobe.

(Closed Saturday night (10) after four performances.)

Legit Follow-Ups

The Happy Time
(BLACKSTONE, CHICAGO)

Chicago, Nov. 5.

What should have been a happy occasion for Chicago theatregoers was the arrival of "Happy Time" here last week. What emerged, however, was an occasionally funny piece, minus most of the warmth that made it a hit on Broadway for so many months. In this case the error rests not in the play, but in the casting.

Helmut Dantine, as the father in the Samuel Taylor play, is apparently miscast, lacking the gentleness and tongue-in-cheek treatment that should hold his brothers and the rest of the cast in balance. Only in the last act does he seem to give much more than a reading of his part. Mary Fickett, as the mother, also gives her part a hurried treatment.

Much of this is overshadowed, however, by the play-stealing work of Warren Berlinger, as the son, who is discovering the facts of life in the usual muddled way of the adolescent. Lad lifts most of the awkward waits and slipshod acting of others. Joe Marks, as the Lothario grandparent, is a laughable type, and Francis Bethencourt, as the girl-chasing uncle, is a likeable buffoon. Jacques Aubuchon, as the wine-drinking uncle, has some hilarious moments. Marya Saunders, as the young miss, temporarily a house maid, is an engaging ingenue.

In the minor parts, Patricia Wright as the young girl next door is the typical bratty femme. Gage Clarke as the doctor has only a few moments onstage, but makes them count heavily. Alice Lee Edwards, John Fiedler and Henry Wadsworth are adequate in their roles. Set of 1923 parlor is in keeping with the period.
Zabe.

The Rose Tattoo
(SHUBERT, NEW HAVEN)

New Haven, Nov. 8.

For touring purposes, Cheryl Crawford has assembled a cast that apparently is the equal of the Broadway troupe, so solid was its reception when "Tatoo" hit the Shubert for a three-day stand.

Still topping the company, in featured roles, are Maureen Stapleton and Eli Wallach. Other holdovers are Ludmilla Toretzka, Don Murray, Dorrit Kelton, Augusta Merighi and Rossana San Marco. Replacements include Sally Hester, Lila Paris, Pearl Somner, Sybil Levenson, Dorothy Esther, Martin Balsam, William Major, Connie Davis, Camila Ashland, Claude Aikens, William Krott and Bill Froelich. Alfonso Conselmo has been added as an offstage singer.

Miss Stapleton gives a cameo performance that stands high among the stage portraits exhibited here in quite some time. She gives tremendous substance to the role of the demonstrative Sicilian. Wallach packs a load of grade-A histrionics into the part of the truck-driver. Don Murray's work as the sailor is good acting, and he has an excellent vis-a-vis in Sally Hester, newcomer, who has taken over the daughter role in tiptop fashion.

Main road problem of "Tattoo" seems to lie in advance sale promotion. If this angle can be managed successfully for early performances of an engagement, show should have a profitable tour.
Bone.

Plays Out of Town

Gigi

Philadelphia, Nov. 8.

Gilbert Miller production of comedy in two acts (six scenes) by Anita Loos, adapted from the French novel by Colette. Features Cathleen Nesbitt, Michael Evans, Josephine Brown, Bertha Belmore, Audrey Hepburn. Directed by Raymond Rouleau; settings by Raymond Sovey. At Walnut Street Theatre, Philly, Nov. 8, '51.

Gigi .... Audrey Hepburn
Mme. Alvarez .... Josephine Brown
Andree .... Doris Patston
Gaston Lachaille .... Michael Evans
Victor .... Francis Compton
Alicia de St. Ephraim .... Cathleen Nesbitt
Sidonie .... Bertha Belmore

Anita Loos has done a bang-up job in fashioning a play from the novel by the popular French writer, Colette, and Gilbert Miller has aided and abetted her handsomely with a cast and all-over production that is directly in the famed Frohman tradition, even down to the brilliant casting and acting of a couple of servant roles.

"Gigi," which has been done in dramatic form abroad and also has been filmed, is—as it should be—strictly Gallic in mood and spirit. And it is somewhat on the remarkable side that Miss Loos has been able to fuse her brash and strictly Americanized talents as emphasized in "Gentlemen Prefer Blondes," with the volatile and graciously "unmoral" (in contra-distinction to "immoral") original of the extremely prolific French woman novelist.

Rumor had it in advance that "Gigi" would be overboard with salaciousness, but this didn't prove to be the case, although there were a few (a small minority) in the audience who seemed a bit shocked by the play's general theme, and one of the local crix also voiced doubts on this score.

As a matter of fact, when the chips are down, "Gigi" must be classed as an eminently proper, circumspect story, and one that would coincide with most of the strictest rulings of the Hays, Johnston or Breen offices, since, at the end, in the face of strenuous persuasion on the part of her own family, the 16-year-old heroine comes out in no uncertain terms as being insistent on a conventional marriage rather than any tawdry liaison, no matter how financially successful.

That is one of the delightfully unexpected things about "Gigi." For two-thirds of its length (first night final curtain fell at 10:50, after rising at 8:45) the Loos-Colette comedy shows Gigi's grandmother and great aunt working out a planned and premeditated campaign to secure a wealthy lover (or, better still, lovers) for the lovely young teenager. This Parisian family, in 1900, is shown as constitutionally opposed to marriage. Gigi's mother has been a backslider and her domestic career has been most unfortunate, leaving her as a rather impoverished second-rate singer and actress, supported, for the most part, by the older members of the family, especially Great Aunt Alicia, who has consorted with kings and dukes and the like and has a fortune in costly jewels to show for it.

Gigi is to be paired off as a mistress to a very wealthy young-man-about-town, whose current sweetie has given him a swift brushoff. Gigi has always adored him, and has welcomed his gifts of licorice and the games of piquet they have played, but she balks, very definitely, at her aunt's idea of becoming his unwed mate. And, at the end, the chap, first amazed and then beguiled, promises honorable marriage which almost bowls over the unconventional old ladies.

If there is any play-going field for this type of entertainment, "Gigi" should stand a sturdy chance of success. It is French farce, but not of the door-slamming, double-entendre, dirt-for-dirt's sake variety. It has grace and piquancy, and its characters have human and enjoyable traits.

Although, as stated, the astute Miller has seen to the selection of a top-drawer cast, an outstanding factor which should play a large part in the ultimate success of "Gigi" in this country is the performance of 22-year-old Audrey Hepburn (Scotch-Dutch girl) in the title role. As a youngster, just outgrowing the awkward age, Miss Hepburn has real talent as well as a magnetic personality. Furthermore, in a wholesome and youthful way, she exudes sex.

Michael Evans does a remarkable job in winning sympathy for the character of the wealthy man-about-town as the play proceeds; Cathleen Nesbitt is tops as Aunt Alicia, and Josephine Brown, save for some moments of inaudibility, is excellent as the grandmother. Doris Patston, musical comedy star of the late 20's, is delightful as Mama, especially in a tipsy scene, and one at the end in which she insists on singing the Bell Song from "Lakme" with a voice that's not equal to it. Francis Compton and Bertha Belmore score strongly as two servants.

Raymond Sovey has two lush, lovely settings and the shifts in both acts were made quickly and smoothly at the opening. Raymond Rouleau's direction is, in general, okay. The play drags a bit at the start and has a low spot in the first scene of Act II, but an easy ironing job is indicated. All in all, here's one that looks headed for at least moderate success and which may go all the way.
Waters.

I Am a Camera

Hartford, Nov. 9.

Gertrude Macy and Walter Starcke presentation of drama in three acts (seven scenes) by John van Druten, based on stories by Christopher Isherwood. Stars Julie Harris, William Prince. Directed by van Druten. Settings and lighting by Boris Aronson, costumes by Ellen Freeman. At New Parsons Theatre, Hartford, Nov. 8, '51; $4.20 top.

Christopher Isherwood .... William Prince
Fraulein Schneider .... Olga Fabian
Fritz Wendel .... Martin Brooks
Sally Bowles .... Julie Harris
Natalia Landauer .... Marian Winters
Clive Mortimer .... Edward Andrews
Mrs. Watson-Courtneidge .... Cele McLaughlin

By the time "I Am A Camera" reaches the Broadway scene it should be in focus. Unveiling at the New Parsons Theatre revealed a noticeable third-act lag. Rewriting in that department, plus other cutting and tightening, should put this drama into the winner's circle.

One of the main obstacles this play must overcome is its title—which sounds like an exploitation campaign for the lens and shutter industry. Title is taken from the lines of one of the actors, playing the role of a novelist in Berlin in pre-Hitler days. Tag becomes clear at the outset of the play, but may be hard to sell to those unfamiliar with the plot.

Presentation allows Julie Harris — for the first time — to play adult role after a series of teenage parts. As a self-confessed harlot living a Bohemian Berlin life, she displays top play-acting ability.

Play deals with life in Germany in 1930, just before the rise of Hitler, when the German populace was looking for a scapegoat for its ills and finding it in the castigation of Jews. Novelist Christopher Isherwood (William Prince) records those dark days by portraying himself as a camera (hence the title). The story is a carnival of sex, dissipation and lust. The handwriting on the wall of those days becomes secondary, as the play proceeds on the theory that sex is more saleable than a recital of the facts of the times.

Prince, as the frustrated novelist, plays a compatible role. Miss Harris is topnotch as Sally Bowles, the husky-throated singer who has no inhibitions when it comes to sex and men. For her they are an escape from the reality of life. When the romance between the two jells, the play loses much of its steam. The vivacity of Miss Harris in the part of the hussy lends additional sparkle and delight to her role.

Superabundant infusion of sex into the production should help keep it on the Broadway boards for quite some time. Even the bit of how a young Jewish girl, Natalie Landauer (Marian Winters), is seduced by her boy friend, Fritz Wendel (Martin Brooks), is related with more telling vigor than of her street fight with a group of Nazis. Wendel does a neat job as the boy who wouldn't be a Jew. Olga Fabian as the German housekeeper, and Clive Mortimer as the well-heeled American spendthrift, are solid in their bits. Cele McLaughlin is okay as the mother of Miss Bowles. The German rooming house set by Boris Aronson rates bows as does the direction of John van Druten.
Eck.

'Kate,' 'Fledermaus' In One Week in Columbus

Columbus, Nov. 13.

Metropolitan Opera's "Fledermaus" has been booked into the 3,000-seat Ohio Theatre, downtown first-run house here, for a Dec. 17-19 run. The week filled up fast last Thursday when RKO City Manager Harry Schreiber announced that the touring "Kiss Me, Kate" will play his 2,900-seat Palace, also a downtown first-runner, on Dec. 20-22.

Hartman Snags 'Kate'

Columbus, O., Nov. 13.

Hartman manager Robert Boda, after seeing the Met's "Fledermaus" and "Kiss Me, Kate," booked into large downtown filmhouses the week of Dec. 17, snagged the first midwest appearance of the national company of "Guys and Dolls" for a full week at the Hartman. Engagement will start Dec. 10.

RALPH LOWE

Actor, late of WHERE'S CHARLEY company, will autograph copies of his book, THE ANGUISHED YEARS, published by Pageant Press, on Thursday, the 15th of November, from 4 to 6 p.m. at the

BROADWAY BOOK SHOP
1472 Broadway (bet. 42d & 43d St.)

Literati

Paris Pic Dialog Suit

Les Editions Nouvelles, of Paris, was sentenced to pay $150 damages to the publisher, Gallimard, for use of the dialog of the picture, "Symphonie Pastorale," based on the book by Andre Gide, whose rights are owned by Gallimard.

Defendants used the picture dialog, scripted by team of Bost & Aurenche, for their illustrated book. The court held that this dialog was a kinematic adaptation of the Gide novel, and ordered defendant to pay the damages, plus having the books confiscated.

Encyclopedia Yearbook

American People's Encyclopedia is prepping the first edition of the American People's Encyclopedia Yearbook for early 1952 publication. The Yearbook, which will cover the events of 1951, will also include articles by contributors whose positions have given them first-hand view of specific events.

APE is distributed in the U. S. by Sears, Roebuck & Co.

George McManus' Book

Henry LaCossett ghosting a George McManus series for Collier's on "Bringing Up Father." McManus was feted in N. Y. last week by the Banshees, Hearst organization, on the 40th anniversary of the creation of his "Jiggs and Maggie" characters.

N. Y. Post's 150th Anni Insert

New York Post, founded in 1801, marked its 150th anni Monday (12) with a 48-page special insert. Section included a message from President Truman, and articles by Sam Goldwyn, Brig. Gen. David Sarnoff, Henry Steele Commager and Irwin Edman.

Daily had to turn down ads due to its 96-page mechanical limit.

Ted Pratt's 'Big Bubble'

Ted Pratt's latest Florida background novel, "The Big Bubble," has been set for Dec. 3 publication by Duell, Sloane & Pearce.

Meantime the filmization of his earlier novel, "The Barefoot Mailman," is skedded for a four-way preem Dec. 1 at the Wometco Theatres in Miami, Miami Beach, Ft. Lauderdale and Palm Beach.

Bloomingdale's Mag Come-on

Bloomingdale Bros., N. Y. department store, is peddling mag subscriptions on a "budget-reading plan." Charge account customers can subscribe for any of 14 leading publications, for a minimum of two years, with their accounts billed monthly for 12 months. Mags are offered in various combinations of three subs, or customers can make their own selection.

Minimum bill is $1 monthly.

Two Satchmo Books

Max Giffen of Time mag doing a Louis Armstrong blog for Random House, while Satchmo is writing his "official" autobiography, in his unique style, for Prentice-Hall.

Career Award to Lowell Thomas

Lowell Thomas was presented with the annual Ohio Career Medal, one of the outstanding awards in that state, for long and distinguished service, at ceremonies in Columbus Saturday (10). The award is given each year by the Ohioana Library Assn., and the recipient must be a native of Ohio. Lowell Thomas was born in Woodington, O. Gov. Frank J. Lausche made the presentation.

Other outstanding Ohioan to get the same recognition was Howard Chandler Christy, formerly of Morgan County, artist. Christy was born in a log cabin on Meigs Creek.

Mich. Plant to Aid S. America

Mead Corp., Dayton, O., has sold its Michigan newsprint plant at Manistique, Mich., to the Trenton (N. J.) Times Corp., for approximately $4,000,000. The plant's annual production of 25,000 tons of newsprint is scheduled for sale to South American newspapers.

The mill must first be converted to newsprint production, its original function when founded in 1916. The Mead Corp., which acquired the mill in 1943, had changed its operation to the manufacture of hanging raw stock for the wallpaper industry. The mill was started by W. J. and F. E. Murphy, then owners of the Minnesota Tribune Co., to supply newsprint for the Minneapolis Tribune, then the largest daily newspaper west of Chicago.

Thomas L. Kerney, general manager of the Trenton Times Corp., is treasurer of the Inter-American Press Assn. "It was evident something practical must be done about the very critical shortage of newsprint in South America, if freedom of the press is to continue in those countries," he said.

He emphasized that sending the output of the Manistique mill to South America will not take newsprint from any U. S. publishers. He could not name the South American papers to participate in the distribution of the newsprint because the tonnage had not yet been allocated. Production of newsprint will start soon after New Year's. The mill's capacity will be about 80 tons a day and the mill will employ about 150 persons.

Gilbert Seldes' 'Previews'

Gilbert Seldes' "Previews of Entertainment" (Bantam, 25c) is an unusual venture in the pocketsized paper-bound book field. Not only is the tome an original, but it's using the speedier production time of this kind of book (it took three weeks from completion of manuscript to distribution) to tackle a subject where time is important. "Previews" contains advance facts on over 700 films, TV and radio shows, legit productions, books, etc. as a guide to the American entertainment-seeking public.

Seldes, author of "Seven Lively Arts" and the more-recent "Great Audience," aimed at doing for show biz what Duncan Hines does for dining out. He stated his object is to be objective, telling the audience what each specific offering is likely to hold in store for them, without giving his own critical judgment. By and large he succeeds in that goal, although in some instances his own feelings sneak in (via his system of classification). That isn't bad, however, since he's a seasoned critic with considered values, and overall the tone is friendly to all facets of show biz.

The big problem, of course, is the time factor. Volume covers the period through June, 1952, and in several instances it's out of date. Nevertheless, it will be a valuable guide, particularly to people outside the big cities, and it should serve as a stimulus to more showgoing, radio-dialing, book buying, etc., and to a more selective kind of shopping for entertainment.

Bril.

CHATTER

Woodrow Wirsig, exec editor of Look, off to Europe.

Bernie Kamins' book, "Basic Propaganda," will be published this month by Houlgate House.

Henry Gemill, managing editor of the Wall Street Journal, in Hollywood to gander the studios.

Buck Herzog in Hollywood for his annual gander at the film industry for the Milwaukee Sentinel.

Christmas story about Fifth Avenue, which Silas Spitzer authored, is in the December Holiday Magazine.

Jo Ranson, WMGM (N.Y.) flack chief, and artist-daughter Justine Schachter collaborating on a juvenile tome about Coney Island.

H. Allen Smith and his wife Nelle back from London and Paris where he went on a Doubleday assignment to do a comedy travelog book.

Franklin S. Forsberg has resigned as veepee-general manager of Hillman Periodicals (Pageant, People Today, etc.), effective Friday (16).

P. J. Kenedy & Sons observes its 125th year in publishing on Nov. 21 with release of "A Catholic Book Chronicle," the story of the firm.

Isabelle Moore in Hollywood to sell her two Redbook mag articles, "I Hate Divorce" and "Do You Remember My Daughter," to the film lots.

John Horn, CBS-TV Press Information staffer, sold an article about jockeys, "The League of Little Men," to the Elks magazine for the December issue.

Esquire-Coronet publisher David A Smart, with his wife, Gaby, to Boca Raton for the winter. Plan staying there five or six months in the house they just built.

Coronet's January issue will have several features on films. Cover story is on Rita Hayworth, by Grady Johnson. Mag also includes a 16-page picture spread on "Hollywood at Night."

Lloyd Morris' social history of Gotham, "Incredible New York," is due from Random House Nov. 21. Tome, covering past century, includes portraits of P. T. Barnum, Lillian Russell, Jay Gould, etc.

Marvin Levy now aide to Tex & Jinx (McCrary) is readying their daily "New York Closeup" columns on personalities for the N. Y. Herald Tribune. He came from radio and TV production.

"Bottoms Up," publicist Ted Saucier's compilation of never-before-published cocktails and mixed drink recipes of famous hotels, restaurants, clubs and personalities, will be published Friday (16) by Greystone Press.

Roving correspondent Bob Deindorfer back from Middle East assignments, by way of Paris and London, set to do some radio-TV guest shots about his "Bosphorus bowl" experiences. Deindorfer's brother is Jack Denton, vaude-nitery single.

Tom Clarke, manager of the Argyle Theatre, Birkenhead, England, arrived in New York last week for editorial conferences on several magazine articles and to look over U. S. TV shows for children. Besides a commitment from the Reader's Digest for an article on Harry Lauder, the British theatre manager is discussing two other pieces for the same publication.

Yiddish 'Mikado' Set

A Yiddish version of Gilbert & Sullivan's "Mikado," translated by Miriam Walowit, a Brooklyn schoolteacher, and titled "Der Yiddisher Mikado," will be presented by the Deborah Group of Brooklyn Hadassah, at the Brooklyn High School for Homemaking, starting Feb. 9. Gertrude Rady will direct.

Miss Walowit's Yiddish version of "Pinafore" was produced in 1946 peridically through 1949, for the benefit of Hadassah.

Ring Case

Continued from page 58

be even less vulnerable to legal attack.

Ring's case stemmed from the production in 1944 by Irving Gaumont of the Harold Spina-Edward Heyman-Walter Hannan play, "Stovepipe Hat." Originally a backer of the show, Ring subsequently acquired ownership of the production and then closed it when the authors exercised their right under the Guild basic agreement to prevent him from making unauthorized script changes.

Ring's suit against the authors included the Guild as co-defendant, charging the basic agreement violated the anti-trust laws. The N. Y. Supreme Court ruled in the plaintiff's favor on the monopoly issue and the Appellate Division failed to clarify the matter. However, when the case was heard by the N. Y. Court of Appeals, after Arthur Garfield Hays had taken over as Guild attorney, Ring's claim for damages was nixed and the court refused to sustain the monopoly charge.

'Pacific'

Continued from page 57

after rental is $38,000, with expenses running to $26,666. Net profit is $11,338. Year's net will be about $575,000.

Expenses have been fairly regular, with no attempt made to slash the budget as with many other long-run shows, especially in the advertising end. Cut may now be a little less, as Miss Blair has just signed a new starring pact, and her's and Eastman's name have gone above the title.

There have been two unusual angles about this production. One has been the consistent selling out of the Wednesday matinee. Chicago has never been a great midweek town, most shows skipping that performance. Also, "Pacific" has more than $100,000 in advance mail orders, with reservations now being made into March.

Outside of the replacement of David Burns for Ray Walston, and Irene Bordoni for Diosa Costello, no major cast changes have been made. There's been a switch in the musical conductorship, with Will Irwin taking over. Ross Bowman, assistant stage manager, has moved over to stage manage "Happy Time," with LeRoy Busch replacing. The "Pacific" company manager remains Harold Goldberg; pressagent, Al Butler, and stage manager, Tommy Turner.

While the show had no opposition for many months last spring and summer, except for "Moon Is Blue," at the opening of the fall season, with the advent of three and four more bookings here, it was felt that business might fall off. Tentative plans were made for "Pacific" to pull out the end of November, with "Guys and Dolls" coming in for an indefinite stay. With the advance the way it is, however, management is now talking about rounding out its second anniversary here.

Todd Duncan will mark his first New York recital in eight years, at Town Hall, Sunday (18).

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SCULLY'S SCRAPBOOK

By Frank Scully

Chicago, Nov. 13.

Thirty years ago, while briefing for an initial transcontinental trek, I bypassed Emerson Hough's "The Covered Wagon," since I was going by train, and read Robert Louis Stevenson's "Across the Plains" instead. I was particularly impressed, in a melancholy way, by the fact that after the candy butcher had passed through the car Stevenson kept his foot in the door in order to get a breath of fresh air. I, too, first traveled before air-conditioning.

In my day, as in his, Chicago was a dreaded stopover. It was more like a delta than a bottleneck. There were through trains from coast-to-coast for oranges but not for people. People, like cattle, were supposed to know that Chicago was the end of the line. You either went to the stockyards and were heard of no more or you hid out for six hours and then caught another train at another station and piled into a sleeper that was either too hot or too cold and had windows that either wouldn't open or wouldn't close.

Chicago itself was cold or windy or rainy or steaming hot. But friendly. Always friendly. It took radio to make this conviviality pay off. The audience-participation show was tailored for Chicago, and of all these which now crowd radio and TV none has approached Tommy Bartlett's "Welcome Travelers." It is now the No. 1 daytime a-p show. More than 7,000,000 listeners take it daily instead of Hadacol.

Before June 30, 1947, Bartlett was a billing split between pears and a dictionary of familiar quotations. But since then it has become best known as the last name of Tommy.

Short of the brown-robed monks of St. Francis of Assisi, no group works harder at being kind to passing strangers than the bunch sparking "Welcome Traveler." They still fan out before the crack of dawn and catch people coming in on trains, planes and buses in the hope of catching a human interest story that deserves to be paid off in tax-laden loot. The collecting and dissembling of these gifts is the task of Les Lear.

Lend Me Your Lear

Among the background boys of show biz Lear is king. He and his crew of 27 hustlers are responsible for the smooth manner with which their genial host from coast to coast handles interviews.

Their pickups are escorted to the Hotel Sherman. That's the old Ernie Byfield bistro, now run by Frank Bering, who began there as a busboy in the closing years of the 19th century. The guests have breakfast downstairs in the College Inn Porterhouse, where a crew of interviewers get their stories in snug shape so they can be put on cards to guide Bartlett, who, as a rule, does not see the guest till they meet before the mike.

Those whose interviews come over particularly well are held over for luncheon at the Well of the Sea and then sent off for free trips around town, to dinner at some well-known restaurant and topped by the best show in town.

Lumps For Your Larynx

Almost every "Welcome" program has one needy case deserving of necessities rather than luxuries. Some of these stories would draw tears from Bismarck's statue. When Bartlett asks, "What can 'Welcome Travelers' do for you?", it isn't a rhetorical question. Whatever the request, they try to play it straight. A polio case wanting a wheelchair, a bride wanting a wedding ring, because hers was too large and a subway snitcher swiped it—whatever they ask for they get. Well, almost. I think over the years their average of getting "just what we needed" is 920 out of a possible 1,000. Where the request is too modest and many children are involved they pile clothing, toys and food on the grateful guests.

Chicago is a hospitable town but takes an enormous amount of work for Lear's staff to scrounge around and get what the travelers want rather than what the merchants want to give away. Lear's little cubbyhole at the far end of the Sherman Hotel basement is a madhouse of telephones, and Lear has a unique genius for getting over a phone what mobsters couldn't even get at the point of a gun. He has a big office elsewhere in Chicago but the main work is done in the Sherman dugout.

As people unfamiliar with radio can't all be trusted to say the right thing, the "Welcome Travelers" show is taped today for tomorrow's release. Precious little editing is necessary but it is a precaution that costs little and pays off with fewer headaches.

Who Pays This Tax?

The program gets plenty of "names," of course, but Bartlett's main interest is in giving most to people who need it most. Danny Kaye recently got a contour chair worth $135 while spieling for "Movietime U.S.A.," but there must have been a touch of irony in this because he won't be able to sit down, let alone lie down, for months, judging from the schedule he announced as his itinerary from now till next spring.

Now and then Bartlett takes his show on a junket but it operates best where it began. He flies around a lot weekends in his own Cessana. In his plane he makes unexpected visits to the bedridden whose names have popped up on his program.

Not long ago he took the crew to Europe with a planeload of gifts for GI's who haven't been home in a long time. The gifts included refrigerators, movie cameras, sterling silver, luggage, automatic washers and bicycles—even tandems for GI's and the frauleins.

This is Bartlett's fifth year with Procter & Gamble and NBC. Bob Cunningham has been the director-announcer from the beginning and introduces the guests to Bartlett. Then he slips behind the m.c. and feeds him little blue cards with all the distressing details of the one being interviewed.

Anything For a Laugh

Whenever stuck for a surefire response Bartlett can always fall back on, "What was the most exciting experience of your life?" Ordinary people frequently come up with extraordinary answers when prodded with this sparker.

"Well," said one, "I had a pair of red-headed twins born to me on April Fool's Day. That was exciting."

"For me," said another, "it was getting my engagement ring while waiting for Mom and Dad outside a funeral parlor."

"Once I let a man into the house," said a Nashville housewife, "because he wanted a drink of water. He drank a mouthful and then began to strangle me. I screamed. He let go and told me never to do that again. 'Don't ever give me,' he warned, 'a drink of water from the Mississippi river.'" A 60-year-old Wisconsin farmer reflected a moment and said, "Well, I guess the most exciting experience in my life was when I broke my neck."

As a pratfall is funny because it is only a fraction this side of a fracture, so are these experiences of plain people. They all get rewarded with laughter and applause and the laugh that stays longest with them, I suspect, is Tommy Bartlett's.

I wouldn't be surprised if one day a tired St. Bernard dog, far from the Swiss Alps and out of whisky, appeared on the program and got six cases of Wilson's dog food, because Bartlett, Lear, et al., are that kind of people in an essentially kind branch of what Messrs. Green and Laurie have so beautifully described as "Show Biz."

Broadway

Coast scripter Alan Lipscott in on a holiday.

Kenneth Kaplan, formerly with William Morris, joined Ken Later's talent agency.

Ricardo Cortez and Adolphe Menjou east on personals and TV-AM guesters.

Val Parnell flew in for the Jack Benny dinner and back to London pronto, ditto agent Harry Foster.

Denise Darcel currently touring eastern cities in behalf of "Westward the Woman," in which she stars.

Henry Morgan subletting (Miss) Candis Ray's apartment while she's west on radio and transcription shows.

George Burns (& Allen) left Gracie Allen behind when he flew in for the Jack Benny (Friars) dinner.

Gigi Perreau launches 10-city tour here Sunday (18) for promotion of U's "Weekend with Father," in which she has a top role.

The Herbert Wilcoxes (Anna Neagle) to Montego Bay, Jamaica, B.W.I., in two weeks for their "first real vacation in a long time."

Actor Edmond O'Brien in from the Coast for Monday's (12) opening of "Paint Your Wagon," legit musical in which his wife, Olga San Juan, is featured.

Mayor Impellitteri officiated at unveiling of portrait of ex-Shepherd John Golden in the Lambs Clubhouse last Thursday (8). Current Shepherd Bert Lytell presided.

Silver anni of Paramount Theatre and kudos to latter's managing director Robert M. Weitman will be twin-billed at Toots Shor's with a luncheon next Wednesday (21).

Joan Caulfield, who costars with David Niven in "The Lady Says No," doing a p.a. tour of five southern cities for the Frank Ross-John Stillman, Jr., production for United Artists release.

Jack L. Warner and Harry M. Warner in from the Coast to join Major Albert Warner for the Picture Pioneers' dinner tomorrow (Thurs.) at the Waldorf honoring the three freres as the "PP of the Year."

B. S. Moss, film industry pioneer, and Mrs. Moss celebrated their 50th wedding anniversary Sunday (11) at a party held in the Persian Room of the Hotel Plaza. He's still active as a metropolitan N. Y. circuit operator.

Billy Rose filed for a zoning variance in Chappaqua, N. Y., that would allow him to sell his 130-acre estate there to the Cenacle of St. Regis, Roman Catholic convent. Property would be used as a retreat. Zoning hearing is set for Nov. 20.

George A. Sloan, Met Opera board chairman, last weekend flew in from Paris, where he's been working on the U. S. defense production program, to attend last night's (Tues.) Met opening. He's due to go abroad again, on a similar mission, shortly.

Hotel Lord Tarleton (Miami Beach) boniface Walter Jacobs and his wife, Molly, had to cancel their Mexico City vacation because of her father's serious illness in N. Y. The Jacobs family's deal for the Flamboyant Hotel, in the Virgin Islands, was nixed because of the limited 42-room capacity.

Spyros P. Skouras will be honorary chairman of the dinner-concert marking the 10th anniversary of the founding of the American Fund for Israel Institutions at the Waldorf, N. Y., Dec. 17. Program will include Lily Pons; Andre Kostelanetz, conducting the Philadelphia Orchestra; Jerome Robbins, Nora Kaye, and Lee Strasberg directing a scene from an Israeli play.

Pittsburgh

By Hal Cohen

Rudy Vallee booked into Lenny Litman's Copa, week of Nov. 26.

Howard Newman back in town again beating drums for "Kiss Me, Kate."

Francis Mayville named permanent director of Catholic Theatre Guild.

Fred Burleigh has picked "Broadway" for his December show at Playhouse.

Jackie Heller back to his Carousel this week for anni show with Kyle MacDonnell.

Peggy Ann Garner here during run of her husband, Richard Hayes, at Vogue Terrace.

Agent Georgie Claire has just signed exclusive booking contract with Monte Carlo.

Johnny Harris will go to Dublin Nov. 23 for installation of new Variety Club tent.

Kay Marshall, Eugenie Baird's singing sister, on bill at Monte Carlo with Reis Bros.

Jackie Heller back home to co-headline anni show at his Carousel with Kyle MacDonnell.

Miriam Sage now has dancing lines at both Lenny Litman's Casino and Bill Green's.

Victor de Sabata back to Milan's La Scala Opera after conducting Pittsburgh in six concerts.

Jan Andree, ex-disk jockey, named house m.c. and pressagent for VTW Club in East Liberty.

Xylophonist Arlene Colver signed for guest spot every other week on "Perfection Time" TV show.

Philadelphia

By Jerry Gaghan

Jan Crockett, "Miss Florida of 1950," is featured in Embassy Club show.

Bobby Sheldon (& Burnett), ailing for months, made comeback (9) at Lexington Casino.

"Ice Capades" drew a gross of $225,000 in 16-day run at Arena. It was $38,000 over last year's.

Temple U. gave surprise birthday party (8) to Eugene Ormandy, Philadelphia Orchestra conductor.

Nelson Eddy cancelled Academy of Music date (15) under Emma Feldman sponsorship because of throat ailment.

Ed Barsky has taken over the entire M-G-M platter distribution here, changing name from Pak-Bee to Edward Barsky, Inc.

Tony La Pata, who just wound 32 weeks with Ralph Flanagan's band, leaving to rejoin trombone section of Buffalo Symphony.

Paris

By Maxime de Beix

(33 Bd. Montparnasse; Littre 7564)

Hazel Scott and Jaden Wong on same bill at Drap d'Or.

Danielle Delorme sick and having to postpone all stage and screen plans.

French newsreel subsidy for the year set at $350,000 by the government.

Fred Packard over from London to scout here for writing talent for TV shorts.

Allowance in francs for French tourists going abroad cut down on retrenchment policy.

Jean Cocteau signing Jean Louis Barrault to do his tragedy "Brutus," late in December.

Clement Duhour producing the film, "Paris Chante Toujours," with plenty of guesting talent.

John B. Nathan, Paramount European boss, tossing cocktail party for George Weltner, Par's foreign chief.

Francis Ramsden back at the Plaza Athenee after five days in the American Hospital for vertebra trouble.

The Louis Vaudables getting Paris celebs to celebrate reviving of their "Petit Cafe" next to the street entrance of their Maxim's.

Edith Piaf, now recovered, to top next bill at Mitty Goldin's ABC vaude house Nov. 16. Will introduce new songs in her repertoire.

Australia

By Eric Gorrick

Jean Parker and Roberty Lowery here for date at Celebrity Club, Sydney.

Greater Union's rebuilt Odeon, Melbourne, opened Nov. 2 with "Browning Version."

Sam Snider, chief of the Snider-Dean pic loop, due back in Sydney base after lengthy world look-see.

Ealing is getting set to floor Nevil Shute's yarn "A Town Like Alice" at Pagewood studio, Sydney.

Wirth's Circus playing Melbourne currently for limited run prior to hitting the wheat, wool and corn belts.

The Jack Smith show is hitting high popularity rating on once-weekly dating via Australian Broadcasting Commission.

Paramount's "Samson and Delilah" looks good for a solid run at the Prince Edward, Sydney, minus upped admissions on four-a-day basis.

Italian pic, "Bitter Rice," will be distributed here by RKO on deal made with Hoyts, who imported the pic for local playdates on its own loop.

Washington

By Florence S. Lowe

Jascha Heifetz in on Armistice Day for benefit concert.

Sally Rand teed off her Club Kavakos stint with well attended press conference.

Continentals, European singing troupe, and Italian violinist Maria Neglia current in Hotel Statler's Embassy Room.

The Irving Berlins weekend visitors for wedding of Ellin Berlin's half sister, Kay Blake, to State Dept.'s Jan Libich.

Jean Hersholt in town Monday (12) for formal presentation of his famed Andersen Fairy Tales collection to Library of Congress.

London

Lucienne Boyer opens a two-week cabaret run at the Empress Club tonight (Wed.).

Leo Fuld hopped from Paris to do a one-night one-man concert at the Hackney Empire last Sunday (11).

Doodles & Spider booked to follow Carl Ravazza at the Colony and Astor, opening next Monday (19).

Archie Robbins to the continent after his cabaret date at Ciro's. Plans to sail home on the Liberte tomorrow (Thurs.).

Allyn McLerie took over femme lead from Yolande Donlan in "To Dorothy, A Son," which celebrates its first anni Friday (23).

Max Thorpe and Arthur S. Abeles, Jr., Columbia and Warner Bros. toppers, back at their desks after recent homeoffice huddles.

Belita, who has just finished her latest blades show at the Empress Hall, Earls Court, inked for Nat Karson's Christmas production at Metro's Empire.

Jerome Whyte sails for New York at the end of November, and will vacation in Puerto Rico over Christmas, but intends to return early next year.

Kenneth Spencer, who appeared in the N. Y. production of "Show Boat" with Pearl Primus, has been added to the cast of the dancer's London show at the Princess Theatre.

Ralph Richardson is directing as well as starring in the screen version of "Home At Seven," which is being produced by Maurice Cowan under the Sir Alexander Korda banner.

Alfred Marks, currently in "Rainbow Square" at the Stoll Theatre, doing a cabaret stint at Selby's. Miriam Karlin, a hit in the new Hylton show, "Women of Twilight," on same bill.

Minneapolis

By Les Rees

Tony Pastor into Prom Ballroom for one-nighter.

Edyth Bush Little Theatre to offer "Harvey" starting Nov. 15.

St. Paul Flame has Nellie Lutcher set to follow Charlie Barnet.

London Opera Co. in "Carmen" skedded for St. Paul Auditorium Nov. 23.

St. Paul Civic Opera Co. season's initialer, "The Desert Song," opens Nov. 15.

Edyth Bush Little Theatre started three-week engagement of "Harvey."

Sadler's Wells drew capacity for three performances at Northrop Auditorium.

Rudy Vallee follows Morey Amsterdam into Hotel Nicollet Minnesota Terrace.

George Dewey Washington, Negro singer, holding over on long run at Curly's nitery.

St. Paul Auditorium had Don Cossack chorus and dancers for one-nighter last week.

Hotel Radisson Flame Room has songstress Diane Adrian and magico Randolph & Co.

Phyllis Lundquist named Hotel Nicollet Minnesota Terrace press-agent, succeeding Ann Morrow.

Stan Kenton in Twin Cities for two concerts this week, one each at Minneapolis and St. Paul Auditoriums.

St. Paul Flame has Charlie Barnet and Nellie Lutcher, in turn, scheduled to follow current Red Nichols.

Stan Kenton here for Auditorium concert Nov. 12, Duke Ellington-Nat "King" Cole-Sarah Vaughan show due at same stand Nov. 21.

Vienna

By Emil W. Maass

Austrian comedian Armin Berg guesting in Buenos Aires.

Alois Pernerstorfer, opera singer, off to N. Y. for Met engagement.

Stadt Theatre readying Johann Strauss operetta "Fanny Elssler."

Oscar Straus' "Waltz Dream," produced by Salzburg City Theatre.

Rosalia Chladek Ballet guested at Cosmos Theatre in "Rhapsody in Blue."

Wolfgang Heins appointed manager of Skala Theatre in Russian zone of Vienna.

Bela Bartok's last composition, "Concerto," preemed by Karajan in Konzerthaus.

Sacha Film Distributing Co. introduced 15-minute weekly radio program on its product.

Donaufilm prepping Pinelli's script, "The Divorced Miss," with Eduard Hoesch producing.

Guenther Stapenhorst inked by producer Willi Forst to script the "Empress Elizabeth" film.

Largest non-stop Kino (newsreels and educationals only) opened in Lintz, Upper Austria, U. S. zone.

Hertha Bade named successor for the Grete Wiesenthal ballet school in Salzburg. Will tour U. S. shortly.

Provinces of Vorarlberg and Tyrol boycotted by Austrian distribs because diets there refused to lower taxes.

Vienna Singing Boys inked for South African tour. Brahms Saal sold out. He was 18 years with N. Y. Met.

Prof. Hans Sittner, back from American tour, lectured to Austro-American society on "Musical Education in U. S. A."

Scotland

By Gordon Irving

Billy Cotton band set for Glasgow variety, Nov. 19.

Deep River Boys topping bill again at Empire Theatre, Glasgow.

Perth Theatre doing "Misalliance," George Bernard Shaw comedy.

Billie Wyner, Scot pianist, into cabaret at Piccadilly Club, Glasgow.

"Iron Man," Universal pic, did top biz at Gaumont Theatre, Glasgow.

British Dance Theatre, modern dance group, mulling N. Y. engagement.

Ruth Draper registering strongly at King's, Glasgow, with Paul Draper.

The Hugonys, Italian acrobatic trio, open British tour in Glasgow, Dec. 17.

Hazel Scott topping Glasgow Empire vaude, prior to tour of Scandinavia.

Randolph Turpin, British boxer, skedded for vaude at Empire, Glasgow, this week.

The Kentones, new harmony quartet, inked for radio stint on North England wavelength.

New Vernon Sylvaine farce, with Robertson Hare and Arthur Riscoe, set for Glasgow King's Nov. 19.

Pantomime on ice, "Dick Whittington," opening as Christmas show at Empire in Glasgow Dec. 11.

Barry Sinclair, leading player in "King's Rhapsody," opened International Film Exhibition in Glasgow.

Benny Lee, Scot radio singer, planing to Paris for European Council of Administration broadcast.

Miami Beach

By Lary Solloway

George Solitaire, Broadway ticket broker, at the Sea Isle.

Walter Winchell's radio aides, Paul Scheffels (ABC) and John Bates (agency exec), joined him at Roney-Plaza.

Martha Raye back in town readying for return to her Five O'Clock Club (partnered with Norman Schuyler) on the 22d.

The Frank (Ava Gardner) Sinatras honeymooned here briefly at Green Heron Hotel, then went on to Havana's Nacional.

Ciro's undergoing alteration inside and out. Red Pollack and associates still bidding for name attractions. Expect place will seat 450.

Former Kitty Davis' finally sold, to Philly group which owns Golden Slipper there. Will rename spot same and run Yiddish-American show and food idea. Group had the club optioned, but Latin outfit almost got the place.

Portland, Ore.

Jan Peerce sang with Portland Symphony.

"Jazz At The Philharmonic" looms as sellout at Auditorium Friday (16).

Forrest Tucker in town for couple days to plug his new flicker, "Crosswinds."

Pat Rooney, Jr., into the Clover Club. Jat Herrod's "Manhattan Cocktail Revue" (6) stayed there five weeks.

William Duggan, manager of civic auditorium, has just returned from the east with "Oklahoma," "Kiss Me, Kate," "Gentlemen Prefer Blondes" and "South Pacific" inked for coming season.

Jack Matlack, J. J. Parker Theatre exec, off to N. Y. to book some legiters. "Mr. Roberts" is set to open at Mayfair Theatre next month. Mrs. J. J. Parker, chain prexy, has been in Gotham several weeks.

Tel-Aviv

Tito Schipa due in soon for a number of concerts.

Mischa Elman is in Israel giving a number of concerts. He will appear as soloist with the Israel Philharmonic later.

One of the big four impresarios in this country opens his new season with a troupe of international stars including Renee Lebas, Jacqueline Jorris, Filemon and Imperio Salas, The Chesterfields, Andre Zibral, William Wallace and Max N. Raft.

Hollywood

Andrew Marton planed in from Munich.

Janice Rule recovering from appendectomy.

Bill Hebert returned from a N. Y. biz trip.

Dennis O'Keefe in town after a month in N. Y.

Charles Rosher celebrating 42d year as cameraman.

Cy Howard recuperating at home after tonsillectomy.

George O'Hanlon filed suit to divorce Martha Stewart.

Jules Buck and Delmer Daves returned from Guatemala.

Don Hartman in town after Paramount homeoffice huddles.

Arthur Robbins home from the hospital after heart attack.

W. E. Callaway sailed on President Monroe for world tour.

Lloyd Bacon returned to work at 20th after a bout with flu.

Herman Millakowsky checked in at Republic after six weeks in Paris.

Disk jockey Maurice Hart hospitalized for surgery in Santa Monica.

Guy Madison and Andy Devine to Colorado Springs for sales convention.

Mrs. Jesse L. Lasky's one-woman art show opens Nov. 16 at the Ambassador.

Leo Sulky celebrated 65th anni as actor by taking role in "I Don't Care Girl" at 20th-Fox.

Tom Tutwiler planed to Bangkok to handle photography for Sathaporn Cinema Co., Ltd.

Arthur C. Bromberg, Herman Rifkin and William Hurlbut in town for Monogram board meeting.

Phil Buddin in from Aussie to gander new equipment and color processes for his Commonwealth Laboratories.

Eddie Cantor and Lucille Norman entertained at the "Bonds for Israel" rally, with Vice-President Barkley as principal speaker.

Chicago

"Season In The Sun" due in here at the Selwyn Dec. 9 or 10.

Rise Stevens pipes before the Anshe Emet forum Nov. 16.

Mrs. Leon Ames, wife of the "Moon Is Blue" lead, in from the Coast.

Gotham legit critic John Chapman in town on the local Chautauqua.

Wife of Universal producer Nate Blumberg in town on visit with son, Louis.

Mel Marks, Chi VARIETY staffer for the past two years, resigned to go into the lumber biz.

ANTA chief Robert Whitehead in town to catch "Member of Wedding" and Ian Keith in "King Lear."

Clare Boothe Luce in town huddling with John MacArthur on her new play, "Child of the Morning," which preems Christmas Eve.

Diana Lynn, Edgar Bergen, Gordon MacRae, Keefe Brasselle, Lisa Kirk and Denise Darcel in for Sun-Times Harvest Moon Festival, Nov. 17.

Bermuda

Songwriter Lyn Duddy recently here on his third Bermuda vacation.

Burgess Meredith and ballerina wife Kaja Sundsten vacationed here after "Out West of Eighth" shuttered.

More than 4,000 visitors and Bermudians saw the Pageant of Bermuda staged nitely outdoors in the historical Town of St. George.

Bermuda General Theatres inaugurated a policy of showing two Portuguese films a month for benefit of Portuguese speaking people in the Colony.

Concert pianist Elizabeth Travis opened the Bermuda Musical and Dramatic Society's winter season with a recital at Trinity Hall before packed house.

Bob Russell, TV comic, emceed the Catalina swim suit fashion show at the Castle Harbour Hotel for 100 press, radio and TV people flown here by Catalina.

Dallas

Art Mooney's band in a one-niter at Louann's.

Shirley Webb back at electric organ in Burgundy Room of Adolphus.

C. A. (Pappy) Dolsen, nitery owner, elected Variety Club chief barker for '52.

Dot Franey's new ice show, "Dolls on Parade," due Nov. 29 in Adolphus Hotel's Century Room.

"Rodgers & Hammerstein Nights" concert drew a poor 1,000 Friday (9) in Fair Park Auditorium at $3.60 top.

Duke Ellington-King Cole Trio-Sarah Vaughan show played to 5,000 at $3.60 top, with two shows in one night, in Fair Park Auditorium.

OBITUARIES

SIGMUND ROMBERG

Sigmund Romberg, 64, operetta composer, died of a cerebral hemorrhage in New York Nov. 9. Details in Music.

WILL BARKER

Will Barker, 83, film executive, died in London, Nov. 6. One of the veterans of the British motion picture industry, he started in production in 1897 and collaborated with the late William Friese-Green. At the turn of the century, he formed Barker's Motion Picture Photography Co. and built the first Ealing studios which continued to operate until the outbreak of World War I. In 1901, he produced his first story feature, and among his more notable productions was the sound version of "Hamlet" starring Sir Johnston Forbes-Robertson.

Barker made an outstanding contribution in the field of topical films, and annually his reel on the Grand National (the classic British racing event in the north of England) was shown on the screen at the old Empire, Leicester Square, the same evening. (Today, as a result of labor controls, there is usually a time gap of three days between the event and screening.)

Barker was a past president of the Cinema Veterans (1903) and remained active in the organization until a few days before his death.

Marie Saxon

Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

ROBERT B. SMITH

Robert B. Smith, 76, musicomedy-operetta librettist and lyricist, died in New York Nov. 6. He collaborated with his elder brother, the late Harry B. Smith (regarded as the most prolific librettist of his day), on many tuners. They set words and book to the music of Victor Herbert, Franz Lehar, Oscar Strauss, Sigmund Romberg, Raymond Hubbell and others.

They worked together on five Victor Herbert shows—"Sweethearts," "The Debutante," "The Girl in the Spotlight," "Oui, Madame" and "Angel Face." Among the other shows in which Smith had a hand were "Gypsy Love," "Modest Suzanne," "The Rose Maid," "The Lilac Domino" and "Sunbonnet Sue."

Smith first came to prominence in the early 1900s when he wrote the lyrics for the Weber & Fields' show, "Twirly Whirly." He later did the lyrics and libretto for "Fantana" and the lyrics for "Mexicana," "A Knight For A Day" and "The Girl At The Helm."

His wife and two sisters survive.

The Members, the Officers and the Council of
Songwriters Protective Association
record with grief the passing of their beloved friend and president
SIGMUND ROMBERG
who devoted so many years of his life to writers.

James Merrill Herd

CHARLES E. ROBERTS

Charles E. (Chuck) Roberts, 57, veteran screen comedy writer and director, died Nov. 10 in Hollywood. He toured the Orpheum circuit with his wife for two years, prior to joining D. W. Griffith as a prop man in 1914. Shortly thereafter he turned to scripting and directing.

Most of Roberts' long career was spent with Educational Studios and RKO. He wrote and directed many comedy two-reelers, both silent and early audible, and for the last 17 years his work included the Leon Errol-Lupe Velez "Spitfire" features. Lately he had scripted three pix for Judy Canova at Republic. He was a pioneer member of Screen Writers Guild and Screen Directors Guild.

His wife survives.

GEORGE C. WILSON, JR.

George C. Wilson, Jr., 43, Western Pennsylvania theatre owner and an associate of Ray Allison, indie circuit exhib, died of a heart attack Oct. 26 in his hometown, Tyrone, Pa., while watching a high-school football game. He was dead in the stands when the team physician reached him.

Wilson was the son of the late exhib and early indie film distrib. He had only recently resigned as chairman of the Tyrone Community Chest on the advice of his physician and was succeeded in that position by Mrs. Wilson.

FRANCIS GILBERT

Francis Gilbert, 66, copyright attorney for many composers and publishing firms, died in Sandy Hook, Conn., Nov. 10 after a short illness.

Gilbert was an authority on musical copyright and licensing. During his career he handled cases for such pubberies and writers as Irving Berlin, Frank Loesser, Bourne, Feist, Carl Fischer, Inc., G. Schirmer, Inc., Guy Lombardo Music and Bregman, Vocco & Conn. He was an organizer and director of This Is The Army, Inc., which produced the Berlin musical of the same name for the benefit of the Army Emergency Relief Fund during the second World War.

Surviving are his wife, a daughter, a son, a sister and two brothers.

HARRY LICHTIG

Harry Lichtig, 75, pioneer film talent agent, died Nov. 8 in Hollywood after a heart attack. He had made the rounds of the studios the day before.

Starting with an office on Hollywood blvd. in 1919, Lichtig was active continuously in the agency business for 32 years, with the exception of three months in 1945 when he was laid up with heart trouble. Among his early clients was Gary Cooper.

For a number of years Lichtig was associated with his nephew, Benjamin Englander. They dissolved their partnership in 1942 but the firm name of Lichtig-Englander continued. Englander was at his uncle's bedside when he died.

JOHN J. LEVAGGI

John J. Levaggi, 63, former operator of several Boston niteries, died at his home in North Reading, Mass., Nov. 6. He was one of the Hub's most important bonifaces during the late '20s, spanning about 15 years.

Among the more important spots Levaggi operated were Terrace Gardens, Lido Venice and the Flamingo Room. For past 10 years he had run a swank roadside restaurant in North Reading. Survived by his wife and three sisters.

ANNE LEHR

Anne Lehr, widely known for her show biz charities, died Nov. 8 in Hollywood after a heart attack. As head of the Guild bearing her name she did much to help the needy in Hollywood. During World War II she set up her own canteen with contributions from the film industry and supplied food, lodging and entertainment for visiting servicemen.

Her first charity work was in connection with the Motion Picture Relief Fund.

JOHN ALAN HAUGHTON

John Alan Haughton, 71, a senior editor of Musical America mag, died Nov. 11 in New York. After theatre and light opera work (he was a member of the Washington Square Players, N. Y., forerunner of the Theatre Guild), Haughton joined the staff of Musical America in 1917. He also translated many songs, plays and operas.

Two brothers and a sister survive.

REYNOLD R. KRAFT

Reynold R. Kraft, 36, midwest sales manager of the Fort Industry Co., died of a heart attack in Chicago Nov. 7. Kraft joined the Fort Co., owners of 10 TV and radio stations, in July after having been a veepee of Paul H. Raymer Co., radio-TV representatives, in Chi.

Previously Kraft had been associated with NBC for 20 years as radio sales division chief and manager of the TV division. His wife and son survive.

CLARENCE M. MILLER

Clarence M. Miller, 65, musician with the Dallas Symphony Orchestra, died Nov. 4 in a Dallas hospital. During the 1920s, he played in orchs at the Melba, Majestic and Palace Theatres in Dallas. Later he was a member of various crews and led his own band for a while at the Hotel Adolphus and on KRLD.

MRS. LILLIAN WEBER

Mrs. Lillian Weber, 76, widow of the vaude comic Joe Weber, died in New York Nov. 10. She was w.k. around the country, having traveled for years with the team of Weber & Fields.

Surviving are a brother and three sisters.

ED BESSERER

Ed Besserer, 73, musician and former theatre operator, died in Austin, Tex., Nov. 4.

At one time his Austin theatres included the old Hancock Opera House (now the Capitol), the Queen, Yale and Casino.

WESSEL SMITTER

Wessel Smitter, 59, novelist, died of a heart attack, Nov. 7, in Eureka, Cal.

Smitter's first novel, "F.O.B. Detroit," a bestseller in 1938, was bought by Paramount and filmed as "Reaching for the Sun."

WM. SCOTT DARLING

Body of William Scott Darling, 53, screen writer, was found Nov. 7, floating in the Pacific about a mile from Santa Monica.

He had been missing since Oct. 29.

MARION MURRAY

Marion Murray, 66, silent film actress, died in New York Nov. 11.

Her husband, actor Jed Prouty, survives.

James E. Peterson, 64, superintendent of equipment at WIP, Philadelphia, died Nov. 9 at his home there while hosting a party for one of his seven grandchildren. Survived by wife, four daughters and three sons.

Thomas B. Burns, 68, musician, died in Fort Worth Nov. 3. He appeared with the John Philip Sousa band and in theatre orchs at the Majestic and Rialto Theatres in Ft. Worth.

Wife, 34, of Sidney Deneau, sales manager of Lopert Films and formerly sales chief Selznick Releasing Organization, died in New York Saturday (10) of a heart ailment.

George Challis, 75, retired Muncie, Ind., theatre owner, died in that city Nov. 7. Veteran of 55 years in the entertainment business, he formerly operated the Wysor Grand Theatre.

Rose Meyer, 59, sister of Abe Meyer, chief of the Hollywood music department of Music Corp. of America, died Nov. 5 in Los Angeles.

Father, of Marcel Pagnol, of the French Academy, playwright and picture producer, died recently on his estate near Marseilles, France. Survived by another son, Rene.

Father, 71, of Margo Jones, managing director of Dallas' Theatre '51, died in Livingston, Tex., Nov. 10. He was county attorney of Polk County.

Julius Lulley, 58, owner of Harvey's Restaurant, Washington, died Nov. 11 in that city. Spot is a show biz landmark.

Gene Levin, 58, former co-owner of the Wagon Wheel, East Akron, O., nitery, died Nov. 3 in that city.

Francis McClintock, 51, for years a member of Universal's electrical staff, died Nov. 9 in North Hollywood.

Lewis B. Breed, 76, assistant treasurer and founder of station WSPR, Springfield, Mass., died in that city Nov. 10.

Paul Ferry, 47, projectionist at the Denis Theatre, Pittsburgh, since that house opened, died of a heart attack there Nov. 2.

Jack Kay, 52, manager of Neisner Bros., Inc., Rochester, N. Y., music store, died in that city Nov. 10.

DeForrest Hansen, 53, in charge of the Advancement Fund for Musicians' Local 47, Los Angeles, died Nov. 4 in Santa Monica, Cal.

Son of Orpha Kent, former actress-singer, was killed in action in Korea July 16, 1950. He had been reported missing for 15 months.

Mrs. James T. Raiche, concert pianist, died Nov. 12 in Springfield, Mass.

Wife of Tommy Valando, music publisher, died in New York, Nov. 12.

Mother, 89, of the late Charles Nordhoff, author, died Nov. 12 in Santa Barbara, Cal.

Jacob Pittner, 83, former Cincinnati cafe and nitery operator, died in that city Nov. 5.

Phyllis Todd Greves, 34, of Roselle, N. J.'s Theatre Guild, died in that city Nov. 5.

Wife, 35, of Alfred Humphreys, KTTV newsreel cameraman, died Nov. 3 in Hollywood.

Mother of British legit actress Evelyn Laye died Nov. 4 in Bournemouth, England.

Mrs. Crosby Adams, 93, pianist-teacher-composer, died in Asheville, N. C., Nov. 9.

Mary E. Straub, 67, former stage actress, died Nov. 7 in Hollywood.

Miguel Espinosa, 91, pianist, died in Guatemala, Nov. 10.

MARRIAGES

Ava Gardner to Frank Sinatra, Philadelphia, Nov. 7. Bride is film actress; he's singer.

Miriam Craig to Jack Shor, Nov. 11, N. Y. Bride is actress, groom is publicist.

Mrs. Susan F. Stevens to Warren Hull, Nov. 3, Greenwich, Conn. He's actor, now emcee of CBS' "Strike It Rich."

Evelyn Bell to Russell Lewis, Ensenda, Mexico, Oct. 26. She's an actress; he's a legit producer.

Grainne Bourke to Eamonn Andrews, Dublin, Nov. 7. Bride's a former hoofer; he's radio and TV gabber with BBC in London.

Natasha Parry to Peter Brook, London, Nov. 3. Bride is legit actress; groom is a stage director-producer.

Audrey Williams to Charles Lipton, Utica, N. Y., Nov. 11. He's with 20th-Fox homeoffice exploitation staff.

Naomi Graner to Frank R. Wilson, Pittsburgh, Nov. 1. Bride's the daughter of William Graner, Monogram office manager in Pitt.

Jeanne Gannon to William F. Oxenreiter, Pittsburgh, Nov. 2. Bride's the daughter of John G. Rainey, retired film exhib and distributor.

Barbara Jeanne White to Dr. Andre G. Abbate, Hempstead, L. I., Nov. 11. Bride is a TV actress.

Mina Cohen to Paul Seidman, Oct. 28, New York. Bride is secretary to Peter Davis, Theatre Guild business manager.

20th Pays 150G

Continued from page 3

deal suffered a last-minute cancellation.

Under the Par buyout plan the authors were to advance 60% of the $27,500 and the producers 40%, which is the proportion in which they share in film rights receipts. Levin and Smith put up their $11,000 and Miss Loos and Joseph Fields (collaborator on the book) their $4,125 each. Styne and Robin were likewise to contribute $4,125 each.

"Blondes" was a Broadway smash, running 740 performances—almost two years. It is now currently in Chicago until Dec. 23, when it moves to Dallas. Deal is currently under way for a London presentation.

Carol Channing stars in the legiter. 20th has not indicated whether it will sign her or use one of its contract players. Col had planned to star Judy Holliday.

New Acts

Continued from page 59

it is dated or reprised. Thus her Brooklynese setup, which is not inherently funny, would need to be fortified by material bearing her own stamp. The accent is, after all, only a small foundation.

Miss Miles starts off well with a couple of narratives on "music, music." But her across-the-bridge "real life dramas," of a lower-case Brooklyn gal in a psychiatrist's clutches, don't register. Her Clara Bow flapper-era Charleston, et al., is lively but not adequate as either an impression or caricature. It suggests boning up on the period. Gal is nice-looking blonde, tastefully gowned in black satin.

Trau.

TRIO BASSI
Risley
10 Mins.
Latin Quarter, N. Y.

The Trio Bassi, French import, impress as one of the best risley groups seen in these parts in some years. They're okay for any visual situation.

In their U. S. cafe debut, they show routines that are certain applause-winners. Comprising two boys and a girl, Bassi outfit can juggle almost anything with their feet. Boy and girl start out with pedipulation of a ball and barrel. Other lad then takes front-and-centre and does some exceedingly deft stuff, too.

Windup, wherein each pedipulates a full-sized bed, a table and a large board, is one of the liveliest finales to any act. The applause is prolonged.

Jose.

GANJOU BROS. (3) & JUANITA
Adagio
9 Mins
Latin Quarter, N. Y.

The Ganjou Bros. & Juanita, three boys and a girl, are a polished adagio turn whose routines are designed so that tricks weave into the terp patterns. Theirs is not a roughhouse act, but one that has a good deal of grace and gentility.

They show excellent tricks. Gal is thrown about with restrained abandon in most instances. They get excellent effects by underplaying and can hold a spot in the majority of deluxers and video.

Jose.

VADJA DELORO
Flamenco
7 Mins.
Latin Quarter, N. Y.

Vadja Deloro is a newcomer to these parts. She's a well-stacked terper with a choice line of flamenco. Routines are more designed to emphasize s.a. rather than folk steps. It works out well in her case, especially since she's got the physical equipment to go with that type of routine.

Miss Deloro needs a little more speed in some of her terp passages. Other than that she can hold a spot in most cafe and video situations.

Jose.

BIRTHS

Mr. and Mrs. Fred Friendly, son, Nov. 6, N. Y. Father is co-producer with Edward R. Murrow of CBS-TV's "See It Now," as well as the "I Can Hear It Now" series of disks.

Mr. and Mrs. Robert Grapperhaus, son, Los Angeles, Nov. 2. Father is a soundman at NBC.

Mr. and Mrs. Charles Suber, son, Chicago, Nov. 8. Father is Chi office manager for General Artists Corp.

Mr. and Mrs. Allan Copeland, son, Hollywood, Nov. 7. Father is a member of the Modernaires, singing group.

Mr. and Mrs. Scotty Beckett, son, Hollywood, Nov. 6. Mother is the former Sunny Vickers, actress, father is a screen player.

Mr. and Mrs. Sherrill Taylor, son, Pasadena, Cal., Nov. 6. Father is CBS sales promotion manager on Coast.

Mr. and Mrs. Robert Dundas, son, Houston, Nov. 7. Father is announcer on the "TV Kitchen" on KPRC-TV there.

Mr. and Mrs. George Vines, daughter, Pittsburgh, recently. Mother's the daughter of Ralph Harrison, Pitt bandleader and booker.

Mr. and Mrs. Joe Jenkins, daughter, Pittsburgh, Nov. 4. Father's with TV-radio department of Ketchum MacLeod & Grove agency.

Dr. and Mrs. Monroe Engelberg, daughter, Los Angeles, Oct. 28. Mother is the former Sheila Rogers, vaude and nitery comedienne.

"Hal Block's collection . . . is simply bad." Variety

"Hal is happy, hearty and hilarious on TV." Chicago Sun-Times

"Hal Block on 'What's My Line', the guy's become fantastically popular and famous in a short time." EARL WILSON, New York Post

"Gagwriter for the best comedians for years, now using some of his own gags very successfully." This Week

"Gagwriters like Hal Block scarce." New Yorker

"Ace American wisecracker." Radio Daily

"People are laughing at Hal Block." Vogue

"Inside Reference." WEEKLY TANNER Publication Home

"A one-man U.S. gag factory." The Magazine

"According to one of my friends who knows Hal Block's recent appearances on 'Leave It to the Girls' with Jack Paar, Hal Block's recent appearances on the small Sherman Billingsley stage, making and lost audiences of Hal I know, also in the years of vaudeville experience." SONYA FRIN, Manager for

"Golden Boy of TV." SAVAGE, Chicago Tribune

"Effervescent." New York Daily News

"Freshest new personality in TV." WM. EUSCHER, Chicago Sun-Times

Hal Block's "WHAT'S MY LINE?"

WRITER

Bob Hope
Milton Berle
Martin and Lewis
Eddie Cantor
Take It or Leave It
Edgar Bergen
Burns and Allen
Phil Baker
Vaughn Monroe, TV
Kay Murray, TV

PRODUCER

Rudy Vallee Show
Gloria Swanson Show
Phil Regan, TV Show

PICTURES

Signed by Fine-Thomas to appear in the Paramount Picture, "IT'S GREAT TO BE BROKE."

THEATER

Sons O' Fun
(In Collaboration)

Follow the Girls
(In Collaboration)

LITERATI

Under contract to Random House to write the book, "MY LIFE AMONG THE COMEDIANS."

RADIO and TV APPEARANCES

WHAT'S MY LINE?
(Thanks to Goodson and Todman for 83 weeks and still jumpin'.)

This Is Show Business
Leave It to the Girls
Don McNeill, TV
General Electric Show
Tex and Jinx
Eloise McElhone, TV
Quick on the Draw
Breakfast Club
and others.

• Personal Management •

— CHARLES WICK and ASSOCIATES —

342 MADISON AVENUE
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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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ROOSEVELT'S RADIO-TV EMPIRE

Long-Overdue Royalties to Sibelius In U. S. Via New Finnish Accord

At long last, 86-year-old Finnish composer Jan Sibelius may be able to collect royalties on his frequently performed works in the U. S., and end what has been a long-standing scandal in music circles here and abroad. Over weekend, President Truman issued a special proclamation, followed by a State Dept. announcement of a U. S.-Finnish agreement, which will enable Finnish composers to renew U. S. copyrights on works that lapsed during the recent war. Proclamation, it's agreed, was issued primarily to aid Sibelius.

Although one of the world's top composers for over 50 years, Sibelius has collected few royalties in the U. S. The U. S. didn't enter into a copyright arrangement with Finland until 1929. Until Jan. 1, 1945, Sibelius was a member of the German Society of Composers, his music being published by Breitkopf & Haertel, of Leipzig, Germany. In 1941, the firm's assets here were seized by the Alien Property Custodian. During World War II, copyrights on several Sibelius works ran out and couldn't be renewed here.

The Truman proclamation gives Sibelius one year to copyright or renew any works composed since 1939, or which were up for renewal after '39. Sibelius' U. S. attorney, James Murray, of N. Y., is planning to file all renewals on what Sibelius has written since 1911 (from his Fourth Symphony on), and will also move against the Alien Property Custodian for

(Continued on page 47)

Ezio's Enchanted Evening: Joins AGVA to Be Eligible For Benefit, Gains $1,750

Ezio Pinza was ripleyed Monday (19). He was made to join the American Guild of Variety Artists to be eligible to play a benefit.

Henry Dunn, union's national administrative secretary, looking over the talent roster of "Night of Stars," annual United Jewish Appeal benefit, held at Madison Square Garden, N. Y., noted that the baritone was scheduled for an enchanted evening at $250. Dunn thereupon asked Pinza what his usual weekly salary is. The answer—approximately $15,000.

Union exec then ruled that Pinza couldn't break the organization rules by working for less than one-seventh of his usual weekly take. In this instance $2,000 would be sufficient, said Dunn. He also ruled that Pinza had to join the union since it was essentially a variety show. And besides—how could Pinza break union rules when he wasn't even a union member? Pinza agreed with that viewpoint, especially since he was getting a sizable salary increase.

He signed on the dotted line to wash that man right out of his hair.

Garbo Seen Guesting In Celanese 'Christie' TV

Greta Garbo, who has been absent from the screen for some years, may do a guest shot in the title role of "Anna Christie" on television. Miss Garbo, who starred in the film version of the Eugene O'Neill play, read the script last week for the "Celanese Theatre" production of the legiter skedded for ABC-TV in January. Star is currently in Europe.

"Christie," incidentally, is to be revived by the N. Y. City Center this year, with Celeste Holm in the title part.

Six Congressmen Seek to Keep 'Fox' Out of Germany

Bonn, Nov. 20.

Six members of the House Foreign Affairs Committee, now visiting Germany, today (Tues.) cabled the 20th-Fox homeoffice protesting the release of "The Desert Fox" in Germany. The group asserted that Communists and neo-Nazis would exploit distribution of the film to the detriment of U. S. policy in Germany.

House Reps who cabled the protest were Clement Zablocki, Wisc.; A. S. J. Charnahan, Missouri; Edna

(Continued on page 20)

FRED BRADNA'S FINAL CIRCUS 'DATE' AT 81

Sarasota, Nov. 20.

Fred Bradna, 81, retired equestrian director of Ringling Bros. & Barnum & Bailey, donned his red tailcoat and silk hat, to blow the whistle for the season's farewell showing of the Big One here last night (Mon.).

Injured in a blowdown in Dallas in 1946, Bradna was with the big show 45 years before his retirement. He has been seriously ill the past year and received an ovation from performers, audience and executives when he walked smartly into the arena.

Madame Bradna (Ella Bradna and The Act Beautiful), long a top equestrienne with the Ringlings, was in the audience.

Bradna has been collaborating on his memoirs with Hartzell Spence for Simon & Schuster publication.

The Bradnas were appearing at the Chrystal Palace in London when they were engaged by James A. Bailey, Barnum's partner, in 1901.

BUY OF WINS, TV STATIONS ON TAP

Elliott Roosevelt, whose attempts to create a Texas network of radio stations some years back came a cropper, is returning to the broadcasting field, this time envisioning a radio-television empire. Understood that Henry Morgenthau III, with whom both Elliott and John Roosevelt are associated in radio-video packaging, may tie in on this move.

As president of the newly-formed New York Broadcasting Co., which also includes his brother John among the incorporators, Elliott is negotiating for the purchase of the Crosley-owned WINS in New York. Deal is expected to be consummated within the next week. In an expansion of his Manhattan invasion, he is filing for a UHF television channel for the Gotham market.

Revelation of the WINS sale dicker came simultaneously with the announcement from Atlanta that Elliott, in a teamup with E. D. Rivers, Jr., son of the former Georgia governor, is seeking TV stations in Atlanta, Savannah and Valdosta, Ga. Also on Roosevelt's agenda is a plan to produce films for TV use by smaller stations, in addition to packaging shows which would circuit the small stations.

It's understood that the purchase price for WINS will exceed $600,000, with the present Crosley ownership also guaranteeing the installation of a 50,000-watt transmitter. (Back in 1942 the Government req-

(Continued on page 42)

Ginger Rogers In 5-Yr. CBS-TV Pact

Ginger Rogers was signed to an exclusive long-term television pact yesterday (Tues.), when CBS-TV inked the actress to a five-year contract, which will bring her about $1,000,000. Miss Rogers will do a full 39-week series of half-hour shows, originating live on the Coast. She's expected to preem on CBS video after April 1. Actress is now starred on Broadway in "Love and Let Love."

While specific plans for the program aren't finalized, CBS-TV program veepee Hubbell Robinson, Jr., said that Miss Rogers would do virtually everything she's done in films, including straight thesping, singing, dancing, etc. There's to be no continuity of characters or plot from week to week. Actress also may do condensations of some of her top film roles, such as "Kitty Foyle" and "Lady in the Dark," if the web can clear TV rights to the properties.

Pact, which also ties Miss Rogers exclusively to CBS Radio, will allow her to do two films a year if she wants. Radio net has no plans for her yet. Day and time period for her video show have not been set.

Video Big Boon to Actor Employment; But Goal of Most Talent Is Still Pix

Despite the upsurge of employment for many actors because of video, goal of most talent is still Hollywood. That's the opinion of eastern film talent scouts, whose offices are besieged daily by young hopefuls seeking screen tests. Scouts are deluged daily with mail requesting them to catch so-and-so on such-and-such a video show.

Tele, of course, has become an important showcase for talent and scouts make it a point to witness the top dramatic, comedy and musical shows. Despite the plethora of talent that can be observed on video shows, the pickings to date, scouts noted, have been extremely slim, with scarcely a handful being inked to Hollywood pacts.

With Hollywood keeping close tabs on its purse-strings, scouts are cautious before arranging tests, since these film auditions run to about $1,000 a shot. It's not, they point out, that they're reluctant to introduce new faces, but they make sure the aspirant has ability and experience before a test is set. With the trend away from low-budgeters, film studios, it's obvious, can't afford to keep a flock of young contract talent on hand. For top-scale productions, only established and proved talent is sought.

Despite the seemingly insurmountable barrier, some tele talent has crashed the Hollywood gates. Joe Pincus at 20th-Fox, for example, recently pacted Ann Marno, a video actress, and Hal Wallis reportedly acquired Charlton Heston, Vincent Edwards and Elaine Stewart via TV.

Baylor Bans 'Roberts' For 'Filthy' Language

Waco, Tex., Nov. 20.

Baylor U officials have banned the presentation of "Mister Roberts" on the campus of the Baptist school.

The "language was just too filthy," Miss Anna Henderson, a member of the screening committee of the school, announced.

Last spring, GI production of "Roberts" was banned in Germany, when the wife of the commanding general objected.

Private Blacklists Reported in TV's Actor 'Red' Hunt

Certain television networks and agencies, instead of discontinuing their "political clearance" of performers used on the major video shows, have virtually redoubled their efforts in that direction. Extent to which theaps are still being subjected to the "clearance" tactics was unveiled during the last week, following Elmer Rice's ankling of TV Playwrights Theatre for the alleged blacklisting of certain actors from ABC's "Celanese Theatre."

CBS, which a year ago insisted that all network employees, including staffers and contract stars, sign a loyalty oath, only recently instituted the same policy for dramatic actors or vaude performers inked for TV shows on a one-shot basis. Web reportedly has withdrawn its demands that all performers sign such an oath since Rice unleashed

(Continued on page 15)

Astaire's Biopic

Hollywood, Nov. 20.

Fred Astaire is planning to film his own biopic with Donald O'Connor starred.

He would produce musical independently with major release.

On His Way Down to Atom Bomb Test Quite a Few Things Happen to Halligan

By BILL HALLIGAN

Las Vegas.

Nick the Greek and I are sitting in the coffee shop of his fabulous gambling house in Las Vegas. It is called The Horseshoe. He has a partner named Benny Binyon who is a nice guy from Phoenix. Nick and I are drinking coffee. I have drunk coffee with coffee-drinkers in my time, such as Damon Runyon, who sipped the caffeine until it ran out of his ears . . . Eddie Brannick, the Giants secretary, thinks nothing of quaffing two dozen pots an evening and Sid Grauman liked his black. But Nick will outdrink them all.

Mr. Dandolas (for that is Nick's name) is telling me his troubles. He is worried about his health. He is getting along in years. He has been playing lowball (poker in reverse) for five days and five nights. He is moaning—he lost five nights' sleep. Not a word about losing 38,000—them's dollars, pal—a whole week's profit. He smiles ruefully. He tells me that a big newspaperman, a famous by-liner, has been trying to get an interview with him for over a week.

(Continued on page 23)

'PURIFYING' VALLEE HAS RUDY IN DITHER

Minneapolis, Nov. 20.

Rudy Vallee, playing the Hotel Nicollet's Minnesota Terrace, is plenty hot following publication in Will Jones' Morning Tribune column of an item stating he (Vallee) had "cleaned up his act" at the request of the police department purity squad. It just wasn't so, said Vallee, and he's trying to run down the item's source. Jones says he got the information from a "reliable" source but isn't divulging the informant's name.

"We received no complaint or squawk about Vallee's act and neither I nor any member of my squad has attended the Terrace and seen Vallee," said Pat Wallen, purity squad head.

"No person officially or with any authority has complained to me about my material," declared Vallee.

A hotel executive asserted that he had "heard" that a purity squad member had come to the hotel and requested that some of Vallee's gags and stories be eliminated. "There was especial objection to a gag concerning President and Mrs. Truman," he says. But, he pointed out, Neil Messick, the hotel's president, is out of the city and until his return nothing was being done to "stop" Vallee.

Charles Richter, local representative of MCA, handling Vallee, also denied that the purity squad had intervened.

"It's just bunk," is Richter's version. "For the supper show on the opening night with that kind of crowd on hand, Vallee did loosen up." Jones happened to be present and in a previous column he talked about some of Vallee's material being off-color. "I also was told that a hotel guest complained about the act. I went to Rudy and suggested that he drop the objectionable gags and stories and he did so."

Armistice Day No Rival For Evangelist Graham

Greensboro, N. C., Nov. 20.

Armistice Day (12) military observance was called off in Greensboro because of its possible interference with evangelist Billy Graham's revival services at the fairgrounds.

Commander Boyden Sink, of a local American Legion post which usually leads other veterans groups in organizing parades and speeches, said "We felt anything special we might plan would be in conflict with the revival . . . he (Graham) very graciously mentioned our cooperation over his radio broadcast Sunday (11)."

No observance of any kind was held either Sunday or Monday in contrast to big military parades and other events here in past years.

11-21

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Sherwood—'Actor'

Robert E. Sherwood states that for the first time in his long show business career he received a contract as an "artist" for his stint on the Ed Sullivan video program which cavalcaded his (the playwright's) career. This was for his services in the interview on the Lincoln-Mercury hour-show last Sunday (18). There is a separate contract for the property rights to his plays which were excerpted. The same went for Oscar Hammerstein II and Helen Hayes when their careers were digested into TV programs.

Incidentally, Sherwood had no opportunity to see the three shows. Hammerstein's career was done in two successive Sundays because he was in England on a writing chore. Sherwood influenced Alfred Lunt and the James Masons (Pamela Kellino) to make their TV debuts on Sullivan's show to perform in excerpts from Sherwood's plays.

Cat-Lovers' Cat-Nipups Bring 'Rhubarb' Stew Over Milland Cattyness

Rhubarb over "Rhubarb" may earn Ray Milland the dubious distinction of being the first "subversive" to gain a listing in "Cat Channels," mythical publication that puts the paw on those attempting to undermine the feline kingdom.

It appears that Milland, costar with a cat named Rhubarb, of Paramount's "Rhubarb," was indiscreet enough in a N. Y. Herald Tribune interview with Tex McCrary and Jinx Falkenburg to rap not only his fellow performer but, of all things, the entire society of cats.

Milland was quoted as "hating" cats and that "a cat is like something unborn—when you put your hand on a cat, you feel its ribs right through the fur." Actor was further quoted as saying, "We had 11 cats while we were filming—a kissing cat, a crying cat, all kinds of cats—and Rhubarb, strictly a scratching cat. I live in hopes of never seeing him again."

Milland's utterances immediately drew a sharp protesting letter from the Empire Cat Club, a dyed-in-the-cats-fur non-profit group dedicated to the welfare of cats. Outfit told the Herald Tribune that it had passed a resolution condemning Milland for his "detrimental" views. Following a statement of the charges, the Club's resolution calls for a protest of Milland's action to Barney Balaban, Paramount prexy, William Perlberg and George Seaton, producers of the film, and the Herald Tribune. The club further urges its members not to catnap on this serious question and to write individually to Balaban, Perlberg and Seaton.

Empire's resolution also asks "all members of the cat fancy (there are more than 100 clubs with thousands of members) to take immediate and effective action regarding Mr. Milland." In addition, Empire says it is considering "asking its members to abstain from attending all future Ray Milland pictures and may call upon the public to do likewise . . . ."

Empire's blast elicited an immediate editorial reply from the Trib. "We sympathize with the emotion," says the Trib, "but frankly we think Empire is here barking up the wrong—sorry, we mean, watching down the wrong mousehole . . ."

Milland was not available for comment. Nor was Rhubarb.

Seek to Resume Red Probe Before January

Washington, Nov. 20.

Date is not yet definitely set for resumption of the House Un-American Activities Committee probe of Communism in Hollywood, but efforts are being made to hold the sessions before Congress returns to Washington Jan. 8.

Delay is largely due to the fact that several prospective witnesses are ducking committee subpoena servers on the Coast. About 15 persons are reported ducking subpoenas. In addition, there will be about half a dozen voluntary witnesses who will appear at the hearings without subpoenas.

This Week's Football

By MARTY GLICKMAN

(WNEW, Paramount Newsreel, Theatre Network TV Sportscaster)

Thanksgiving Day, Nov. 22

Games*	Selection	*Pts.
PROFESSIONAL		
Detroit Lions-Green Bay Packers	Detroit	10
Lions one of the best in the league.		
Saturday, Nov. 24		
COLLEGE		
EAST		
Boston U-Syracuse	Boston U	7
Harry Agganis of BU has makings of a fine pro.		
Columbia-Brown	Columbia	13
Columbia Lion has better backs.		
Rutgers-Colgate	Rutgers	6
Harvey Harman's club surprisingly strong.		
Pennsylvania-Cornell	Cornell	7
George Munger didn't have the horses at Penn this year.		
Princeton-Dartmouth	Princeton	20
End of another great season for Caldwell and Kazmaier.		
Fordham-NYU	Fordham	21
Roger Franz's eight year sign of better seasons to come.		
Yale-Harvard	Harvard	7
It's gonna be a fine game. Harvard healthier.		
Holy Cross-Temple	Holy Cross	21
Crusaders are bowl bound. Orange Bowl?		
Maryland-West Virginia	Maryland	28
Terrapins wind up their best season.		
Pittsburgh-Penn State	Pittsburgh	6
Pitt has more power.		
SOUTH		
Arkansas-Tulsa	Arkansas	14
Razorbacks almost scaled the heights this season.		
Clemson-Auburn	Clemson	7
Clemson deeper in the backfield.		
Baylor-Southern Methodist	Southern Methodist	7
Tough ball game. SMU has Benners.		
Duke-North Carolina	North Carolina	13
Tarheels gave ND quite a fright.		
Florida-Alabama	Alabama	7
Look out for both these teams next season.		
Kentucky-Tennessee	Kentucky	7
Upset. Babe Parilli can do it.		
Louisiana State-Villanova	Villanova	6
Wildcats alone for upset by Boston College.		
Rice-Texas Christian	Texas Christian	6
TCU to spoil Rice's bid for the title.		
South Carolina-Wake Forest	South Carolina	13
Gamecocks proved to be surprise of the south.		
Virginia-William & Mary	Virginia	7
Two fine teams in a traditional game.		
MID-WEST		
Northwestern-Illinois	Illinois	14
Illini make the Rose Bowl on this win.		
Indiana-Purdue	Indiana	6
Anybody's ball game.		
Notre Dame-Iowa	Notre Dame	20
Watch the Fighting Irish in 1952.		
Michigan-Ohio State	Ohio State	7
Vic Janowicz proves the difference for the Buckeyes.		
Michigan State-Colorado	Michigan State	14
The Spartans always manage to pull it out.		
Minnesota-Wisconsin	Wisconsin	13
Wisconsin and Coatta among Big Ten's best.		
Nebraska-Oklahoma	Oklahoma	20
Bud Wilkinson's Sooners clinch Big Seven title.		
FAR WEST		
Stanford-California	Stanford	7
Stanford the Cinderella team of the Coast.		
Southern California-UCLA	Southern California	7
Coast football is really coming back strongly.		
Oregon-Oregon State	Oregon State	14
State has greater versatility.		
Washington-Washington State	Washington	13
Bruce McElhenny is best college fullback in America.		
PROFESSIONAL		
Chicago Cardinals-NY Giants	Giants	14
Giants defense too tough for Trippi and Co.		
NY Yanks-San Francisco	San Francisco	7
Yanks still not ready for National League's top clubs.		
Cleveland-Chicago Bears	Cleveland	7
Game of the Day. Browns convinced against Giants.		
Washington-Los Angeles	Los Angeles	17
Rams have wonderfully diversified attack.		
Philadelphia-Pittsburgh	Philadelphia	10
Eagles still have nucleus of championship teams.		

Season's Record

Won, 221; Lost, 103; Ties, 12; Pct. .680

(Ties Don't Count)

* College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

*Point margins are estimates, not official odds.

FAMOUS FIRST NIGHTS

'One Night in Rome'

(Garrick, London, April 29, 1920)

Charles B. Cochran presented Laurette Taylor in this piece after seeing her in it in New York. Gallerytes became restless and noisy because the curtain did not rise more than half the height of the proscenium and they could not see. When one of the characters referred to the scene as "a horrible room," they cheered.

Cochran was seated in a box with David Belasco and Seymour Hicks. He rushed backstage, came before the curtain and announced he would ring down and give another first night at a later date. This was done May 1 and the star was given a vociferous reception, but the show was not a success and enjoyed only a short run.

Sir Harry Lauder

(Gatti's Music Hall, London, Dec., 1900)

In 1900 a Scotch coal miner stood on the street opposite the Tivoli Music Hall. He had taken a week off to go to London to seek a vaudeville engagement. He spotted the windows of the Foster Agency, went in and emphasized to George Foster his talents as a singer.

It was a Tuesday morning and a comic at Gatti's had laid an egg the previous night. Foster sold the act to Tom Lindsley, manager of the house, and before the week was out the miner was booked for 200 consecutive weeks over Moss Empire and Syndicate halls, playing three houses a night at [illegible] a week.

SEE EXPANDED COMPO IN '52

$14,000,000 Remitted to U.S. by MPEA In 5½ Years; Billings Near $36,000,000

Dollar remittances by the Motion Picture Export Assn. in its 5½ years of operation amounted to almost $14,000,000. Gross billings in the 13 nations in which the 10-company co-op sold the product of 10 U. S. distribs were $35,941,983.

The figures are contained in the swan-song report of Irving Maas, who has served as v.p. and general manager of MPEA from the time it was constituted in 1946. Unit will wind up large-scale operation at the end of this year, at which time Maas' resignation becomes effective.

Maas' report, forwarded to the MPEA board last week, discloses that Japan was the unit's best market. It operated there for the full five years of its existence, deriving $4,235,985 from the territory. It is with the end of joint operation by the companies in Japan as of Dec. 31 that Maas is leaving and MPEA's overall operations are being contracted.

As economic conditions improved in each of the 13 countries in which MPEA originally operated, companies gradually returned to selling their own product. As a result, with the finis in Japan, unit will be active in only Austria and Yugoslavia — both comparatively minor territories — next year.

Contracts of the 10 member companies with MPEA covering release of their product in Austria expire next Sept. 1. It is thought likely at that time that the MPEA board (which is the same as that of the Motion Picture Assn. of America) will end the unit's activities, except for liquidating procedures.

(Continued on page 63)

A. J. Balaban
has his own ideas of
Today's Ten Commandments
• • •
on interesting editorial feature
in the
46th Anniversary Number
of
VARIETY

Philly Radioite Parlays Low-Cost Travelogs Of Eire Into Sock B.O.

Many a Hollywood producer would undoubtedly love to emulate Philly radio man Pat Stanton in ratio of cost of their pictures to their income. Stanton's feature-length "Ramble in Erin" preemed at Cinema 48 (formerly the Belmont) in New York Friday (16). It cost $7,000. If it does as well as its two predecessors it will gross $150,000.

Stanton, owner of Philly's 1,000-watt WJMJ, started his film-making career with "Here's Ireland" in 1939. Like "Seeing Ireland," which followed it and the present "Ramble in Erin," it consisted of 16m footage shot by Stanton in visits to his homeland.

While the pix are in essence travelogs, their appeal to sons and daughters of the Auld Sod in the U. S. is much more specific. Films are loaded with closeups of literally hundreds of inhabitants of dozens of Irish villages. Large Irish population in the U. S. turns out en masse in the hope of seeing on

(Continued on page 48)

L. B. MAYER-IKE LEVY TALKING VIDPIX PROD.

Louis B. Mayer and former Columbia Broadcasting System board member I. B. (Ike) Levy may continue conversations in New York which they have been having cross-country by phone. They refer to a possible alliance for television film production and could conceivably extend into theatrical pix-making. Levy is board chairman of Official Films, Inc., currently active in the vidpix field.

Levy resigned from CBS (he and his brother, Dr. Leon Levy, were the second largest stockholders in the network) to devote all his interests to OF because of the vast horizons he sees in vidpix. He took William H. Goodheart, Jr., ex-Music Corp. of America veepee, out of retirement for that purpose.

The Levys plan to continue conversations with Mayer, who got to New York over the weekend, either east or in Hollywood early in 1952.

$3,100,000 Paid By Reds to U. S. On Pix Since '45

Despite their scathing bleats about American films, Communist countries have paid U. S. companies more than $3,100,000 for pix since the end of World War II. Figure is contained in a report by Irving Maas, v.p. and general manager of the Motion Picture Export Assn., on the five and one-half years of operation of the major companies' joint selling unit abroad.

Maas, in the report to company toppers, suggests that the time has come when they must adopt a firm policy on selling to Iron Curtain countries. As of now, they don't know whether they want to sell or not. While the Government has pushed to get U. S. product behind the Iron Curtain as a propaganda measure, the companies have suffered criticism for accepting "filthy Red money."

Actually, the amount of coin in the last couple of years has dwindled so much that some com-

(Continued on page 61)

EX-REDS TO DISCLOSE HOW PARTY LURES 'EM

Hollywood, Nov. 20.

How the Commies lure members of the film industry into their organization will be told in detail by three former partyites at a meeting Dec. 5 of the Motion Picture Alliance for the Preservation of American Ideals. They are Edward Dmytryk, director, and Martin Berkeley and Richard Collins, writers.

Dmytryk, one of the original "Hollywood Ten," served a jail sentence for refusal to testify before the committee. Berkeley named 150 film figures as Commies in his testimony before the sub-committee here two months ago, and Collins testified last spring.

Jack, Harry Warner Back To Coast After Pic Honor

Jack L. Warner returned to the Coast Saturday (17) and will be followed by brother Harry next weekend. Brothers were in New York for confabs with homeoffice officials and to join a third brother, Albert Warner, in accepting an award from the Motion Picture Pioneers, organization of veteran film men.

Freres also were honored by Theatre Owners of America on Warner Bros.' silver anniversary as pioneer in talking pictures. Pioneer award was made at a dinner of industry toppers at the Waldorf-Astoria.

MPAA TO SUPPLY MOST FINANCING

Council of Motion Picture Organizations, which appeared to be on the highroad to a lingering death earlier this year, may find itself operating on a greatly expanded basis in 1952. Financing for the enlarged program would come mostly from the Motion Picture Assn. of America, which has before it a proposal to tie in the COMPO appropriation with funds for another "Movietime U. S. A." drive next year.

MPAA provided $650,000 for the "Movietime" promotional campaign last month. Something less than that was spent by COMPO, which sponsored the campaign. New proposal is that a similar fund be provided early in 1952, which would enable COMPO to stage a "Movietime" drive even more effective than this year's and at the same time take on many additional public relations functions.

Financial aid would continue to be sought from exhibs, but their principal contribution would be on a regional or local level to the "Movietime" drive, as it was this year. Arthur L. Mayer, exec v.p. of COMPO, is at the moment having a compilation made of contributions by exhibs to regional "Movietime" drives so that the MPAA board may judge how these

(Continued on page 20)

Delay Pix Expo To Sept., 1952

Film industry exposition originally set for March at Grand Central Palace, N. Y., definitely has been postponed and present plans indicate a target date of September, 1952.

Difficulty in getting together with Coast toppers has been advanced by Fred J. Schwartz, chief of exhib exposition group, as the reason for pushing back the date.

New York exhibs still are 100% sold on the idea, Schwartz reveals. He adds, however, that the plan hinges on whether or not the studios can put the show together. He points out that even if studio chiefs were to meet with him and his committee now, there isn't enough time to prepare for the March

(Continued on page 55)

See ABC-UPT Merger Idea Delayed Full Year; DuMont Hits 'Link' to Par

Washington, Nov. 20.

Final decision on the proposed merger of American Broadcasting Co. with United Paramount Theatres probably won't be reached for at least a year. That was indicated here today (Tues.) at a pre-hearing conference of attorneys for all interested parties with Leo Resnick, who'll serve as Federal Communications Commission trial examiner for the hearings, which are scheduled to start Jan. 15.

Resnick said he's allowing at least a month for the hearings, while FCC counsel Frederick Ford said another three weeks would be needed to examine the testimony. Resnick will then require the parties to file their proposed findings, which means that the proceedings probably will not be closed until April 15. While a proposed decision, consequently, may be rendered by mid-summer, there will then be oral arguments held on that. Thus the final decision is unlikely before next fall.

PP-DuMont Issue

Today's conference was called by Resnick at the request of DuMont in order to simplify the complicated issues involved in the case, many of which overlap, and in an

(Continued on page 15)

Darryl F. Zanuck
is of the opinion that
Only Bad Pix (Not TV, Or Anything Else) Is Hollywood's 'Debbil'
• • •
on interesting editorial feature in
the forthcoming
46th Anniversary Number
of
VARIETY

Mad. Sq. Garden In Winter Sports Theatre TV Deal

Theatre television, relatively inactive the last several weeks, took a new move forward yesterday (Tues.) when Theatre Network TV signed with Madison Square Garden, N. Y., for exclusive big-screen rights to top winter sports events at the Garden.

Events are to be made available to theatres equipped for TV in all parts of the country, but New York theatres are to be blacked out. This is being done both to protect the Garden gate and because most of the events are being televised to N. Y. homes by the N. Y. Daily News' WPIX. It's expected that the Garden will get a percentage of

(Continued on page 61)

Schwalberg Back From Honeymoon Next Week

Alfred W. Schwalberg, Paramount's v.p. in charge of sales, is due back at his desk in New York next Monday (26) after honeymooning in Florida since the beginning of the month.

He married Carmel Myers, former screen star and now a TV personality, in New York Oct. 30.

Theatre TV of Acad Fete Vetoed by Brackett; Says Mechanics Too Difficult

Hollywood, Nov. 20.

Recommendation that the Academy Awards ceremony here next March should be made available to theatres via large-screen telecasting hit an immediate snag. Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, stated there's not a "remote chance" for such coverage.

Earlier this week Mitchell Wolfson, president of Theatre Owners of America, stated the Academy

(Continued on page 23)

National Boxoffice Survey

Trade Slips Pre-Holiday; 'American Paris' No. 1 4th Week in Row; 'Story,' 'Streetcar' Next

Many key cities this session are reflecting usual biz lull between Armistice Day and Thanksgiving Day as numerous exhibitors either held over product or filled in so as to bring in strong fare for the coming holiday. Snowstorms hurt in some keys covered by VARIETY but strong product continued to register great totals.

"American in Paris" (M-G) again is champ for fourth week in succession. With returns ranging from okay to terrific, the Gene Kelly starrer will show a total gross in excess of $310,000 currently. Second place goes to "Detective Story" (Par), although it is only the second stanza out on release. Pic, based on legit hit, is generally good to smash.

"Streetcar Named Desire" (WB), second on last round, is finishing third. "When Worlds Collide" (Par) is an easy winner of fourth money, giving Paramount two boxoffice winners now playing the keys. "Blue Veil" (RKO), which has been high on the list for several weeks, is taking fifth spot.

"The Racket," another from RKO, is landing sixth position while "Golden Girl" (20th) is showing enough to cop seventh. "Across Wide Missouri" (M-G) is slipping to eighth slot. "The River" (UA) is ninth, with "Tanks Are Coming" (WB) in 10th place.

Runner-up films are "Close to Heart" (WB), "Place in Sun" (Par) and "Let's Make It Legal" (20th), with "Sun" making best showing although it has played out its most important dates.

"Quo Vadis" (M-G) continues outstanding among new entries despite only showing in two N. Y. houses, both smash. "Two Tickets to Broadway" (RKO) looks like a comer, being mostly good to bright this round. "FBI Girl" (Lip) is rated strong in Frisco. "Submarine Command" (Par), also new, is uneven this session.

"Lavender Hill Mob" (U), big in N. Y. and Toronto, is staunch in Boston and good in K. C. "Anne of Indies" (20th) continues very disappointing although rated nice in Toronto. "Starlift" (WB), also a newcomer, looms okay in L. A. but mild in Philly. "Love Nest" (20th) ranges from okay to slow.

"Capt. Fabian" (Rep) is nice in Frisco. "People Will Talk" (20th) shapes solid in Montreal. "Thunder on Hill" (U) is fine in Indianapolis. "The Mob" (Col), good in Providence, is rated fair in Toronto. "Cave of Outlaws" (U) shapes average in Buffalo. "Capt. Hornblower" (WB) is great in Montreal. "Crosswinds" (Par) looms big in Indianapolis and Montreal.

(*Complete Boxoffice Reports on Pages 8-9*).

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INDEX

Bills 55
Chatter 62
Film Reviews 6
Football 2
House Reviews 48
Inside Legit 56
Inside Music 46
Inside Pictures 12
Inside Radio 30
Inside Television 31
International 13
Legitimate 56
Literati 61
Music 39
New Acts 55
Night Club Reviews 52
Obituaries 63
Pictures 3
Radio-Television 24
Radio Reviews 28
Records 40
Frank Scully 61
Television Reviews 29
Unit Reviews 55
Vaudeville 49

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Hughes' RKO Stock Buy, for Rumored Profit Sale, Won't Let Him Unload For 6 Months; Speculation Rife on Motives

If Howard Hughes' continuing purchases of RKO Pictures shares are a prelude to his selling his entire holdings at a profit, as has been suggested in some trade quarters, he won't be able to unload for at least six months. That's pointed out in Wall St., where speculation is as rife as within the film industry as to Hughes' motives for the new RKO buys.

The six-month wait between the time of the last purchase and the sale of the stock is required under the law if Hughes is to keep himself clear of a potential suit. Statute provides that a stockholder in any corporation can sue to recover for the corporation any profits made by an officer or director within a six-month period by trading in the company's stock.

Thus, if as is happening now, Hughes buys shares at around $4.50, he can be made to forfeit the profits if he sells them at a higher price within the next six months. Speculation has been that he is buying the stock with the intention of unloading his more than 1,000,000 shares—constituting RKO control—at about $6.50.

Securities & Exchange Commission reported last week that Hughes had acquired 48,800 more RKO Pictures shares during October. He had bought 35,600 the previous month. That gives him a total now of 1,013,420, exclusive of any acquisitions he may have made during November.

'Two Reasons' for Buys

New stock buys, it is figured by pixites and Wall Streeters alike, can be for only one of two reasons. First is to strengthen Hughes' hold on RKO, preparatory to the annual stockholders' meeting next month, second is as a prelude to selling out. Sale of a controlling block is virtually always at a higher than market price, and thus Hughes could add to his profits by buying up more shares now.

First theory is held the weaker one, since no one sees any reason for Hughes to make any efforts to strengthen his control. Unlike the situation with the divorced RKO Theatres, Hughes' control of the distribution-production unit is not in any way threatened. There's been no hint of a proxy action or any organized objection to his management.

Sellout is thus thought the more likely motive, even if it means a six-month wait. There have been a number of groups interested in the studio and distribution company, and it is known that Hughes could get $6 per share, possibly $6.50, without much difficulty.

Only 2 Exec Pay Hikes At RKO During 1951; No Sharing of Profits

Except for boosts of about $6,300 for treasurer William H. Clark and v.p.-director J. Miller Walker, salaries of RKO execs remained the same in 1951 as the previous year. Proxy statement issued this week in advance of the annual stockholders' meeting in Dover on Dec. 5 listed Walker's payoff at $40,000 and Clark's at $39,300.

Ned E. Depinet, president, collects $105,000 this year, about the same as in '50. There will be no payoff via bonuses or profit-sharing.

Nominated for board membership are the five incumbents, listed with the amount of stock owned by each as of last Oct. 30: Depinet, 35,000 shares; Noah Dietrich, no stock; Howard Hughes, 1,013,420; Francis J. O'Hara, 1,000, and Walker, 3,000.

Consolidated profit and loss statement disclosed RKO's film rentals and sales amounted to $38,157,205 for the nine months ended last Sept. 29, resulting in a loss of $145,903 for the period.

Ambler on 'Sea'

Eric Ambler has been set to write the screenplay of Nicholas Monsarrat's "The Cruel Sea" for the J. Arthur Rank Organization. Screen version of the bestselling tome will be filmed during 1952 at England's Ealing Studios.

Sir Michael Balcom will produce with Charles Frend as director.

Daff Sits Down

Alfred E. Daff, Universal's global sales head, is back at his desk at U's homeoffice after a week's trip to Paris and London. He returned over the weekend.

In Paris, Daff conferred with Harry Novak, U's supervisor for Continental Europe and North Africa. In England, he addressed the Cinema Management Association, Ltd., a J. Arthur Rank Organization theatre circuit group. This was Daff's second trip abroad within a month.

RKO Mgt. Scores Minority Group In Theatres Row

RKO Theatres management this week hit back at the chain's disgruntled stockholder group with a letter to all stockholders signed by proxy Sol A. Schwartz stating "no charge could honestly be made" of inefficiency or against the "character, business ability and business standing of any member of the present management."

The dissidents, headed by stockbroker David J. Greene, actually have refrained from making any charges on either of these two counts, Schwartz added. To the Greene assertion that present board members own only limited stock in the corporation, Schwartz replied that Ben Fleming Sessel and William J. Wardall, both of the Irving Trust Co., N. Y., represent 929,020 shares. This is the stock owned by Howard Hughes but voted by Irving Trust as trustee.

Greene's group, known as the RKO Theatres Stockholders' Committee, addressed itself to stockholders in another letter this week as the proxy battle continued. Syndicate claims to represent well above 300,000 shares.

Committee rapped the dropoff in earnings and predicted "still worse will come" if the present management course remains unchanged.

Asks Comparison

Schwartz asked stockholders to compare the qualification of the present five-man board, plus management's sixth nominee, Edward C. Raftery, with the slate offered by Greene. This was designed to point up the management nominees as top-calibre business men with valuable financial, film and theatre operation backgrounds. In contrast, states Schwartz, of the five Stockholders' Committee candidates, only one, Jay Emanuel, has theatre experience.

Circuit topper, however, further suggests that Emanuel's position as a director of Translux Corp., which operates theatres in cities where some RKO houses are located, could lead to a conflict of interests if he were placed on the RKO board.

Regarding earnings, Schwartz underlines that the third quarter was a big improvement over the first two quarters, that a 10c divvy already has been declared and another will be considered at the conclusion of the full current year.

Greene further attacked the power of the board to issue stock options without stockholder approval. Schwartz countered that 80% of the stockholders approved this arrangement, but still "the board has no intentions of issuing any options to anyone and the board would never abuse this or any other power."

Chaplin Starts Pic

Hollywood, Nov. 20.

After four years of inactivity, Charles Chaplin returned to film production yesterday (Mon.) with "Limelight." He made "Monsieur Verdoux" in 1947.

Claire Bloom and Sidney Chaplin are cast in important roles, while the elder Chaplin functions as star, producer, director, scripter and composer.

Crown in N.Y. After Setting Europe 'Want'

Alfred W. Crown, general sales manager for Samuel Goldwyn, returned to N. Y. this week following a hop to Europe where he arranged for general release of "I Want You" for February, ahead of the US playoff.

Premiere was set for the Leicester Square Theatre, London, on Nov. 29, and follows with a Gaumont British circuit booking.

'Greatest Show' Release Advanced; Preems At Radio City Music Hall

Cecil B. DeMille's "Greatest Show on Earth" has been booked by the Radio City Music Hall, N. Y., and will probably open in January. Release date, originally set by Paramount for next August, has been pushed up in order to clear the way for heavy Easter bookings and make the pic available for anticipated big drive-in biz during the summer.

Combination of factors influenced the Par decision to move the $3,700,000 production quickly. One was the desire to get the big-budgeter out of inventory and into amortization. Another was to help continue the lift the industry has felt by the rapid-fire release during the past six months of top films.

Par also felt that with the large amount of pre-selling the Ringling Bros.-Barnum & Bailey circus story has had, it would be best not to permit a hiatus until release. As a result, the film will be hitting the Music Hall screen within 10 months of the date shooting started. DeMille, after a year of preparation, rolled his first camera at the circus' winter quarters in Sarasota, Fla., last March.

M. H. topper Russell Downing has given Par latitude in choosing an opening date, depending on when it can get its campaign and publicity ready. Date probably, however, will be Jan. 10 or 17, following Warner Bros.' "I'll See You in My Dreams," the Hall's Christmas pic. Downing offered the quick date after viewing a large number of other pix in quest for a followup to the WB film.

Par will attempt to devise no sales policy or make other bookings until early returns from the M. H. are in and demonstrate the Betty Hutton-starrer's anticipated pull. Undoubtedly, however, Par will make a pitch for pre-release engagements at heavily - hiked terms.

Nothing Specific Comes Out of Kazan Greece Trip

Trip to Greece to which Spyros Skouras hosted Elia Kazan produced no specific picture idea. The 20th-Fox prexy invited the director to visit in Athens with him recently in the hope that they might hit on a thought for a film revolving around Greece or using Greek backgrounds.

Kazan and Skouras are both of Greek extraction. It was the former's first visit to his native land since he was 12, which was 30 years ago. Skouras, who has been a frequent visitor, took him on a personal tour and, among other things, introduced him to the king and queen. Kazan also met up with some long-unseen relatives.

Result was a flock of impressions that may one day wind up in a 20th film, but nothing specific at the moment.

N. Y. to L. A.

Kay Armen
Cy Feuer
Harry Foster
Harry Fox
Dorothy Hirsch
Pamela Kellino
Abe Lastfogel
Irving Lesser
Alan Livingston
Ernest H. Martin
James Mason
Julie Oliphant
Moira Shearer
Robert Vogel

N. Y. to Europe

Eugene Conley
Dan Enright
Jack Hylton
Bryan Michie

Decca Bolsters Cash Reserve by Loan Of $4,000,000 After Buy-In on U

Following its payoff of close to $3,750,000 for one-third ownership of Universal Pictures, Decca Records has bolstered its cash reserves with a loan of $4,000,000 from the First National Bank of Boston.

Platter outfit at the same time retired its previous indebtedness of $833,333, which had been the balance of a credit fund established in 1947 with the same bank.

New deal, which was set with Serge Semenenko, the Boston bank's senior v.p., was in the form of 3½ notes issued by Decca and its two subsidiaries, Brunswick Radio Corp. and Decca Distributing Corp. Of the $4,000,000, the parent company took $2,500,000, $1,000,000 went to Decca Distributing and the balance of $500,000 was picked up by Brunswick.

Total cash proceeds amounted to $3,151,111, following payoff of the former loan and commitment, and counsel fees for the new loans. Notes mature Jan. 1, 1957, and are to be paid in installments on a quarter annually basis.

Decca acquired more than 115,000 U shares on the open market, 50,000 shares from Leo Spitz, 85,000 from William Goetz, and 20,000 from U prexy Nate J. Blumberg and his family, all at $15 per share.

Additionally, 32,500 option warrants were purchased from Blumberg, reportedly at $5 each. These permit purchases of stock at $10 per share until 1957.

U's 60c Divvy

Universal board of directors at a N. Y. meeting yesterday (Tues.) declared a 60c year-end dividend on the common stock, payable Dec. 19 to holders of record Dec. 10.

This represents U's first payoff to stockholders since July 31, 1948, and reflects the uptrend in the outfit's finances, particularly over the past year. U's fiscal year, which ended Oct. 31, is expected to show a profit of close to $1,750,000.

Pickford Starrer Calls for 50G, %; 1st Pic Since '33

Mary Pickford will have a profit participation in "The Library," Stanley Kramer pic in which she'll star. She's understood to be getting about $50,000 in cash plus the percentage. Role is the 58-year-old actress' first since "Secrets" in 1933.

She'll play a librarian in the yarn, which Dan Taradash and Elick Moll are now writing. Story itself—which admittedly is of the gimmick type—is being kept hush-hush by the Kramer organization for fear of other producers picking up the idea.

Miss Pickford heads for the Coast from New York in about two weeks for preliminary rehearsals. If Kramer figures the pix can be completed and shipped before March 1, annual date on which a California tax applies to all negatives within the state, it will be started prior to that time. Otherwise, lensing will be held off until after that date.

Deal with Miss Pickford was made by Kramer partner Sam Katz with Jules Stein, of Music Corp. of America, whom Miss Pickford named to represent her. Kramer pard George Glass followed Katz into New York to prep publicity announcement of the Pickford signing. He also discussed with Columbia plans for distribution and campaign on "Death of a Salesman." It has been decided to preem the pic at the Warner Theatre on the Coast Dec. 20, in time to qualify it for the Academy Award voting.

Picker Back in U.S. After European O.O.

Arnold Picker, recently appointed United Artists v.p. in charge of the foreign department, is due back in N. Y. today (Wed.) after three weeks in Europe.

He studied the UA policy and operation at various spots on the Continent.

'COL.' JOAN CAULFIELD

New Orleans, Nov. 20.

The second honorary colonelcy in the history of Louisiana was conferred on Joan Caulfield, here for a picture preem. Only other holder of the honorary title was the late Al Jolson.

Actress' "Lady Says No" (UA) opens tomorrow (22) at the Tudor.

Europe to N. Y.

Robert Amon
Reginald Baker
Robert Casadesus
Alfred W. Crown
Alfred E. Daff
John Davis
Gloria Drew
Richard Gordon
Oscar Hammerstein, 2d
Russell Holman
John Huston
Juhet Lewis
Lester Lewis
Mort Lewis
Beatrice Lillie
Hal Monty
John Ringling North
Elmer Rhoden
Archie Robbins
Spyros P. Skouras
Igor Stravinsky

Episodes in Lives Of Top Artists Set As Feature Release

Herman Starr, former exec of the Skouras and Fox circuits, and Gen. Royal B. Lord have set up a new outfit to produce and distribute films on art subjects. Company, Pictura Films Corp., will send its initial feature (80 minutes) into release in December.

Labeled "Pictura—Adventure in Art," it is comprised of episodes on the lives and works of six artists. These episodes—all in black and white—have been acquired from various indie makers and have been assembled with a framework and special music by Pictura. Leonid Kipnis, outfit's v.p. in charge of production, supervised the compilation.

Framework consists of live-action scenes with Vincent Price. Narrators are Henry Fonda, Gregory Peck, Lilli Palmer and Martin Gabel. Scores are originals composed by Darius Milhaud, Roman Vlad, Guy Bernard and Lan Adomian.

Starr said this week the job of acquiring and building the pix into a feature cost "much in excess" of $100,000. Among the expenses was his hosting of a trip to New York of 60 top art experts, mostly museum execs. Pictura paid the freight for their transportation

(Continued on page 47)

L. A. to N. Y.

Fay Bainter
John Beal
A. Pam Blumenthal
Hal Borne
Steve Carlin
Richard Carlson
Lydia Clark
William H. Clark
Ned Depinet
Jack Diamond
Emil K. Ellis
Gene Evans
L. Wolfe Gilbert
William Holden
Evelyn Knight
Paul Kohner
Milton Lewis
Sid Luft
Giselle MacKenzie
Billy Marsh
Brenda Marshall
Tony Martin
Louis B. Mayer
Edward Morey
Francis O'Hara
Jan Peerce
Gigi Perreau
Otto Preminger
John Rawlins
Gottfried Reinhardt
Herman Rifkin
Norton V. Ritchey
Helen Rose
George Sanders
Elizabeth Threatt
Garrett Van Wagner
Cobina Wright

LONG 1ST-RUNS AS NABE BUGABOO

Carolina Exhibs Convention Hears Assorted Grievances Vs. Distribs

Charlotte, Nov. 20.

Members of the North and South Carolina Theatre Owners Assn., at the outfit's convention here, today (Tues.) had a wide assortment of complaints to offer a grievance committee set up by Theatre Owners of America, of which the Carolina group is an affiliate.

In a closed session, the exhibs beefed about alleged injustices in competitive bidding, availability of prints, new clearance setups and forcing of pix.

E. D. Martin, Columbus, Ga., director of the TOA regional panel in this area, called upon the theatremen to document their briefs with specific instances of any inequities in film licensing. Claiming that "a favorite tactic of the distribs is to divide exhibitors," Martin urged the theatre ops to stand together in a united front against any unfair practices.

This was followed by the numerous allegations of wrong conduct by film companies which, according to present plan, will be considered by the grievance panel here for possible local solution. In the event any issue is left unresolved, and there is evidence the same inequity in exhib-distrib relations is experienced in other areas, the matter will be dealt with by TOA on the national level.

Grievance Panel

Acting as the grievance panel here during the convention were Martin, TOA exec director Gael Sullivan, counsel Herman Levy and Pauline Griffith, who was reelected exec secretary of the local outfit for the 16th year.

Robert E. Bryant, Rock Hill, S. C., was named prexy of the organization. He will appoint a permanent panel for the exchange area shortly. Former president A. Fuller Sams, Jr., Statesville, S. C., was named 1st v.p., and Harold Armistead, Easley, S. C., was elected 2nd v.p.

Sullivan, Levy and Alfred Starr, Nashville circuit op, addressed the Carolina exhibs at an open session.

Levy declared that decisions in the Allentown, Pa., drive-in action vs. the distributors, which directed that a "suitable" outdoor theatre should be given the opportunity to negotiate for first-run films, might well also apply to drive-ins on a sub-run.

Levy pointed out that while the court concerned itself only with a first-run situation, a similar set of circumstances could mean the right of a sub-run ozoner to seek a prior run enjoyed by a conventional secondary-run house.

Appeals Court Upheld Verdict

Plaintiff in the suit was the Boulevard Drive-in Theatre which, the courts found, was "suitable" for showing first-run films. Original Federal Court ruling for the plaintiff was upheld by the Circuit

(Continued on page 15)

See Paris Theatre, N.Y., Off the Nut by Feb. 1 On 1st 50G for 'River' to UA

Paris Theatre, N. Y., last week began to get its share of the take on "The River" in the unique deal which the house made with United Artists. Terms called for UA to get the first $50,000 which came into the boxoffice and the theatre to get the next $50,000, with an equal divvy after that.

Prior to the 50G take for each side and the split after that, house gets its nut, and all advertising and other expenses come out. Including the pre-opening campaign, they averaged around $7,500 weekly. Pic is being roadshown, so there's an extra hard-ticket cost for treasurers, company manager, etc.

Pic opened Sept. 10. It is expected that it will have to run until about Feb. 1 to get the Paris off the nut on its $50,000 recoupment. How long beyond that the engagement will continue will hinge on post-New Year business. It has been close to capacity in the first 10 weeks.

Move on Foot to Revive Albany TOA After Talks

Albany, Nov. 20.

Reactivation of the Albany Theatre Owners of America is believed likely following a meeting scheduled in New York during the current week between Harry Lamont and Gael Sullivan.

Lamont, who served as temporary chairman of the local affiliate for two years, and Sullivan, national executive director, will discuss plans and procedures. Saul J. Ullman, upstate general manager for Fabian Theatres, is associated with Lamont, one of the exchange district's leading independent exhibitors, in the movement to rescusitate the Albany unit.

UA Sees 50-50 Chance of 'Black' Operation in '51

Convinced there's little likelihood of coming up with a new outstanding grosser to help push the outfit into the black for the entire current year, United Artists is now pushing volume sales in its effort to achieve the same end.

Distrib, from the present to Jan 1, has a slate of about 19 pix for licensing, including some which now are nearing the end of playoffs. The outfit is operating at an upbeat clip on quantity sales, with weekly billings said to be averaging over $340,000.

As a result of this, and barring any unforeseens, UA toppers believe there's at least a 50-50 chance of showing a profit for the year. If this is achieved, they collect the 50% stock interest in the company, which is now in trust, under the Arthur B. Krim-Matty Fox-Robert J. Benjamin management deal with co-owners Mary Pickford and Charles Chaplin.

Company is said to be picking up good coin with a number of films presently. These include sub-run engagements of "He Ran All the Way," general release of

(Continued on page 20)

$15,000,000 PROGRAM CITED BY YATES FOR '52

Hollywood, Nov. 20.

Republic's 1952 production program will be backed by an appropriation of $15,000,000 and a "determination to secure the greatest available star names," prexy Herbert J. Yates told studio execs in a policy meet held over the weekend.

Film-making fund, he said, marks the biggest allocation in the company's 16-year-old history.

Lack of Product May Close N. Y. Bijou

Lack of product may close City Investing's Bijou Theatre on Broadway in about three weeks. House, now playing "Tales of Hoffmann," has no replacement for it as yet.

"Hoffmann" will complete an eight-month run Dec. 4. Lopert Films, which is distributing, aims for a New York circuit date following the end of the Bijou engagement.

Lopert, which books the house under an agrangement with CI, had originally hoped to follow "Hoffmann" with another Sir Alexander Korda pic, "Cry, the Beloved Country," but it won't be ready until February or March.

SEEK TO SWITCH DISTRIB POLICY

Pitch for curtailment of first-run engagements and a swing away from the fixing of a single national policy by distribs was made by prominent exhibs within the past week.

Fred J. Schwartz, topkick of Century Theatres, extensive N. Y. chain, complained that lengthy showcase runs of films all but destroy their b.o. value in neighborhood playoffs. He said "Show Boat" for example, having played eight weeks at the Radio City Music Hall, was only sluggish at the b.o. when it reached subsequent areas.

An important factor in this respect, Schwartz stated, is television. TV, he figures, has given the public a sense of immediacy that is, they want their entertainment when it's "hot." Metro musical was in the full spotlight when it played the Hall and enjoyed a big successful run.

"However," the circuit op continued, "when the film finally reached the neighborhoods the public virtually regarded it as a reissue. Television, with its as-it's-happening entertainment, has encouraged the public to accept pix only when they're 'new.'"

'Distribs Hurt Themselves'

Distribs, Schwartz believes, are hurting themselves in permitting the extended first-runs of product. In N. Y. especially, he said, a large number of the ticket buyers at the showcases are out-of-towners. This means, of course, they will not pay to see the pix when they play their hometowns.

This consideration, along with the heavy dropoff in nabe business

(Continued on page 20)

Talks by Pub-Ad Chiefs, Myers to Mark Parley In Pitt of Western Pa. Allied

Pittsburgh, Nov. 20.

Talks by major company pub-ad toppers will highlight the opening session of the two-day 31st annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania which gets underway here next Monday (26).

Delegation expected from New York includes Max Youngstein and Jerry Pickman, pub-ad chiefs of United Artists and Paramount, respectively; Dan Terrell, Metro exploitation topper, and Jack Jackson, of National Screen Service. Quartet has been asked to outline the plans set by their companies for national and local selling and how they are aiding exhibs.

Feature of second day's huddle will be address by Abram F. Myers, chairman of the board and general counsel of National Allied. Election of officers and board of directors also is slated for the second session.

Confab will close with banquet, feature of which will be a talk by Andrew Bernard, managing editor of the Pittsburgh Post-Gazette. Film personalities touring western Pennsylvania the week of Nov. 25 for "Movietime U. S. A." are expected to attend shindig as COMPO's contribution to the local Allied unit.

Max E. Youngstein
reveals the secret of
How to Become an Exec Without Thinking
• • •
an editorial feature in the forthcoming
46th Anniversary Number
of
VARIETY

Rap 'Vadis' Sales Plan as Possibly Flooding Exhibs With 'Roadshow' Pix

Metro's announced sales policy for "Quo Vadis" this week drew heated protests and suggestions of possible illegality from Allied States Assn. toppers. The "Vadis" plan, along with other recent torrential pix, also brought from TOA officials expressions of fear that a wave of indiscriminately labeled "roadshow" pix might follow.

It was disclosed in trade circles that M-G sales topper William F. Rodgers and his top aides, prior to announcement of the policy, had consulted with some prominent circuit operators to explain the M-G "problem." This was to come up with a "fair" plan in which the distrib could recoup the immense cost of "Vadis" in the current limited market.

That Metro succeeded in convincing at least some exhibs of the difficulty of the situation was seen reflected in the absence of any angry comments at the TOA regional meeting in N. Y. last week. "Vadis" and Warners' "Streetcar Named Desire" both were mentioned in conversation about upped scales for pix, but there were no real blasts directed at either.

Big 'Problem'

Mitchell Wolfson, TOA prexy, commented that a big exhib problem is the increasing number of "roadshow" films but refrained from any mention of "Vadis." He said he hoped the distribs would not in future set any "roadshow" sales policies for films which are good but still short of "roadshow" calibre.

Abram F. Myers, Allied's board chairman and general counsel, and Trueman Rembusch, prexy of the outfit, showed a complete lack of sympathy for the M-G "problem." They told VARIETY that they found particularly objectionable the company's intention to invite bids for the film in large cities across the country, with the bids to include the exhibs' proposed admission price.

Rodgers' explanation for the latter was that knowledge of ticket scales would be helpful in determining the likely gross. He said tilted scales were not a condition to exhibs' receiving a license for the pic.

Myers Pulls No Punches

Myers pulled no punches in his "Vadis" blast, stating: "The announced policy includes (1) increased admission prices which have been enjoined by the court, (2) competitive bidding which has been frowned upon by the court, (3) an agreement not to double-bill which was held unlawful many years ago and (4) for showing it

(Continued on page 23)

Metro Sets Int'l Meet In Rome on 'Vadis' Policy

Metro has scheduled an international conclave during March in Rome to show "Quo Vadis" and discuss the global sales policy. More than 50 branch managers from all over the world will attend. International prexy Arthur Loew will head the homeoffice delegation.

Although no definite date has been set, the international release of the spectacle is expected about that time. The Rome gabfest will discuss distribution, admission prices and terms.

Exhib Co-op Film To Bally Legit Set For M-G Release

Metro has agreed to release worldwide "Main Street to Broadway" film which Lester Cowan will produce for a co-op organization of leading exhibitors. It is one of the few films which M-G has ever taken on a straight distribution arrangement.

Metro will invest no coin in the project and will not share in the profits. Distribution fee is understood to be about 30%.

Pic will also be the first feature to be shot in Technicolor in New York. It goes before the cameras shortly after the first of the year.

Ten top Broadway and Hollywood players have been inked to appear in it through the cooperation of the American National Theatre & Academy and the Foundation for the Living Theatre, which are sharing in the receipts.

Robert E. Sherwood, via the ANTA tieup, has done the script. Cowan is now huddling with Joseph Mankiewicz to direct.

In addition to ANTA, sharing in the profits will be the American Theatre Wing, Equity Library Theatre and the New Playwrights Com-

(Continued on page 55)

UPT TO ASK FEDS TO RETAIN GA. OZONER

Washington, Nov. 20.

United Paramount Theatres will ask the Federal courts to permit it to retain the Columbus drive-in theatre, Columbus, Ga. Request will be filed in a few days.

This is one of the houses involved in the UPT-Lucas & Jenkins pool, in the south which must be eliminated under the anti-trust decree. Columbus theatre was acquired subsequent to the judgment and United Par can be okayed for the ozoner if the court finds no monopoly results.

Meantime, Loew's has obtained another extension, until Dec. 15, to file a divorcement plan. This is because of progress being made in negotiations between Loew's and the Justice Department toward a negotiated decree.

Gets Foreign Rights To Sound 'Birth of Nation'

David Gould, foreign sales exec, has acquired foreign distrib rights to a new sound version of "Birth of a Nation." Deal was made with H. E. Aitkin, who controls the world copyright to the D. W. Griffith film.

Gould reports deal also has been set with Frieder International Corp. for release of the film in Japan, Indonesia, Formosa, Philippine Islands, Malaya, Singapore, Siam and Hong Kong. New sound version is equipped with a synchronized music score and sound effects, but it has no dialog.

Reade Theatre Co. Sues RKO Theatres for 57½G In Jersey Stock Sale

RKO Theatres has been hit by a $57,500 damage suit brought in N. Y. Supreme Court by Long Park, Inc., a theatre-holding outfit controlled by Walter Reade. Action claims Long Park sold 250 shares of Class "B" stock it owned in Reade's Trenton-New Brunswick Theatres for $750,000, plus accrued dividends of $42,500, as estimated by RKO.

Long Park, according to the complaint, gave RKO a release for $42,500, but now maintains that the dividends are closer to $100,000 and RKO misrepresented the true amount. Plaintiff firm asks that the release be rescinded and seeks a court order directing payment of the extra $57,500 it contends is due.

Justice Benedict D. Dineen, in granting Long Park's motion to strike out certain of RKO's affirmative defenses, held that the release "did not release plaintiff's claim of fraud and deceit. Such release could not have been contemplated by the parties, since the alleged fraud was perpetuated in connection with sale and purchase of the stock and was discovered at a later date."

Westward the Women
(SONG)

Rugged outdoor drama of femmes' wagon-train trek west on husband hunt. Can be sold via good exploitation.

Hollywood, Nov. 15.

Metro release of Dore Schary production. Stars Robert Taylor, Denise Darcel; features Hope Emerson, John McIntire, Julie Bishop, Lenore Lonergan, Henry Nakamura, Marilyn Erskine. Directed by William A. Wellman. Screenplay, Charles Schnee; story, Frank Capra; camera, William Mellor; editor, James E. Newcom; song, Henry Russell. Tradeshown Nov. 13, '51. Running time, **116 MINS.**

Buck	Robert Taylor
Danon	Denise Darcel
Patience	Hope Emerson
Roy Whitman	John McIntire
Ito	Henry Nakamura
Maggie	Lenore Lonergan
Jean	Marilyn Erskine
Laurie	Julie Bishop
Mrs. Maroni	Renata Vanni
Rose	Beverly Dennis

Shrewd exploitation of the unique story situation posed in "Westward the Women" will help attract handy grosses for well-sold playdates. Novelty that has a wagon-train of pioneer femmes trekking west on a husband hunt is a good gimmick for ballyhoo and can be used to get the attention of distaff ticket-buyers.

The femmes who helped settle the west didn't chase the sun via cozy streamliners or luxury planes. They took to the trail in wagons as uncomfortable and rough as the unclaimed country through which they traveled. Showing just what the hardships of such a crossing were and the valiant spirit of the women who braved them is the purpose of this Dore Schary production.

The picture depicts them graphically, if redundantly, over a somewhat lengthy 116-minute course. A bit too much is attempted in the production, and had it been pared to eliminate anything but essentials and climactic highlights it would have done a better job of attention-holding. Crossing the country in 1851 was a laborious feat, but the film could have gotten this across without the excess, sometimes laboring, footage used.

William A. Wellman has given the Charles Schnee script and the players, predominantly femme, the kind of rugged direction that sells the plot idea. Accurate research and adherence to detail, plus fresh outdoor locations brilliantly lensed by William Mellor, background the simple story by Frank Capra.

John McIntire, California settler, conceives the idea of going east to Chicago and picking up a group of women who will be brought west as wives for the mateless men peopling his rich valley. He hires Robert Taylor, a rough, tough trail guide, to lead the women into the sun. The group is gathered, 140 assorted distaffers who, for one reason or another, are willing to dare the journey and the long trek is started from Independence, Mo.

The male wagon drivers are soon eliminated, either through desertion or by Taylor's ready gun, which enforces his rule against fraternization. The junket battles Indians, further decimating the original 140, and this elimination continues in encounters with the elements, snow, rain, sand, bitter cold and searing heat, and in hazardous crossing of mountains, rivers and deserts, until the only males left are Taylor and Henry Nakamura, pint-sized Japanese cook who has attached himself to the trail boss.

After all, these perils are behind them and the women near their objective, they pull a typically femme trick by refusing to give their prospective husbands a look until after the wear and tear of the trek have been removed and the frills donned. Finale has a good, emotional feel as the eager males line up to await the nod of the gals, who are just as eager, and the assembly-line marriage procession is run off.

Taylor does an excellent job of getting over the rugged facets of his character. He even winds up with a bride himself, having been the matrimonial target of Denise Darcel, a gal whose Chicago introduction indicated she was not the "good" woman the femmes were supposed to be. Hope Emerson, a giant, salty, New Englander, commands a large share of the better scenes. While Nakamura's portrayal of the Japanese cook may seem a dragged-in character and may rate some critical comment as overplayed, it will be well-liked by regular audiences because of the ingratiating personality.

McIntire, Julie Bishop, Lenore Lonergan, Marilyn Erskine, Renata Vanni, an Italian woman who loses her small son on the journey, and Beverly Dennis, who bears an illegitimate child during the trip, are others credited in the large cast.

Schnee's screenplay of the Capra story is best in its use of dialog. Words given the players all have meaning and never appear to be just talk filling in between the action. Other technical contributions, including the simple melody, "To the West! To the West!" cleffed by Henry Russell, are excellent.

Brog.

Fixed Bayonets

Timely Korean War film; tidy b.o. prospects.

20th-Fox release of Jules Buck production. Stars Richard Basehart, Gene Evans, Michael O'Shea; features Richard Hylton, Craig Hill, Skip Homeier. Directed by Samuel Fuller. Screenplay, Fuller, suggested by novel by John Brophy; camera, Lucien Ballard; editor, Nick De Maggio. Tradeshown N. Y., Nov. 16, '51. Running time, **92 MINS.**

Corporal Denno	Richard Basehart
Sgt. Rock	Gene Evans
Sgt. Lonergan	Michael O'Shea
Wheeler	Richard Hylton
Lt. Gibbs	Craig Hill
Whitey	Skip Homeier
Vogl	Henry Kulky
Walowicz	Richard Monohan
Ramirez	Paul Richards
Mainotes	Tony Kent
Borcellino	Don Orlando
Paddy	Patrick Fitzgibbon
Medic	Neyle Morrow
Griff	George Wesley
Bulcheck	Mel Pogue
Zablocki	George Conrad
Bigmouth	David Wolfson
Husky Doggie	Buddy Thorpe
Lean Doggie	Al Negbo
Fitz	Wyott Ordung

Samuel Fuller, who turned out "The Steel Helmet" for Lippert Pictures, has come up with another saga of the Korean War in 20th-Fox's "Fixed Bayonets." Written and directed by Fuller, the film is moving into national release at a time when public interest in the truce talks is steadily mounting. Thus, the entry will more or less have a ready-made audience.

Timeliness of the picture is its major asset, for the all-male cast has no one of top b.o. stature and the plot is merely a variation of themes often used in the past by other Hollywood war films. Story revolves around a platoon left behind temporarily to fight a rear-guard action for a retreating regiment during last winter's bitter reverses.

The detail is supposed to be a hand-picked group of veterans. Yet among them is a corporal (Richard Basehart) who cannot bring himself to shoot an enemy soldier. How he shakes off this fixation and ultimately assumes command of the decimated platoon is an underlying theme that pervades the whole yarn.

Writer-director Fuller's platoon is a typical band of GI's in that it's rich in contrasting types. There's the sergeant (Gene Evans), a bearded vet of the last war who takes to his chores with a skill born of long experience. Sergeant Michael O'Shea is another hard-bitten "20-year man." Privates include men of Italian, Polish and American Indian extraction, among others.

While pinned down in a cave under Communist shellfire, members of the platoon come for a searching character study under the camera's lens. There's a wealth of suspense in the screenplay, for until the closing minutes film-goers are unaware whether the platoon will succeed in its mission and rejoin the regiment.

Basehart is not too convincing in the early part of the film but gains impetus to score handily at the finale. Evans and O'Shea are believable top sarges, while fine support is provided by Richard Hylton, Craig Hill, Skip Homeier, Richard Monohan and Pat Hogan.

Fuller's direction follows a relentless pattern in that there's little, if any, comedy relief. He concentrates upon the mental stress and physical strain facing the men and wisely dispenses with humor. Production values of Jules Buck are good. But intentionally or otherwise, the failure of the cast members' breath to steam in the frozen Korean mountains is a tipoff that the scenes were lensed on a warm studio set. Lucien Ballard's camerawork is top drawer as are other technical credits.

Gilb.

Flame of Araby
(COLOR)

Good escapism, with good chances in market where regular romantic-adventure subjects find favor.

Hollywood, Nov. 16.

Universal release of Leonard Goldstein production. Stars Maureen O'Hara, Jeff Chandler; features Maxwell Reed, Susan Cabot, Lon Chaney, Buddy Baer, Richard Egan. Directed by Charles Lamont. Story and screenplay, Gerald Drayson Adams; camera (Technicolor), Russell Metty; editor, Ted J. Kent. Previewed Nov. 13, '51. Running time, **77 MINS.**

Tanya	Maureen O'Hara
Tamerlane	Jeff Chandler
Medina	Maxwell Reed
Clio	Susan Cabot
Borka	Lon Chaney
Hakim	Buddy Baer
Captain Fezil	Richard Egan
Basra	Royal Dano
Yak	Dewey Martin
Kral	Neville Brand
Malik	Henry Brandon

This is another of Universal's Technicolored escapist entries that will do well in the market where this type of film fairy tale usually finds b.o. favor. As a "bosoms and burning-sand" type of feature, it contains the proper measure of action, romance, pretty girls and costuming to offer light diversion for the general audience outside the more cosmopolitan situations.

The two stars are excellent choices to play the type characters presented in the Gerald Drayson Adams plot. Maureen O'Hara graces the costumes of a Tunisian princess while Jeff Chandler has the physique to carry off the requirements of a Bedouin desert chief. There are no histrionic demands, either in the script or the actionful direction by Charles Lamont who lets nature and the plot follow their natural courses easily and likeably while insuring enough fast movement to hold interest.

Story deals with Chandler's hunt for a wild, black stallion, the swiftest steed on the desert. Equine also is wanted by Miss O'Hara because she feels it will best the horses owned by two renegade brothers, Lon Chaney and Buddy Baer, thus saving her from the necessity of having to accept one of the ruffians as a husband. Yarn is spread out over a lot of outdoor scenery to permit plenty of rugged and thrilling chases, without neglecting occasional lush interiors of Tunis' palaces. Story winds up with Chandler capturing the stallion and then riding it in the big race so he can beat the evil brothers and claim the princess as his own.

Maxwell Reed, Chaney, Baer and Neville Brand are among those who go about the menace requirements with suitable spirit. Susan Cabot furnishes some brunet charms to contrast with Miss O'Hara's titian tints and both femmes glamorize the film's hues. Richard Egan, Royal Dano and Dewey Martin are among the others involved.

Leonard Goldstein's production supervision, with Ross Hunter as associate producer, gets a lot of value out of the picture's budget and uses expert technical contributions. Russell Metty has given the film excellent color lensing, and the other assists are in keeping.

Brog.

The Model and the Marriage Broker

Fairly good but cumbersomely titled comedy drama with medium b.o. outlook.

Hollywood, Nov. 19.

20th-Fox release of Charles Brackett production. Stars Jeanne Crain, Scott Brady, Thelma Ritter; features Zero Mostel, Michael O'Shea, Helen Ford, Frank Fontaine, Dennie Moore, John Alexander, Jay C. Flippen, Nancy Kulp. Directed by George Cukor. Written by Brackett, Walter Reisch and Richard Breen; camera, Milton Krasner; editor, Robert Simpson; music, Cyril Mockridge. Tradeshown Nov. 16, '51. Running time, **103 MINS.**

Kitty	Jeanne Crain
Matt	Scott Brady
Mae Swasey	Thelma Ritter
Wixted	Zero Mostel
Doberman	Michael O'Shea
Emmy	Helen Ford
Johannson	Frank Fontaine
Mrs. Gingras	Dennie Moore
Mr. Perry	John Alexander
Chancellor	Jay C. Flippen
Hazel	Nancy Kulp
Alice	Bunny Bishop
Mrs. Kuschner	Kathryn Card
Delia Seaton	Maude Prickett
Trudy	Athalie Daniell
Joe	Dennis Ross
Mr. Kuschner	Ken Christy
Ina Kuschner	Shirley Mills
Miss Eddy	Eve March
Young Clerk	Tommy Noonan
Miss Perry	Jacqueline French
Miss Perry	Edna May Wonacott
Miss Perry	June Hedin

A fairly okay comedy-drama has been hidden behind the clumsy, and not particularly bright, title of "The Model and the Marriage Broker." For the contrived and patly-situationed story it has to tell, the picture is involved with much more footage than necessary, but still manages to offer enough generally acceptable entertainment to see it through most playdates. Of the starring trio, name of Jeanne Crain will carry the most b.o. weight.

Miss Crain is the model of the title whom circumstance brings into contact with Thelma Ritter, the marriage broker. Scott Brady is the other principal, an X-ray lab technician who had almost fallen prey to one of Miss Ritter's clients. In between arranging people's lives for a fee, Miss Ritter decides to give Miss Crain and Brady one on the house, without their knowledge.

The Charles Brackett production and the script he did with Walter Reisch and Richard Breen runs a rather long course in bringing about a happy ending. Screenplay occasionally labors in making its points and could have profited by a few surprise twists along the 103-minute route to build more anticipation. Dialog is good, however, and the trouping okay. Also there is an assist in some sequences from George Cukor's direction.

Miss Ritter's intention towards the model and the technician are launched when she determines to save Miss Crain from an involvement with a married man. Her scheme to have Miss Crain X-rayed for a missing earring comes off well and it looks like the two targets of the professional cupid are hooked. Scheme runs into trouble, however, when the victims discover they are being pushed, but it's no surprise that this is eventually worked out, with even Miss Crain trying to find a man for the marriage broker.

Picture spends considerable time developing some of Miss Ritter's clients, and these sequences come through with a rewarding chuckle or two. Among these are Frank Fontaine's dumb Swede; Nancy Kulp's version of a shy, elongated old maid whose sister-in-law, Dennie Moore, spurs the man hunt; Helen Ford, the ex-s.a. gal who swiped Miss Ritter's husband years before; Zero Mostel, Jay C. Flippen, John Alexander, Bunny Bishop and Kathryn Card.

Film has been mounted with expected attention to detail; not lavish, but apropos to plot requirements, and the lensing and other credits are good.

Brog.

Street Bandits

Formula programmer for secondary bookings.

Hollywood, Nov. 14.

Republic release of William Lackey production. Features Penny Edwards, Robert Clarke, Ross Ford, Roy Barcroft. Directed by R. G. Springsteen. Screenplay, Milton Raison; camera, John MacBurnie; editor, Arthur Roberts. Previewed Nov. 13, '51. Running time, **54 MINS.**

Mildred Anderson	Penny Edwards
Fred Palmer	Robert Clarke
Tom Reagan	Ross Ford
Monk Walter	Roy Barcroft
L. T. Mitchell	John Eldredge
Mrs. Martha Palmer	Helen Wallace
Arnold Black	Arthur Walsh
William Carrington	Harry Hayden
Brownell	Emmett Vogan
Jane Phillips	Jane Adams
Gus (Betts)	Charles Wagenheim
Johnny	Richard Bartlett
Doctor Sawyer	Norman Field
Judge	Robert Long
Clerk	Dick Cogan

This is a stock melodrama, turned out at a price and aimed at secondary bookings.

Script and direction put the players through routine situations and they respond accordingly. Robert Clarke and Ross Ford are two young men who become law partners. Business is slow, so Clarke jumps at a chance to make some coin by defending a slot machine racketeer, Roy Barcroft. This busts the partnership as Ford is too strait-laced to accept that kind of client. It also makes Clarke's bride, Penny Edwards, unhappy.

Film plods along through stereotyped involvements that climax when Barcroft, facing one murder rap, does in his slot machine partner, John Eldredge, and even wounds Clarke, but latter is able to get the evidence to the district attorney and clear his own slate for a happy ending.

Young leads are likeable enough in the formula characters. The William Lackey production, directed by R. G. Springsteen, mantles the film with physical values suitable to release intentions. Technical assists are standard.

Brog.

Encore
(BRITISH)

Three W. Somerset Maugham short stories collated like "Trio" and "Quartet." Like these predecessors, it should do well in U. S. arty houses.

London, Nov. 14.

GFD release of Rank-Paramount production. Stars Glynis Johns, Nigel Patrick, Kay Walsh, Roland Culver, Ronald Squire. "The Ant and the Grasshopper" directed by Pat Jackson; "Winter Cruise" by Anthony Pelissier; "Gigolo & Gigolette" by Harold French. Screenplay, Eric Ambler, T. E. B. Clarke, Arthur Macrae; original stories, W. Somerset Maugham; camera, Desmond Dickinson; editor, Alfred Roome; music, Richard Addinsell. At Odeon, Leicester Square, London, Nov. 14, '51. Running time, **89 MINS.**

The Ant and the Grasshopper

Tom Ramsey	Nigel Patrick
George Ramsey	Roland Culver
Freda Ramsey	Alison Leggatt
Mr. Bateman	Charles Victor
Philip Cronshaw	Peter Graves
Mrs. Bateman	Margaret Withers
Gertrude Wilmot	Margaret Vyner
Secretary	Dorothy Bramhall
Office Girl	Patricia Raine
Club Member	Campbell Cotts
Ascot Man	Michael Trubshaw

Winter Cruise

Miss Reid	Kay Walsh
Captain	Noel Purcell
Doctor	Ronald Squire
Engineer	John Laurie
Pierre	Jacques Francois
Mate	John Horsley
Miss Price	Joan Harben
Young Married Couple	Brenda Hogan
	Vincent Ball
Little Girl	Carol Wolveridge
Ship's Officer	John Warren

Gigolo and Gigolette

Stella Cotman	Glynis Johns
Syd Cotman	Terence Morgan
Sandy Wescott	David Hutcheson
Paco Espinal	Charles Goldner
Flora Penezzi	Mary Merrall
Carlo Penezzi	Martin Miller
Eva Barrett	Heather Thatcher
Russian Prince	Guido Lorraine
Italian Countess	Daphne Barker
Head Waiter	Ferdy Mayne
Bandleader	Guy Du Monceau

For the third time, a group of Somerset Maugham short stories have been collated to make a quality British film. The original "Quartet," which combined the best virtues of the author's wit and polish, was followed by "Trio," which was based on three of his yarns. "Encore," the latest, which again has been made as a coproduction venture between Paramount and Rank, is also based on three of the writer's vignettes.

Like its predecessors, "Encore" must inevitably appeal most to a class patronage although it has its share of the popular ingredients of humor, drama and suspense to attract a broader public. In America, it should stack up tidy grosses, not only in art houses, but also at popular theatres, providing the booking is made with discrimination.

First of the stories is "The Ant & the Grasshopper," in which Nigel Patrick is seen as a ne'er-do-well who soaks his lawyer brother for cash until he lands a wealthy heiress and retrieves the family homestead which his brother had sold. This is a lightweight episode which has been skillfully directed by Pat Jackson to yield the utmost humor from intriguing situations. Acting of Nigel Patrick and Roland Culver, as his brother, sets a high standard, which is followed by the others in the cast.

"Winter Cruise" is another light piece, but of a contrasting type. In this yarn, Kay Walsh plays a middleaged garrulous spinster who takes a trip by cargo boat to Jamaica, but whose non-stop chattering drives the captain and crew to distraction. Because she is the only passenger on the return journey, desperate action is called for. The ship's doctor prescribes romance and a poor hapless French steward is detailed to administer it. Fine acting and a flawless script keeps the fun rolling in this. In addition to Miss Walsh, Noel Purcell, Ronald Squire, John Laurie and Jacques Francois contribute performances of polished skill.

The drama and tension of the series is provided by the third subject, "Gigolo & Gigolette." This is a dramatic piece about a young vaudeville artist whose specialty is diving from an 80-foot platform into a five-foot lake of flames. When the girl begins to feel that her husband is persisting with the act because of the money that goes with it, she loses her nerve. She even tries to get extra money for him by frittering away their modest savings at the gambling tables. Finally, her husband's timely reappearance gives her a new confidence.

Glynis Johns makes a deep impression as the girl, and Terence Morgan aptly suggests the weak, scheming husband. David Hutcheson, Charles Goldner, Mary Merrall and Martin Miller top an imposing supporting cast. Harold French's direction has made this into a taut, well-knit dramatic offering.

Camera work by Desmond Dickinson is top grade. Alfred Roome's editing, and Maurice Carter's art direction set the standard for the high technical qualities.

Myro.

Atoll K
(FRANCO-ITALIAN)

Paris, Nov. 13.

Sirius release of Franco-London production. Stars Stan Laurel, Oliver Hardy, Suzy Delair. Directed by Leo Joannon. Screenplay, Rene Wheeler, P. Tellini from an idea by Joannon; camera, Armand Thirard; editor, Robert Isnardon. At Ermitage, Paris. Running time, **100 MINS.**

Olly	Oliver Hardy
Stan	Stan Laurel
Cherie	Suzy Delair
Antoine	Max Elloy
Italo	Andriano Rimaldi
Mayor	Felix Oudart

An improper mixture of fantasy, satire and slapstick does not leaven this into palatable comedy for upper case U. S. slotting. With comics Stan Laurel and Oliver Hardy in the cast and an exploitable theme this could do for special situations and dualers.

A basically sound comedy idea is overloaded by co-production exigencies necessitating that French and Italian participants have an equal footing with stars Laurel and Hardy. A trite affair involving French chantoosy Suzy Delair and the effort to get her on the island with shipwrecked Stan and Ollie and pals slows down the proceedings. She quarrels at the altar with her stubborn fiance and when she tries to go home is put off on the island at gunpoint by the jealous wife of the boat captain.

Story has Laurel and Hardy inheriting an island in the Pacific. After most of their money has been lopped away by taxes and customs, they are left only a French cook and an Italian stowaway. A storm lands them on a deserted atoll where they live a la Robinson Crusoe until Miss Delair parks her chassis on the isle. Her sweetheart discovers uranium on the atoll and it becomes the cen-

(Continued on page 18)

HOLLYWOOD'S TO 'B' OR NOT TO 'B'

Peak Pic Pioneers Turnout Honors 3 Warner Bros.; Blumberg, Cohn Next?

The Motion Picture Pioneers' 12th annual banquet last Thursday night (15) at the Waldorf-Astoria, N. Y., honoring the three Warner Bros.—Harry M., Major Albert and Jack L. Warner—as "the Pioneers of the Year" was SRO. Over 500 attended. It marked the largest number of inductees (103) and also the largest group of mortalities in one year; 28 men from the affiliated picture business had gone to the beyond.

Al Lichtman, who did a capital job in toastmastering, capped the festivities by saluting PP prexy Jack Cohn for his own efforts the past 12 years in keeping the Pioneers rolling. It is an open secret that Cohn will himself some day be saluted (possibly on the 15th anniversary of the organization).

Universal prexy Nate J. Blumberg probably will be the honored Picture Pioneer for 1952. He sparked the more realistic function of the organization, as it has been evolved recently, for the purpose of succoring the needy within the trade. Blumberg's personal contribution of $5,000 inspired E. V. Richards, Jr., of New Orleans, Herman Robbins (National Screen Service), Barney Balaban, and others, to make similar sizable contributions.

'3 Men of Faith'

Lichtman heralded the freres Warner as "three men of faith" and likened them to the Yanks. "If occasionally Harry strikes out, either the Major, the dear departed Sam, or Jack would hit a home run. The Warners were always a

(Continued on page 20)

Ventura's French Co. Sets a Deal for Vidfilm Series With Andrews Sis

Robert Amon, general manager of Ray Ventura Productions, a French company, has reportedly closed a deal in New York with Lou Levy for a series of video films starring the Andrews Sisters to be made in Europe. Girls are said to be set for 13 half-hour films with options calling for four more series. Levy acknowledged this week that the deal is near signaturing.

Production is slated to begin in April in Paris. Sequences also will be filmed in Scotland, Spain and Italy. Shorts will have a musical comedy-travelog format and will be distributed throughout the Continent by Ventura's organization.

Ventura planes to the States Dec. 4 to complete casting for his forthcoming production of Ibsen's "The Doll House," starring Daniele Delorme, which is scheduled to go before the cameras early in 1952.

The producer will bring with him the first rough cut of "Monte Carlo Baby," starring Michelle Farmer, Jules Munshin and Audrey Hepburn. Editing will be completed here, with the producer planning a sneak preview in a N. Y. nabe before Christmas.

In Paris, Ventura is said to have sold to the USSR the Soviet distribution rights to "To Paris We Will Go" ("Nous Irons a Paris"). Purchase, it's reported, was made for an undisclosed flat sum of U. S. dollars without any percentage arrangements. It's expected that N. Y. will see the film in December.

Sues U for $115,000 In Trust Suit Appeal

Suit to recover $115,000 from Universal Pictures has been brought in N. Y. Federal Court by attorney Thomas Turner Cooke. Amount is due for services allegedly rendered.

Cooke contends he aided in preparing U's Government antitrust appeal from June 19, 1946, through February 1951. Company assertedly promised to pay him $150,000 but he received only $35,000.

'Love' Switch Abroad

Hollywood, Nov. 20.

Metro's "Love Is Better Than Ever," costarring Larry Parks and Elizabeth Taylor, will be released abroad under a new title, "The Light Fantastic."

Picture was completed last January and has not even been sneak previewed to date. It will be released in England next month, but Metro's American release program, up to March 1, makes no mention of the film.

20th's 39-Wk. Net Dips Sharply But 3d Quarter Better

Consolidated net for 20th-Fox for the 39 weeks ended Sept. 29 amounted to $2,147,628, equal to 69c per share on the 2,769,396 common shares outstanding after deducting dividends for the prior preferred and convertible preferred. Both preferred issues were retired last July 13.

For the same period last year, 20th racked up a profit of $6,595,723 which, after deducting the preferred divvies, equalled $2.24 per share. Earnings for the 39 weeks in 1950 included $2,401,210 of foreign income from prior years, which had been blocked.

Corporation's third quarter take climbed to $1,076,515, or 39c per share, compared with a slim second quarter profit of $196,337. Earnings went on the upgrade about mid-summer.

Third quarter in 1950 resulted in a net of $1,912,142, or 65c per share. This included $875,369 in converted foreign earnings of previous years.

Further improvement in the final quarter of the current year is indicated. This stanza will reflect the major portion of revenue from "David and Bathsheba" and "The Desert Fox," which currently are scoring big grosses.

Outfit's board of directors yesterday (Tues.) declared the regular quarter dividend of 50c on the common, thus continuing the $2 annual rate.

Par's Telemeter In Coast Field Tests

Field tests in the Los Angeles area on Telemeter, Paramount's subscription TV device, enters a new phase this week. Gadget is being attached to the tele sets of various manufacturers and taken into the field for performance checkup.

Telemeter engineers have been making tests on a single model video set since Oct. 10. They have been moving with it to various areas around Los Angeles and picking up broadcasts by KTLA, Par's L. A. tele station. Outlet has been airing films and test patterns for the experimental work after its regular hours under special license from the Federal Communications Commission.

It is assumed that Par will shortly apply to the FCC for permission to go a step further and install some Telemeter sets in homes in the L. A. area for trial under normal conditions, as Zenith did with its Phonevision device in Chicago early this year.

Telemeter is a pay-as-you-see system, with a coin box that attaches to the side of a video set. Insertion of coins permits the viewer to receive special shows that are expected to be attractive because they'll be devoid of advertising and of better-than-average quality.

MAJORS CUTTING PROGRAM FILMS

By MIKE KAPLAN

Hollywood, Nov. 20.

Hamlet's problem has become a Hollywood's problem, and the paraphrase "to make a B or not to make a B" is getting varying answers around town. Consensus among the majors is that the picture industry can best withstand the slings and arrows of outrageous fortune by turning out top product only and leaving the B to the smaller lots and independent producers.

Chief dissenter is Darryl F. Zanuck, who has no B-complex. Twentieth-Fox the production topper declared, has no plans to "single-grade" its schedule. Rather, it will continue to meet the story market, gearing each production expenditure to the individual subject.

Majority of the bigger studios, however, are cutting back on low-budget films with varying degrees of publicity. RKO's board of directors, meeting here only a few days ago, announced that the studio would eliminate all low-cost films to concentrate on important productions. In line with this, the Wald-Krasna unit at RKO reported that it would reduce its annual output and put more effort into each production.

Similarly, Paramount is abandoning the B as far as regular studio production is concerned. Its release schedule will continue to include the lower-budget films but they will be turned out by independents attached to the studio, such as Pine-Thomas and Nat Holt, an arrangement similar to that contemplated by RKO. Metro has no outright B's, although some of its product comes close to that classification and is frankly aimed at the supporting market.

Columbia tops the list of B-makers in Hollywood, with the bulk of its product falling in the series

(Continued on page 20)

'Ways of Love' In N. Y. Flop Sans 'Miracle'

Efforts to sell "The Ways of Love" without the much-disputed Anna Magnani-Roberto Rossellini sequence, "The Miracle," proved a dismal flop last week. Pic ran only seven days at the World, N. Y., and was replaced with a reissue of "Pepe le Moko."

Importer Joseph Burstyn presented only the first two episodes of the original "Ways of Love" trilogy. They were Jean Renoir's "Day in the Country" and Marcel Pagnol's "Joffroi." The third episode, "The Miracle," has been nixed by the New York State censors.

Trilogy was something of a cause celebre when it played the Paris, N. Y., almost a year ago. Catholic Church objected to the Magnani sequence as blasphemous and its pressure finally caused withdrawal of the state license and subsequently the end of the pic's run at the Paris.

With the controversial "Miracle" included, the trilogy did virtually sensational biz at the theatre. It has played a number of engagements in the interim in other states, but the World date was the first effort to present only the New York-approved two-thirds of the film. Public refused to take to it, despite the fact that in the original run the critics and much of the public found "Joffroi" and "Day in the Country" by far the most entertaining part of the bill.

Burstyn has fought the "Miracle" ban through the state courts and lost. He's now planning to carry the battle to the U. S. Supreme Court.

Arnall to Protest to D.C. on Pic Pact With Spain; MPAA Also Cold to It

Proposed agreement with Spain brought back from Madrid in September by John G. McCarthy, director of the Motion Picture Assn. of America's international department, continues to be a burr in relations between the MPAA and the Society of Independent Motion Picture Producers.

SIMPP, in a session with McCarthy last week, not only refused to go along with the proposed pact, but prexy Ellis G. Arnall will protest it to the State Dept. Since it cannot become effective without both MPAA and SIMPP approval, MPAA board—which is in itself by no means unanimous on the pact's advantages—will probably also give it the go-by at a session this week.

While Arnall's members feel that the deal is more favorable to the majors than to them, that will not be the sole basis of SIMPP's protest to Washington. Indie organization objects to the principle of the Madrid government putting a price on import licenses as well as setting up the pact so that companies with offices in Spain (which the majors have) have an advantage over those who do not (such as the indies).

SIMPP balk at the agreement is particularly the cause of a burn by McCarthy because he is known to have virtually begged the organization to send Arnall or James A. Mulvey, chairman of SIMPP's distribution committee, to Madrid with him to work out the pact. Whether because of lack of interest, lack of funds or other reasons, SIMPP failed to send a rep, whereupon McCarthy—to keep the Society's good will—agreed with the Spaniards that the arrangement

(Continued on page 15)

'Family' Price Vs. TV

Fred J. Schwartz, Century Theatres topper, said this week he would be willing to admit all members of an entire family to any house in the chain at any time at a blanket price of $100 per year. He proposed this to back up his observation, which is shared by other exhibs, that entertainment via home television is costlier to the public than motion pictures via paid-for theatre admissions.

Point which Schwartz takes is that a home TV set, figured in terms of initial purchasing price plus repair insurance or maintenance costs, plus the electrical power charges, adds up to above his come-at-any-time-and-bring-the-kids $100 theatre price.

Ill. Bell Charges For TV Won't Go On Phone Bills

Chicago, Nov. 20.

Illinois Bell Telephone, clarifying the role it is willing to play in cooperating with Zenith's Phonevision, stated this week that it is now working with Zenith in studies of the various telephone facilities required, but emphasized again that it will not bill viewers as part of their regular monthly phone bills. Illinois Bell also said that phone operators will not "unlock" the Phonevision signal on request of dialers, saying that must be a function of Zenith, or any other organization offering a subscription TV service.

It's reported, meanwhile, that Zenith is working on a new system of Phonevision which would eliminate completely the need for telephone lines to transmit its closed-circuit signal. If that could be worked out Zenith would have no worries about how far the telephone companies are willing to go in cooperation. Zenith execs would neither confirm nor deny the reports.

Illinois Bell emphasized in its statement of clarification that it would be up to the subscription TV service to "establish and discontinue the service," as well as to control any signals transmitted. "Billing and collecting fees charged for the use of subscription TV will be the responsibility of

(Continued on page 63)

Denver's SRO Gridcast —But House Takes Loss

Denver, Nov. 20.

The Broadway Theatre televised the Univ. of Colorado-Nebraska game Saturday to a sellout. The game was played in Lincoln, Neb. Seats were $2.40, with the Colorado U Alumni Assn. taking the responsibility of selling the tickets.

The theatre uses General Precision Laboratory video film equipment. Two short interruptions in reception were filled in with radio descriptions of the game. Able to gross only $2,000 on admissions, the theatre put on the show at a considerable loss.

The theatre will televise two games Dec. 1, the Army-Navy and Notre Dame-So. California contest. Prices have been set at $2.40 for each.

John Wolfberg, general manager of the Broadway, says he's making no headway in getting network television into the theatre. So far the equipment has been used only for four games of the World Series, for which no admission was charged, and for the one football game.

Speculate Johnston May Draft Govt. Aides In His MPAA Return

Washington, Nov. 20.

Speculation here is that Eric Johnston may bring one or two aides from the Government into the Motion Picture Assn. of America with him when he returns as MPAA prexy Dec. 1. Johnston said here last Friday (16) that he would bring back everyone he took with him to the Office of Economic Stabilization. That means Kenneth Clark, top press agent for MPAA, and Merrie Smith, Johnston's longtime secretary. However, the question of new blood from Government did not rise at the session.

A considerable gap has developed in the Assn. offices here, with Edward Cheyfitz, one of Johnston's two chief MPAA aides, resigned to prepare for practice of law. It is this vacancy which may be filled by a new man out of government, according to reports here.

Johnston said last week that 1952 would see a further tightening of scarce materials and new restrictions on all non-defense construction. This would result in even fewer exceptions made to the amusement construction ban, including theatres and drive-ins.

3 Bros. Produce Short In Spare Time, Sell to WB

Opening today (Wed.) at the Warner Theatre, N. Y., is a two-reel short made by three brothers in their spare time, including evenings and weekends. Trio are Max Weinberg, Metro short subjects publicity head; Herman Weinberg, who does the titles for numerous foreign imports, and Eric Arthur (nee Weinberg) freelance writer.

Max directed, Herman produced and Eric scripted the film, which is titled "The Knife Thrower." In the cast are David Kurlan, Nikki Greene and Mel Roberts, professional radio-TV players. Film was sold to Warner Bros. in a cash deal.

L.A. Lags Pre-Holiday; 'Veil' Stout $33,000, 'Starlift' Okay 27G, 'Nest' Slight 17G; 'Paris' Giant 42G, 2d

Los Angeles, Nov. 20.

Film biz pace is slower currently than last week. New bills are headed by "Blue Veil," which is shaping sturdy $33,000 in two theatres. "Starlift" looks okay but not stout $27,000 in three houses.

"Love Nest" is scraping bottom with slight $17,000 in four spots. Perez Prado unit on the stage is helping "Bride of Gorilla" to good $16,000 at the L.A. Parsmount.

Dominating the holdovers is "American in Paris," fat $42,000 in second week, two locations after smash but not record $53,200 first round. "Streetcar" and "Detective Story" still are okay on extended-run dates. Other holdovers are light.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10) — "Love Nest" (20th) and "Highwayman" (Mono). Slight $17,000. Last week, "Anne of Indies" (20th) and "Journey Into Light" (20th), $25,600.

Hollywood, Downtown, Wilshire (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Starlift" (WB). Okay $27,000. Last week, "Tanks Are Coming" (WB) (8 days), $23,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 80-$1.50)—"American in Paris" (M-G) (2d wk). Fat $42,000. Last week, huge $53,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Blue Veil" (RKO) and "Whip Hand" (RKO). Sturdy $33,000. Last week, "Man in Saddle" (Col) and "Chain Circumstance" (Col), $17,000.

Los Angeles Paramount (F&M) (3,398; 60) — "Bride of Gorilla" (Indie) with Perez Prado, others, onstage. Good $16,000. Last week, "Place in Sun" (Par), $13,600.

Hollywood Paramount (F&M) (1,430; 60)—"Place in Sun" (Par) (2d wk). Okay $6,500. Last week, $9,400.

United Artists, Ritz, Vogue (UA-FWC) (2,100; 1,370; 885; 70-$1.10)—"Racket" (RKO) and "Flight to Mars" (Mono) (2d wk). Nice $18,000. Last week, $25,000.

Four Star (UA) (900; 70-$1.10)—"Well" (UA) (4th wk). Off to $1,500. Last week, $2,500.

Fine Arts (FWC) (677; $1.20-2.40) — "River" (UA) (5th wk). Mild $3,500. Last week, good $5,000.

Beverly Hills (WB) (1,612; 80-$1.50)—"Streetcar" (WB) (9th wk). Fine $7,000. Last week, $8,400.

Wilshire (FWC) (2,296; 80-$1.50) — "Detective Story" (Par) (4th wk). Good $8,000. Last week, $10,000.

Snow, Cold Clip Mpls. Albeit 'Wide Mo.' Boff $9,000; 'Paris' Huge 8½G

Minneapolis, Nov. 20.

Snow covers the ground, streets are hazardously icy and the temperature hugs the zero mark. Which explains why such newcomers as "American in Paris," "Detective Story" and "Across Wide Missouri" are not doing better. "Missouri" looms socko at Gopher and "American" is wow at tiny World.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Place in Sun" (Par) (4th wk). Healthy $4,000 after good $5,000 third stanza.

Gopher (Berger) (1,000; 50-76)—"Across Wide Missouri" (M-G). Boff $9,000. Last week, "Desert Fox" (20th) (3d wk), $3,000.

Lyric (Par) (1,000; 50-76) — "When Worlds Collide" (Par). Good $7,000. Last week, "Red Badge Courage" (M-G) and "Bannerline" (M-G), $6,000.

Radio City (Par) (1,000; 50-76)—"Detective Story" (Par). Play didn't do too well here. Disappointing $9,000. Last week, "Let's Make It Legal" (20th), $8,500.

RKO-Orpheum (RKO) (2,800; 40-76 —"Blue Veil" (RKO) (2d wk). Good $7,000 in 6 days after boff $13,000 initial canto.

RKO-Pan (RKO) (1,600; 76-$1.20) —"Streetcar Named Desire" (WB) (2d wk). Good $10,000. Last week, gigantic $16,000.

State (Par) (2,300; 50-76)—"Submarine Command" (Par). Moderate $7,000. Last week, "Love Nest" (20th) split with "Hotel Sahara" (UA), poor $4,500.

World (Mann) (400; 65-$1) — "American in Paris" (M-G). Tilted scale no handicap for this musical. Huge $8,500 and about all this bandbox house can do. Last week, "The River" (UA) (3d wk) ($1.20-$2.40), $3,000.

Broadway Grosses

Estimated Total Gross
This Week $556,000
(Based in 20 theatres)
Last Year $492,600
(Based on 18 theatres)

'Streetcar' Wow $18,000 in Mont'l

Montreal, Nov. 20.

"Streetcar Named Desire" is standout new entry here this week with terrific take at small-seater Orpheum. Upped scale and crix raves is helping it to $18,000 unheard of in months at this house. "Angels in Outfield" also shapes big at Capitol. "Crosswinds" is heading for socko session at the Princess. Best holdover is "People Will Talk" at Palace where solid in second round.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"People Will Talk" (20th) (2d wk). Solid $14,000 following a solid first at $18,000.

Capitol (C.T.) (2,412; 34-60)—"Angels in Outfield" (M-G). Big $15,000. Last week, "Desert Fox" (20th) (2d wk), $15,000.

Princess (C.T.) (2,131; 34-60)—"Crosswinds" (Par). Sock $15,000. Last week, "Force of Arms" (WB), $10,000.

Loew's (C.T.) (2,855; 40-65)—"Capt. Horatio Hornblower" (WB) (2d wk). Great $16,000 after $23,000 opening stanza.

Imperial (C.T.) (1,839; 34-60)—"Red Badge Courage" (M-G) and "Furious Phony" (M-G). Average $8,000. Last week, "Tomorrow Another Day" (WB) and "Sky High" (WB), $9,000.

Orpheum (C.T.) (1,048; 75-$1.13) —"Streetcar Named Desire" (WB). Terrific $18,000. Last week, "Margie" (20th) and "Nob Hill" (WB), poor $5,000.

Snowstorm Bops Cleve.; 'Legal' Lightweight 8½G

Cleveland, Nov. 20.

Weekend heavy snows sloughed pre-holiday films here. Loew's local chain advanced all its openings to today (Tues.), drumming up "Quo Vadis" at Stillman so well that $1.50 reserved-seat opening was a pre-sellout. Regular run at tilted prices will be continuous performances as result of a last-minute policy change. Previously sold ducats had to be taken care of.

Best showing by a new pic is "Let's Make It Legal" at Palace but it's very solw. "Streetcar" is clanging along in third lap at Allen.

Estimates for This Week

Allen (Warner) (3,000; 75-$1.20) —"Streetcar" (WB) (3d wk). Fine $12,000 after $16,000 for last round.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Love Nest" (20th). Light

(Continued on page 22)

'Racket' Best Pitt Bet, $11,500; 'Submarine' 11G

Pittsburgh, Nov. 20.

Pre-holiday shopping crowds downtown are helping biz generally, it's reported. This is particularly true at the Stanley, where "The Racket" looks to do better than any picture has at that house in weeks. "Submarine Command" shapes good at the Penn.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Millionaire for Christy" (20th). Playing only 5 days and doubtful of even $4,000. Last week, "Golden Horde" (U) good $8,000.

Harris (Harris) (2,200; 50-85)—"Love Nest" (20th). Coming out after 6 days to give "Golden Girl" (20th) Thanksgiving Day opening. Slim $5,000. Last week, "No Highway in Sky" (20th), $8,000 in 8 days.

Penn (Loew's) (3,300; 50-85)—"Submarine Command" (Par). Good $11,000 after being warmly embraced by crix. Last week, "American in Paris" (M-G) (3d wk), $10,000 in 4 days.

Stanley (WB) (3,800; 50-85)—"The Racket" (RKO). Surprise click for WB deluxer, especially since notices were not too hot. May do $11,500, figure this house hasn't seen in some weeks. Last week, "Tanks Are Coming" (WB), $9,500.

Warner (WB) (2,000; 50-85)—"Close to Heart" (WB). Ray Milland-Gene Tierney starrer fine $7,000. Last week, "Warpath" (Par), $6,500.

'Horde' Smash $15,000 in D.C.

Washington, Nov. 20.

Midtown biz is very firm for a session wedged in between two holiday weeks. Newcomers all are registering well. "Golden Horde" at RKO Keith's shapes sock. "Love Nest" at Loew's Capitol, hypoed by a marquee-bright stage show, is better than average.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Love Nest" (20th) plus vaude topped by Debbie Reynolds and Carleton Carpenter. Pleasing $20,000, with lure all in stage show. Last week, "Man With Cloak" (M-G) plus vaude, okay $17,000 in 6 days.

Dupont (Lopert) (372; 50-85) — "Emperor's Nightingale" (Indie) (2d wk). Oke $3,500 after nice $4,000 last week.

Keith's (RKO) (1,939; 44-80) — "Golden Horde" (U). Sock $15,000. Last week, "Racket" (RKO), $13,500.

Metropolitan (Warner) (1,200; 44-74) — "Dear Brat" (Par) with cartoon carnival helping to boost this to firm $6,000. Last week, "Streetcar Named Desire" (WB) (6th wk), fine $7,000 at tilted scale.

Palace (Loew's) (2,370; 65-$1)—"American In Paris" (M-G) (2d wk). Holding steady at $21,000 after wow $36,000 last week. Holds.

Playhouse (Lopert) (485; $1.20-$2.40)—"The River" (UA) (3d wk). Okay $8,000. Last week good $9,500. Stays on.

Warner (WB) (2,174; 44-74) — "Close To Heart" (WB). Nice $12,000. Last week, "Tanks Are Coming" (WB), below hopes at $11,000.

Trans-Lux (T-L) (654; 50-$1) — "Place in Sun" (Par) (8th wk). Steady $6,000. Last week, fine $9,500. Holds again.

Det. Dull But 'Tickets' OK $18,000; 'Golden' NSG 18½G, 'Kiss' Slow 10G

Detroit, Nov. 20.

Biz is generally slow this session with unemployment and higher taxes getting the blame. Town also is suffering a fairly severe recession due to change over to defense production. "Two Tickets Broadway" looks best at the Michigan with okay total. "Golden Girl" shapes slightly tarnished at the Fox. "Worlds Collide" is attracting some attention at the Palms. "Too Young Kiss" looms slow at the United Artists.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Golden Girl" (20th) and "Love Nest" (20th). Tarnished $18,500. Last week "Make It Legal" (20th) plus Josephine Baker onstage, $38,000.

Michigan (United Detroit) (4,000; 70-95)—"Two Tickets Broadway" (RKO) and "Sea Hornet" (Rep). Okay $18,000. Last week, "Tanks Coming" (WB) and "Hide Out" (Indie), $16,000.

Palms (UD) (2,900; 70-95)—"Worlds Collide" (Par) and "As You Were" (Indie). Fair $15,000. Last week, "Racket" (RKO) and "Whistle at Eaton Falls" (Col) (2d wk), $10,000.

Madison (UD) (1,900; 90-$1.20) —"Streetcar Named Desire" (WB) (3d wk). Smooth $10,000. Last week, $15,000.

United Artists (UA) (1,900; 70-95) —"Too Young Kiss" (M-G) and "Unknown Man" (M-G). Slow $10,000. Last week, "Thunder on Hill" (U) and "Never Can Tell" (U), $9,500.

Adams (Balaban) (1,700; 70-95)— —"Blue Veil" (RKO) (3d wk). Weak $2,500 in 4 days. "American in Paris" (M-G) replaces Nov. 21. Last week, oke $5,000.

H.O.s Hobble Hub; 'Tide'-'Reno' Mild $10,000; 'Tickets' 13G, 'Cup' 16G, 2d

Boston, Nov. 20.

Biz this frame is marred by too many holdovers, most majors planning to unveil new product the day before holiday. Only newcomer is the double billed, "Raging Tide" and "Reunion in Reno," mild at the Boston. "Streetcar" in fourth stanza at Astor still is strong, but "Detective Story" at Met, "Two Tickets to Broadway" at Memorial and "Come Fill the Cup" at Paramount and Fenway, all in second weeks, are sagging. "Lavender Hill Mob," which was boff in first week at Exeter, still is in the chips on third frame.

Estimates for This Week

Astor (B&Q) (1,200; 74-$1.20)—"Streetcar Named Desire" (WB) (4th wk). Still good at $11,000 after strong $15,500 for third.

Beacon Hill (Beacon Hill) (780; $1.20) — "The River" (UA) (8th wk). Continuous policy at lowered price helping to good $5,200 after mild $4,500 for seventh.

Boston (RKO) (3,200; 40-85) — "Raging Tide" (UA) and "Reunion in Reno" (U). Mild $10,000. Last week, "Anne of Indies" (20th) and "Blackmailed" (Indie) (2d wk), neat $11,000.

Exeter (Indie) (1,300; 55-80) — "Lavender Hill Mob" (U) (3d wk). Near $7,500 after staunch $9,000 last week.

Fenway (NET) (1,373; 40-85) — "Come Fill Cup" (WB) and "Two Dollar Better" (Indie) (2d wk). Off to about $5,000 after nice $7,000 for first.

Memorial (RKO) (3,000; 40-85)— "Two Tickets to Broadway" (RKO) and "Highly Dangerous" (Lip) (2d wk). Trim $13,000 for 5 days. First week was tall $24,000.

Metropolitan (NET) (4,367; 40-85) — "Detective Story" (Par) and "Crazy Over Horses" (Mono) (2d wk). Down to $16,000 after great $24,500 for first.

Orpheum (Loew) (3,000; 55-$1.10) —"American in Paris" (M-G) (4th wk). Nearly $13,500 after big $19,000 for third.

Paramount (NET) (1,700; 40-85) —"Come Fill Cup" (WB) and "Two Dollar Better" (Indie) (2d wk). Drained to $11,000 after sturdy $17,000 for first.

State (Loew) (3,500; 55-$1.10) — "American in Paris" (M-G) (4th wk). Oke $6,500 after $11,000 for third.

Key City Grosses

Estimated Total Gross
This Week $2,360,000
(Based on 25 cities, 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,307,500
(Based on 24 cities, and 200 theatres.)

'Story' Mighty $12,000, Philly

Philadelphia, Nov. 20.

Town topper here this round is "American in Paris," with great total at Randolph Theatre in second week. "When Worlds Collide" also is a smash at Stanton while "Detective Story" is rated terrific at small-seater Trans-Lux. "Starlift" shapes only moderate at Stanley.

Estimates for This Week

Aldine (WB) (1,303; $1.20-$2.40) —"River" (UA) (3d wk). Mild $4,500. Last week, $4,600.

Boyd (WB) (2,360; 50-99)—"Texas Carnival" (M-G) (2d wk). Fair $10,000. Last week, $16,000.

Earle (WB) (2,700; 50-99)—"Crazy Over Horses" (Mono) and "Highwayman" (Mono). Thin $5,000. Last week, "Disc Jockey" (Mono) plus Dinah Washington onstage, solid $25,000.

Fox (20th) (2,250; 50-99)—"Love Nest" (20th). Mild $14,000. Last week, "Anne of Indies" (20th), same.

Goldman (Goldman) (1,200; 50-99)—"Across Wide Missouri" (M-G) (2d wk). Okay $12,000. Last week, sock $21,000.

Mastbaum (WB) (4,360; 50-99)—"Blue Veil" (RKO) (3d wk). Fair $10,000. Last week, $14,000.

Midtown (Goldman) (1,000; 50-99)—"Lady Pays Off" (U). So-so $6,500. Last week, "Bright Victory" (U) (2d wk), $7,000.

Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G) (2d wk). Town topper with sock $25,000. Last week, $40,000.

Stanley (WB) (2,900; 50-99)—"Starlift" (WB). Modest $13,000. Last week, "Tanks Are Coming" (WB), slow $11,000.

Stanton (WB) (1,473; 50-99)—"When Worlds Collide" (Par). Smash $16,000. Last week, "Magic Face" (Col), poor $7,500.

Trans-Lux (T-L) (500; 85-$1.20)—"Detective Story" (Par). Terrific $12,000. Last week, second-run.

'In Paris' Huge $16,000, Port.; 'Worlds' Fat 13G

Portland, Ore., Nov. 20.

Biz is good at nearly all first-runs currently but advanced-price dates has caused customers to start squawking. Despite upped scale for the previous films, "American In Paris" is wow at United Artists this round. "When Worlds Collide" is big in one house and nice at another.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Across Wide Missouri" (M-G) and "Bannerline" (M-G) (2d wk). Big $10,000. Last week, $16,800.

Guild (Parker) (400; 65-90) — "Walt Disney Festival" (RKO) (reissues). Fast $2,500. Last week, "Tales of Hoffmann" (Indie) (5th wk) $4,700 on upped-scale run.

Mayfair (Parker) (1,500; 65-90)— "Millionaire For Christy" (20th) and "When I Grow Up" (UA). Okay $5,000. Last week, "Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono) (m.o.), $5,800.

Oriental (Evergreen) (2,000; 65-90)—"When Worlds Collide" (Par) and "Basketball Fix" (Indie), day-date with Orpheum. Nice $5,000 or less. Last week, "His Kind of Woman" (RKO) and "Tomorrow Another Day" (WB), $4,800.

Orpheum (Evergreen) (1,750; 65-90)—"When Worlds Collide" (Par) and "Basketball Fix" (Indie), also Oriental. Big $8,000. Last week, "Rhubarb" (Par) and "Roadblock" (RKO) $9,500.

Paramount (Evergreen) (3,400; 65-90)—"Come Fill Cup" (WB) and "The Longhorn" (Rep). NSG $7,000. Last week, "His Kind Of Woman" (RKO) and "Tomorrow Is Another Day" (WB), $9,000.

United Artists (Parker) (890; 80-$1.20)—"American In Paris" (M-G). Wow $16,000 or over. Last week, "Streetcar Named Desire" (WB) (2d wk), $9,000.

'Golden Girl' Neat 11G, Indpls.; 'Hill' Hefty 10G, 'Crosswinds' Strong 6G

Indianapolis, Nov. 20.

Biz is holding up fairly well at first-runs here this stanza despite another sharp cold wave. Trade is not big, but okay. "Golden Girl," at Indiana, will get top coin, but "Thunder on Hill," at Circle, is equally strong. "American in Paris" is still going well at Loew's. "Crosswinds" is stout at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70)—"Thunder on Hill" (U) and "Never Can Tell" (Indie). Nice $10,000. Last week, "Desert Fox" (20th) and "Street Bandit" (Indie), big $13,500.

Indiana (C-D) (3,200; 50-70) — "Golden Girl" (20th) and "Mr. Peek-A-Boo" (U). Neat $11,000. Last week, "Anne of Indies" (20th) and "Obsessed" (UA), dull $9,000.

Loew's (Loew's) (2,427; 50-70) — "American in Paris" (M-G) (3d wk). Very good $5,500 in 4 days, making it about $34,500 for two and a half week run.

Lyric (C-D) (1,600; 50-70) — "Crosswinds" (Par) and "Gallant Thoroughbred" (Indie). Strong $6,000. Last week, "Iron Man" (U) and "Stand Up and Sing" (Indie). Fair $5,000.

'Racket' Rich $16,000 In Denver; 'Legal' 22G

Denver, Nov. 20.

Snow sloughed biz at firstruns several days in current stanza but failed to prevent stronger pix from doing well. "The Racket" looks solid at Orpheum while "Let's Make It Legal" shapes fine at Denver and Esquire for high coin total. "Close to Heart" also is good in three houses.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)— "Close to Heart" (WB) and "Street Bandits" (Rep), day-date with Tabor, Webber. Good $7,500. Last week, "Tanks Are Coming" (WB) and "Trail Lonesome Pine" (Par), $6,500.

Broadway (Wolfberg) (1,500; 40-80)—"Texas Carnival" (M-G) (4th

(Continued on page 22)

Chi Slipping But 'In Paris' Socko—$38,000, 'Worlds' Fat 23G; 'Streetcar' Fast 23G, 2d; 'Golden'-MacRae 40G

Chicago, Nov. 20.

Bottom fell out of Loop grosses here this session but clear weather over the weekend boosted trade for some of new films. "American in Paris" looks to land fancy $38,000 with upped admission prices at State-Lake. One of lush grossers seems to be "Streetcar Named Desire" at Grand which in second week is smash $23,000.

Oriental with "Golden Girl" and Gordon MacRae onstage is just passable $40,000. "When Worlds Collide" and "Magic Carpet" at Roosevelt looks sock at $23,000. "Love Nest" at Ziegfeld is mild.

Second-weekers generally are lagging. Best is "Meet Me After Show," aided by Lauritz Melchior onstage at the Chicago which is rated okay. "Painting Clouds With Sunshine" and "Tomorrow Another Day" at United Artist looks mild. "The River" sixth frame is poor. "Blue Veil" at Woods looks okay in fourth round.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Meet After Show" (20th) with Lauritz Melchior topping stageshow (2d wk). Neat $40,000. Last week, $50,000.

Grand (RKO) (1,200; 98-$1.20)—"Streetcar Named Desire" (WB) and "Chain of Circumstances" (Col) (2d wk). Smash $23,000. Last week, $28,000.

Oriental (Indie) (3,400; 98)—"Golden Girl" (20th) with Gordon MacRae in person. Fair $40,000 or close. Last week, "The Racket" (RKO) with "Parisian Follies" revue onstage, (2d wk), $30,000.

Roosevelt (B&K) (1,500; 55-98)—"When Worlds Collide" (Par) with "Magic Carpet" (Col). Lofty $23,000. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep) (2d wk), $8,000.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"The River" (UA) (6th wk). Weak $4,500. Last week, $8,000.

State-Lake (B&K) (2,700; 98-$1)—"American in Paris" (M-G). Starting off slowly despite fine reviews. Looks fancy $38,000. Last week, "Across Wide Missouri" and "Red Badge Courage" (M-G) (2d wk), $12,000.

United Artists (B&K) (1,700; 55-98)—"Painting Clouds Sunshine" (WB) and "Tomorrow Another Day" (WB) (2d wk). Dull $8,000. Last week, $10,000.

Woods (Essaness) (1,073; 98)—"Blue Veil" (RKO) (4th wk). Okay $14,000. Last week, $17,000.

World (Indie) (587; 80)—"Hills of Ireland" (Indie) (2d wk). Brisk $3,500. Last week, $3,500.

Ziegfeld (Lopert) (434; 98)—"Love Nest" (20th). Light $3,700. Last week, "Journey Into Light" (20th), $2,700.

L'ville Holds Up; 'Story' Good 12G, 'Thataway' 11G, 'Worlds' Nice 4G

Louisville, Nov. 20.

Biz continues fairly good at first-runs although not big. Real indication that first-runs are not ready for the auction block is upping of wicket price at the Rialto and Strand to 75c at night. Expected in the trade that other first-runs may follow suit. "Detective Story" at the Rialto looks fairly good. "Callaway Went Thataway" at the State is only moderate. Kentucky's "When Worlds Collide" shapes healthy.

Estimates for This Week

Kentucky (Switow) (1,100; 45-65)—"When Worlds Collide" (Par). Healthy $4,000. Last week, "Prowler" (UA) and "Hoodlum" (UA), $3,500.

Mary Anderson (People's) (1,200; 45-65)—"Close to Heart" (WB). Modest $6,500. Last week, "Streetcar Named Desire" (WB) (2d wk), strong $8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Detective Story" (Par) and "Two Guys, Gal" (Par). Fairly good $12,000. Last week, "Rhubarb" (Par) and "Mr. Drake's Duck" (UA), about same.

State (Loew's) (3,000; 45-65)—"Callaway Went Thataway" (M-G) and "Criminal Lawyer" (Col). Moderate $11,000. Last week, "American in Paris" (M-G) (2d wk), okay $9,000.

Strand (FA) (1,200; 45-65)—"Slaughter Trail" (RKO) and "Whiphand" (RKO). Fair $4,500. Last week, "Happy Go Lovely" (RKO) and "As You Were" (Lip), fine $6,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Story' Sockeroo $20,000, Frisco

San Francisco, Nov. 20.

"Detective Story," backed by an outstanding ad campaign and fine exploitation, is the talk of the city among new entries this stanza. It will land a terrific total at the comparatively small-seater St. Francis. "Capt. Fabian" is rated nice at the Fox while "FBI Girl," new release, shapes strong at Paramount. "Mr. Imperium" looms good at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"The Blue Veil" (RKO) (2d wk). Husky $14,000. Last week, $18,000.

Fox (FWC) (4,651; 60-95)—"Capt. Fabian" (Rep) and "Sea Hornet" (Rep). Nice $15,000. Last week, "Golden Girl" (20th), $19,500.

Warfield (Loew's) (2,656; 60-85)—"Texas Carnival" (M-G) (2d wk). Okay $10,000 in 5 days. Last week, strong $18,000.

Paramount (Par) (2,646; 60-85)—"FBI Girl" (Lip) and "Tales Robin Hood" (Lip). Strong $15,000. Last week, "Tanks Are Coming" (WB) and "Bride of Gorilla" (Indie), $16,500.

St. Francis (Par) (1,400; 60-85)—"Detective Story" (Par). Sock $20,000. Last week, "Streetcar Named Desire" (WB) (6th wk), $7,000 with upped prices.

Orpheum (No. Coast) (2,448; 55-85)—"Lady Pays Off" (U) and "Cattle Drive" (U). Mild $10,000. Last week, "Harlem Globe-Trotters" (Col) and "Never Trust Gambler" (Col), 6 days, $8,000.

United Artists (No. Coast) (1,207; 55-85)—"Mr. Imperium" (M-G). Good $8,000 or near. Last week, "The Well" (UA) and "Train Of Events" (Indie), $5,800.

Stagedoor (A-R) (370; $1.20-$2.40)—"The River" (UA) (6th wk) Climbing to $8,500. Last week, big $7,000.

Clay (Rosener) (400; 65-85)—"Kind Lady)" (M-G) (2d wk) Off to $2,300. Last week, fine $3,600.

Vogue (S. F. Theatres) 375; 85-$1)—"Seven Days To Noon" (Indie) (10th wk). Holding at $3,000. Last week, big $3,200.

OMAHA SAGS; 'STORY' FAIR $8,000, 'CAVE' 7G

Omaha, Nov. 20.

Business is off in practically every house in town this round. Even Paramount's "Detective Story" shapes only fair. Orpheum played "Guys and Dolls" musical for several days and it took coin that would have gone for pix. "Streetcar Named Desire" at Brandeis is doing fairly well in second round after a big first week. Omaha's "Cave of Outlaws" and "My True Story" is only passable.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Detective Story" (Par). Mild $8,000 or near. Last week, "Let's Make It Legal" (20th), $8,000.

Orpheum (Tristates) (3,000; 16-70)—"Sunny Side Street" (Col) and "Magic Carpet" (Col). Opened Sunday (18). "You Never Can Tell" (U) and "Lady from Texas" (U) did $3,500 in 3 days last week.

State (Goldberg) (965; 25-75)—"Close To Heart" (WB). Okay $4,500 or better. Last week, "The Strip" (M-G) and "Guilty Bystander" (Lip), $4,000.

Omaha (Tristates) (2,100; 16-70)—"Cave of Outlaws" (U) and "True Story" (Col). Not so hot $7,000. Last week, "Texas Rangers" (Col) and "Hurricane Island", (Col), $7,500.

Brandeis (RKO) (1,500; 50-$1)—"Streetcar Named Desire" (WB) (2d wk). Holding up well at around $5,600. First week was big $8,000.

'SUN' TORRID $15,000, ST. LOO; 'WORLDS' 11G

St. Louis, Nov. 20.

About half of big first-runs delayed opening of new bills until today (Tues.) in anticipation of Thanksgiving trade. Colossal bally for "Quo Vadis" got it off in socko style today at Loew's. "Place in Sun" looks smash at the St. Louis. "When Worlds Collide" shapes good at the Missouri while "Lost Continent" also is nice at Shubert.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"The Racket" (RKO) and "Blue Veil" (RKO) (2d wk). Nice $10,000 in first week ended Monday (19).

Fox (F&M) (5,000; 60-75)—"Star Lift" (WB) and "Crazy Over Horses" (Mono). Opened today (Tues.). Last week, "Tanks Are Coming" (WB) and "Love Nest" (20th), good $13,000 or less.

Loew's (Loew) (3,172; 90-$1.50)—"Quo Vadis" (M-G). Opened today (Tues.). Last week, "American in Paris" (M-G) (3d wk), solid $10,000.

Missouri (F&M) (3,500; 60-75)—"When Worlds Collide" (Par) and "Crosswinds" (Par). Good $11,000. Last week, "Blue Veil" (RKO) and "Highwayman" (Mono), $12,000.

Pageant (St. Louis Amus.) (1,000; $1.50)—"La Ronde" (Indie) Big $6,000. Last week, "Streetcar" (WB), $4,000.

St. Louis (F&M) (4,000; 75-90)—"Place in Sun" (Par). Smash $15,000. Last week, "Latuko" (Indie) and "Kon-Tiki" (RKO), $5,000.

Shubert (Indie) (1,500; 60)—"Lost Continent" (Lip) and "Highly Dangerous" (Lip). Good $4,000. Last week, "Five" (Col) and "M" (Col) (2d wk), $3,000.

'Racket' Robust $14,000 in Cincy

Cincinnati, Nov. 20

Overall count for major stands continues so-so for second week. Opposition from Shipstads and Johnson "Ice Follies" at Cincinnati Garden is apparent. "The Racket," sweet in Albee, heads the pack currently by a wide margin. Other new bills include "Golden Girl" at the Capitol and "Tanks Are Coming" at the Palace, both fairish. Only holdover, "Two Tickets to Broadway," is a Lyric winner.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Racket" (RKO). Robust $14,000. Last week, "Two Tickets to Broadway" (RKO), big $17,000.

Capitol (Mid-States) (2,000; 55-75)—"Golden Girl" (20th). Fairish $9,000. Last week, "Love Nest" (20th), $6,000.

Grand (RKO) (1,400; 55-75)—"On the Loose" (RKO) and "First Romance" (Col). Tepid $5,500. Last week, "Streetcar Named Desire" (WB) (3d wk), solid $8,000.

Keith's (Mid-States) (1,542; 55-75)—"Never Can Tell" (U) and "Lady From Texas" (U). So-so $5,500. Last week, "Disc Jockey" (Mono) and "Sierra Passage" (Mono), $4,500. Stage appearance of Paul Dixon, Dottie Mack and Wanda Lewis of WCPO-TV, Thursday (15) matinee drew well and pegged publicity.

Lyric (RKO) (1,500; 55-75)—"Two Tickets to Broadway" (RKO) (m.o.). Good $5,500. Last week, "Blue Veil" (RKO) (m.o.), $5,000.

Palace (RKO) (2,600; 55-75)—"Tanks Are Coming" (WB). Sluggish $8,000. Last week, "Unknown Man" (M-G), $7,000.

'Racket' Big $13,000 In K.C.; 'Worlds' Fair 8G, 'Kiss' 14G, 'Nest' Lean 7G

Kansas City, Nov. 20.

Biz is holding fairly even this week, with couple of good spots. "The Racket" at the Missouri is outstanding with big total. Midland's "Too Young to Kiss" will be passably good. "Lavender Hill Mob" looks trim at the Vogue.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Oliver Twist" (UA) (2d wk). Striding right along to nice $3,500 and third week. Last week, sock $4,000.

Midland (Loew's) (3,500; 50-69)—"Too Young to Kiss" (M-G) and "Mr. Imperium" (M-G). Good $14,000 or near. Last week, "Pick-up" (Col) and "Criminal Lawyer" (Col), blah $4,000 in 4 days.

Missouri (RKO) (2,650; 50-75)—"The Racket" (RKO) and "Whip Hand" (RKO). Big $13,000. Last week, "Drums in Deep South" (RKO) with Blackstone magic show onstage, $11,000.

Paramount (Tri-States) (1,900;

(Continued on page 22)

'Vadis' Status Quo Delecta $141,000, 'Story' Hot 39G in 2d in Otherwise Dipping B'way, 'Paris' Exits to 105G

The sharp boxoffice dip after Armistice Day weekend, rainy weather and the usual pre-Thanksgiving slump are taking a heavy toll at the Broadway first-runs this session. An added handicap is that there is not one new, important picture opening. Several new films teed off yesterday (Tues.) and others are opening today and tomorrow (Thurs.) to take advantage of the expected Turkey Day upbeat.

Still smash is "Quo Vadis," daydate at the Astor and Capitol. Second stanza ending tomorrow likely will be $116,000 or better, terrific, after the record $121,000 opening week at the Cap. Initial holdover frame at the Astor will hold almost even with the first week at $25,000. Latter, using two-a-day policy and reserved-seats only at $2.40 top, is capacity excepting at some matinees.

The other standout business-getter is "Detective Story," which wound up the second frame at the Mayfair with a smash $39,000, not far from opening week's pace.

Reopening of the Palace with its all-vaude policy will see the house going to $23,200 on five shows in abbreviated stanza, near the same pace as when Judy Garland, who heads the bill, was taken sick early last week.

"Clouded Yellow" did the best of new pix with fancy $13,300 in first week at the Park Ave. "Laughter in Paradise," which opened at another arty house, the Trans-Lux 60th St., was just okay $5,000 in first round.

"Across Wide Missouri" slipped badly in second session at the State to get just okay $19,000 after big first week. "10 Tall Men" is holding well with $16,000 in fourth stanza at the Victoria. Also in fourth round, "Blue Veil" also continues nicely at $15,000 at the Criterion.

Seventh and final frame of "American in Paris," with stageshow, is off to $105,000 at the Music Hall. "Too Young to Kiss" opens tomorrow prior to bringing in the Christmas picture, "I'll See You in My Dreams." Paramount launches its 25th anni show, "Two Tickets to Broadway," with Patti Page, Buddy Morrow band, Jack E. Leonard topping stage lineup, today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80)—"Quo Vadis" (M-G) (2d wk). Holding at $25,000 in initial holdover round ending tomorrow (Thurs.) night after near-capacity $25,500 opener. Stays indef.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (34th wk). The 33d frame ended last night (Tues.) beginning to reflect slight downbeat here, with $8,500, lowest point of run. The 32d week was $9,500.

Capitol (Loew's) (4,820; 95-$1.80)—"Quo Vadis" (M-G) (2d wk). Second stanza ending tomorrow (Thurs.) looks to hold at huge $116,000 or over, after new house record of $121,000 for first week. Continues.

Criterion (Moss) (1,700, 50-$1.80)—"Blue Veil" (RKO) (4th wk). Session ending next Friday (23) still nice with $15,000 or better, with help from Thanksgiving. Third week was $20,000.

Globe (Brandt) (1,500; 50-$1.80)—"Desert Fox" (20th) (5th wk-8 days). Fifth round taking in today (Wed.) finished well at $12,500 after $17,000 for fourth week. "Warpath" (Par) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (6th wk). Fifth round ended Monday (19) was fine $11,000 after $13,000 for fourth week. Stays on.

Mayfair (Brandt) (1,736; 50-$1.80)—"Detective Story" (Par) (3d wk). First holdover session ended Monday (19) held at great $39,000 after smash $52,000 opening week.

Palace (RKO) (1,700; $1.20-$2.40)—All-vaude, two-a-day policy headed by Judy Garland (6th wk). Current round started yesterday (Tues.). Abbreviated week covering Friday night, Saturday and last Sunday was big $23,200, or near same pace as before Miss Garland's illness which forced four-day shuttering. Fourth frame was $46,000, near capacity for week-less-one show.

Paramount (Par) (3,664; 80-$1.80)—"Two Tickets To Broadway" (RKO) with Patti Page, Buddy Morrow orch, Jack E. Leonard, Martin Bros. heading stageshow. Anni bill opens today (Wed.). Last week, "Behave Yourself" (RKO) plus Myron Cohen, Rosemary Clooney, Stan Fisher, Bobby Byrne orch onstage (2d wk), off to fair $49,000 after okay $58,000 opening round.

Park Ave. (Reade) (583; 90-$1.50)—"Clouded Yellow" (Col) (2d wk). First week ended Sunday (18) hit fancy $13,300. In ahead, "Oliver Twist" (UA) (15th wk), was $5,100 to wind up highly successful run.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (11th wk). The 10th frame ended Sunday (18) held to remarkably strong $11,500 after $12,100 for preceding week. Continues.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40)—"American in Paris" (M-G) and stageshow (7th-final wk). Down to $105,000 in final session. Sixth week nice $127,500 but below hopes, biz dropping more than expected. "Too Young To Kiss" (M-G) opens tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Fixed Bayonets" (20th). Opened yesterday (Tues.). Last week, "David and Bathsheba" (20th) (14th wk-6 days), $10,000 after okay $13,800 for 13th week.

Roxy (20th) (5,886; 80-$2.20)—"Golden Girl" (20th) with Blackburn Twins & Pam Cavan, Jan August, Harold Barnes heading stageshow. Opened yesterday (Tues.). In ahead, "Let's Make It Legal" (20th), with Xavier Cugat orch and revue onstage (2d wk), slipped to light $53,000 after okay $78,000 opening frame.

State (Loew's) (3,450; 55-$1.80)—"Across Wide Missouri" (M-G) (3d wk). Second week ended Monday (19) night fell off to okay $19,000 after big $34,800 opening week.

Warner (WB) (2,756; 85-$2)—"Come Fill Cup" (WB). Opens today (Wed.). Last week, "Streetcar Named Desire" (WB) (9th wk) wound up at $17,000 after solid $23,000 for last week. With completion of ninth week, "Streetcar" broke all-time mark here for long run. Previous record was held by "42d Street" (WB), over 18 years ago when house was operated as the Strand.

Sutton (R&B) (561; 90-$1.50)—"Browning Version" (U) (4th wk). Third round ended Monday (19) still good at $6,500 after $8,500 for second week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Laughter in Paradise" (Indie) (2d wk). First week ended Saturday (17) hit okay $5,000. In ahead, "Man in Dinghy" (Indie) (2d wk-5 days), slipped to $2,800.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Red Badge of Courage" (M-G) (5th wk). Session ending today (Wed.) looks like $3,500 after good $4,400 for fourth week.

Victoria (City Inv.) (1,060; 55-$1.80)—"10 Tall Men" (Col) (4th wk). Still in chips with $16,000 after solid $20,000 for third round. Continues.

'Story' Rousing $12,500 In Prov.; 'Tanks' Bangup 12G, 'Mob' Modest 10½G

Providence, Nov. 20.

Strand's "Detective Story" and Majestic's "Tanks Are Coming," are leading the town this week. Both are strong. "The Mob" shapes moderate. "Detective Story" is staying a second round.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Mark of the Renegade" (U) and "Comin' Round Mountain" (U). Good $9,000. Last week, "Behave Yourself" (RKO) and "The Longhorn" (Mono), $8,000.

Majestic (Fay) (2,200; 44-65)—"Tanks Are Coming" (WB) and "Street Bandits" (Rep). Hefty $12,000. Last week, "Streetcar Named Desire" (WB) (2d wk), fair $8,500.

Metropolitan (Snider) (3,100; 44-65)—"Drums in Deep South" (RKO) and "Elephant Stampede" (Mono). So-so $6,000. Last week, "The Well" (UA), $6,500.

State (Loew) (3,200; 44-65)—"The Mob" (Col) and "Millionaire for Christy" (20th). Just fair $10,500. Last week, "Texas Carnival" (M-G) and "Bannerline" (M-G), $13,000.

Strand (Silverman) (2,200; 44-65)—"Detective Story" (Par). Second week began Monday (19). First sesh, sturdy $12,500.

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Mpls. Judge Denies Dismissal Motion By 6 Majors in Lebedoff 500G Suit

Minneapolis, Nov. 20.

Martin and S. G. Lebedoff's local Homewood neighborhood theatre has drawn first blood in its $500,000 conspiracy suit against six major distributors and the Minnesota Amus. Co. (United Paramount Theatres) in consequence of Federal Judge G. H. Nordbye's denial of the defendants' motion to dismiss the action.

Claiming that the plaintiff failed to prove conspiracy or damage, the defendants made their motion after the Homewood rested its case. While ruling that the distributors and MAC must present their defense, Judge Nordbye, however, gave them some solace. He declined to follow the suggestion of Lee Loevenger, plaintiff's counsel, to issue an injunction to restrain the distributors from continuing the alleged practice of conditioning runs and clearance on admission prices.

At the same time, the judge expressed the view that the fixing of admission prices didn't damage the Homewood, as it contends, and he ruled that the action here could not be based on the New York equity suit. Loevenger has introduced evidence to prove that much of the damage was suffered by the Homewood because its exclusive 49-day clearance, first-run in its section of the city, was taken away from it and given to another independent house, the Paradise, owned by the late W. A. Steffes, then an independent exhibitor and president of the independent exhibitors' organization, who had been giving distributors plenty of trouble.

At the time, Steffes' loop sureseater, the World, had been unable to obtain satisfactory product to make it a profitable operation. But with Steffes a thorn in distributors' sides, he succeeded in getting the Paramount circuit here to enter into a partnership with him in the World's operation and thereafter the downtown sureseater house, booked by the Paramount circuit, got top pictures and became a moneymaker.

It was after this partnership occurred that Steffes' neighborhood house, the Paradise, received clearance over the Homewood which, prior thereto, had the prior run, according to testimony introduced by Loevenger, who sought to prove that the Paramount circuit became a party to the alleged conspiracy to deprive the Lebedoff theatre of its clearance advantage and began "playing ball" with Steffes. The plaintiff's testimony also brought out that the defendant distributors discriminated in favor of Paramount circuit houses and against the Homewood in the matter of clearance and that they conditioned, and still condition, runs on admission prices, although the present New York court ruling now prohibits them from doing so. Bennie Berger, also a long-time independent exhibitor leader and a former Steffes business associate, testified that the fact that Steffes was an independent exhibitor leader might have influenced the distributors to take the run away from the Homewood and give it to Steffes' Paradise.

At the defendants' request, the court recessed the trial until Nov. 23 to study the voluminous evidence that has been presented and to prepare the defense which will begin when the case is resumed.

Prior to recess, later witnesses included the Lebedoffs and a number of film exchange managers and independent exhibitors.

13 WEEKS SNARE $150,465 FOR MONO

Hollywood, Nov. 20.

Monogram Pictures Corp. showed a profit of $150,465 for 13 weeks ending Sept. 29, compared with $59,073 for the corresponding period last year. This was announced at the annual stockholders meeting at which the incumbent officers were re-elected for another year. They are:

Steve Broidy, president; W. Ray Johnston, chairman of the board; George D. Burrows, executive v.p. and treasurer; Norton V. Ritchey, Harold J. Mirisch, Edward Morey, Maurice Goldstein, Herman Rifkin and G. Ralph Branton, v.p.s, and Arthur C. Bromberg, William Huribut and Howard Stubbins, franchise-holders.

DIVVY CONTINUES BEHIND LAST YEAR

Washington, Nov. 20.

Film industry dividends continue to trail well behind the figures for 1950, on the basis of latest compilations by the U. S. Department of Commerce.

September melon cut by the picture companies came to $4,545,000, compared with $6,923,000 for the same month last year. Total cash dividends reported during the first nine months of this year came to only $23,354,000. This was sharply under the $27,911,000 total for the first three quarters of 1950. Dividend figures are running at their lowest since 1945.

Department of Commerce points out that publicly reported dividends in any industry amount to about 60 or 65% of all dividends actually issued in that industry.

Legion of Decency Finds Pix Cleaner Than Imports

Washington, Nov. 20.

Catholic Legion of Decency finds American pix far cleaner and more moral than the films imported, according to the Legion's annual report, issued over the past weekend by Most Rev. Raymond A. Kearney, Auxiliary Bishop of Brooklyn, and outgoing chairman of the Catholic Bishop's Committee on Motion Pictures.

Report found that Hollywood is going in for more "wholesome and moral themes." It covers the period from Dec. 1, 1950, to Nov. 1, 1951, and added that imported pictures "continue to be a source of concern."

It was pointed out that of 365 American films reviewed by the Legion in the 11-month period, only one was condemned. That was "She Should Have Said 'No'," a Hallmark production. Legion rated 136 of the U. S. films as "A-1," or morally unobjectionable for the entire family. Another 162 were found suitable for adults and 66 were declared "morally objectionable in part."

By way of contrast, 13 of 88 foreign films reviewed were condemned fully and 19 others were rated objectionable in part.

Bishop Michael J. Ready, of Columbus, Ohio, was named to succeed Bishop Kearney as chairman of the Committee on Motion Pictures.

FC Creditors Face Show-Cause Order On Sale of Films

Creditors of the defunct Film Classics have been directed by N. Y. Supreme Court Justice Kenneth O'Brien to show cause Nov. 30 why assignee Irving Kaufman should not be permitted to sell certain rights to several pictures formerly distributed by FC. In petitioning the court for an order of authorization, Kaufman also seeks a greenlight to carry out a number of other steps.

Chief of the requests calls for public auction of all of the assignee's right, title and interest in some seven films. These include "Made for Each Other" (Selznick-UA), "Becky Sharp" (RKO), "Little Lord Fauntleroy" (UA), "Dancing Pirate" (RKO), "Nothing Sacred" (Selznick-UA), "The North Star" (RKO-Goldwyn) and the German-made "I Was a Criminal" (formerly titled "Captain of Koepenick"). Pix range from eight to 16 years old.

WB's Quarterly 25c

Warner Bros. board has declared its regular quarterly dividend of 25c per share, payable Jan. 5 to holders of record on Dec. 7.

WB has been maintaining the $1-per-year divvy rate for the last three years. The payoff was $1.25 in 1948 and $1.50 in '47.

Designers Join IA

Hollywood, Nov. 20.

Set designers, sketch artists and model makers on the major film lots will function from now on as members of IATSE. That organization won the ballot conducted by the National Labor Relations Board, 67-63.

Voters had their choice between IATSE and no union at all. Eighteen votes were challenged by IA and disqualified.

Par $4,205,000 Net for 9 Mos. Off From 1950

Paramount rolled up $4,205,000 in consolidated estimated earnings for the nine months ended last Sept. 29, equal to $1.83 per share, the company has reported. This compared with $4,571,000, or $1.75 per share, for the corresponding period in '50.

Par's policy of capital shrinkage via purchase of its own shares on the open market accounted for the increase in per-share profit along with the decrease in dollar earnings. Par had 2,302,125 shares out as of last Sept. 29, down from the 2,615,610 shares outstanding at the same time last year.

Company's third-quarter net was estimated at $1,373,000, or 60c per share, compared with $1,745,000, or 67c per share, for the third quarter of '50.

Heavier tax bite further clipped the profits. Par's U. S. and Canadian income taxes were about $64,000 higher for the third quarter and $1,130,000 higher for the nine months of '51 than the levy for the same periods last year.

Total Market Value Of Amus. Shares Dips Slightly During October

After hitting the year's high at the end of September the total market value of amusement shares listed on the N. Y. Stock Exchange dipped perceptibly as of Oct. 31, according to figures released by the Big Board this week. Month of September saw a peak of $1,225,273,711. Some 30 days later the aggregate amount fell to $1,152,386,293.

Slump of amusement stocks in October was in line with the sharp, technical reaction that affected the whole market. Wall St. observers explained the general decline as a long overdue leveling-off since prices of most issues were felt to be too high.

While industry stocks were doing a September tailspin, the total market value of amusement bond issues staged a slight rise. As of Oct. 31 the tally came to $6,694,418 compared to the Sept. 30 figure of $6,604,680. Average price of each bond was 93¼ and 92, respectively.

Although amusement stocks suffered a considerable drop throughout October, their $1,152,386,293 aggregate is still far above the year's low of $1,076,250,312. This amount was chalked up June 30. Average price per share at that time was $17.24 as against October's $18.87.

SPG GROUP IN HUDDLE WITH PRODUCER REPS

Hollywood, Nov. 20.

Three-man committee of the Screen Producers Guild, Arthur Freed, Pandro Berman and Sol Siegel, meet with producer reps headed by Frank Freeman this week to huddle on non-economic principles which SPG will press for industry adoption.

SPG specifically wants elimination of three or four producer credits on individual pix, which has been increasing in past years, such credits to be confined to those actually holding direct producer responsibilities.

One point to be raised is that of directors who have clauses in present contracts for producer-director credit, with SPG to request elimination of such practice in future pacts except where the director holds both responsibilities without an assist from another producer.

Inside Stuff—Pictures

N. Y. Post film critic Archer Winsten last week, in his column, rapped Harper's Magazine for what he termed "an uncommonly irritating piece of critical flatulence." Winsten noted that the mag's November issue, in an anonomously written piece titled "Gruesome on the Ganges," slapped "The River" and New York fellow critics Bosley Crowther, of The Times, and Otis Guernsey, Jr., of the Herald Tribune.

Winsten's answer, while noting that he had thought of calling Crowther and Guernsey to task for viewing the Jean Renoir film as a travelog, blasts the Harper article for accusing them of "schizophrenia, an occupational disease of critics."

The Harper writer, Winsten says, "is not schizoid: he's plainly manic." Without giving reasons the Harper author, the Post critic points out, calls the Renoir film "another over-inflated importation," "anticinematic," "thoroughly obnoxious," "merely routine," "trashy" and "a phony."

Winsten says the writer exposes his ignorances when he notes that metropolitan critics are terrorized by an arty buildup and can't tell the difference between bad pictures and good. In answer to the Harper writer's charge that there is no correlation between b.o. and film reviews, Winsten states: "It so happens, as any importer of foreign-made pictures can testify, that there is as startling a correlation between reviews and boxoffice in that field as there is in the legitimate theatre."

"When one sees as much animus as this in an attack on a generally praised picture," Winsten continues, "there is a normal curiosity as to what queer source may have inspired it. To me this article was such a nasty sight that Harper's Magazine should be chided for committing to print what might be called a public nuisance."

Tough times on which Jim Thorpe has fallen recently have turned into a bad public relations blow for the film industry in sight of the recent Warner Bros. film, "Jim Thorpe—All-American." Thorpe has told newsmen that all he received for his life story was $1,500—and that was from Metro 20 years ago. WB subsequently acquired the rights from M-G.

Thorpe arrived in New York this week from a Philly hospital, where he was operated on for cancer of the lip. He told New York Times sports columnist Arthur Daley, on his arrival, that he had never read the Metro contract, "especially the fine print." He added that although he expected to receive $20,000 for the rights when WB took them over, he has gotten nothing.

Daley said in his column that it hurts to see Thorpe "being used as a shill for a motion picture in which his stepson, Buddy Thorpe, has a part. Thorpe pere was the magnet for drawing the reporters, photographers and camera men, but Thorpe fils will get the benefit of it."

WB last week contributed $2,500 to a fund for Thorpe that is being set up by Ben Laird, of a Green Bay, Wis., radio station. Company points out that it is under no legal obligation whatsoever to the former All-American player.

To soothe the feelings of Hollywood's cowboy heroes, Metro will screen a card immediately after the ending of "Callaway Went Thataway," saying: "This picture was made in the spirit of fun and was meant in no way to detract from the wholesome influence, civic-mindedness and the many charitable contributions of western idols of our American youth, or to be a portrayal of any of them." Studio gave a private showing to Bob Stabler, manager of Bill Boyd, who had heard that the picture was an unfavorable satire on Hopalong Cassidy. After viewing the film, Stabler said it was okay.

Standard Productions, new indie company, registered "Robinson Crusoe" at the MPAA title bureau as its first venture but found itself at the end of a long waiting line. Ten other companies had registered the title although none of them is doing anything about shooting the picture. Walt Disney holds priority on the tag, followed by RKO, Warners, David O. Selznick, Metro, 20th-Fox, United Artists, Edward Golden, Edward L. Alperson and National Productions.

Barbara Payton is no longer under contract to William Cagney. Producer declared he had no intention of picking up the option, which expired Nov. 4, but contained a stipulation giving him an extention period. Actress played the femme lead in only one Cagney production, "Only the Valiant." Since then she has played two pictures on loanout.

Roosevelt's Radio-TV Empire

Continued from page 1

uisitioned the then-owned Hearst station's 50kw transmitter and shipped it to North Africa. The equipment has never been returned. While the Crosley owners have since had their daytime power stepped up to 50kw, they've been "souping up" the present transmitter facilities.)

Relinquishing of WINS by the Crosley interests comes as no surprise. A deal was virtually set a couple years back when Fortune Pope, owner of the foreign-language station, WHOM, was negotiating to take over the station for $512,000. The deal fell through, as did another involving the International Ladies Garment Workers Union, AFL. However, it's been known that the Crosley ownership has wanted to divest itself of the station in order to concentrate on developing its powerful Ohio empire of TV stations, which presently includes Cincinnati, Columbus and Dayton, with ambitions to embrace Toledo and Cleveland for a five-station state network.

In event of the sale, Harry Foltis, the present manager, and his chief aide, Joe Besch, will remain on long enough to familiarize the Roosevelts with the operation, then check in with the Crosley and parent AVCO setup either in New York or Cincinnati.

Elliott's March Through Ga.

Atlanta, Nov. 20.

Elliott Roosevelt was in Atlanta recently and disclosed that he will join E. D. Rivers, Jr., son of former governor of Georgia, in a company that will seek TV stations in this city, Savannah and Valdosta, Ga.

He also said that Rivers, who owns and operates radio station WEAS, a 10kw indie in nearby Decatur, Ga., will become a partner in another company headed by Roosevelt, to provide daily TV programs for small video stations throughout the nation.

Rivers and Roosevelt held a series of conferences here and the former accompanied Mr. and Mrs. Roosevelt to Valdosta, from where they expect to proceed to several Florida cities for visits.

Roosevelt said that he intends to become a major stockholder in Rivers' enterprises, which now operate standard radio stations in Valdosta and Savannah, in addition to WEAS, Decatur. Rivers' father owns and operates a group of standard stations and his brother also owns and operates a station in Georgia. Roosevelt's connections with E. D. Rivers, Jr., will not involve properties in which Rivers, Sr., or his brother are interested.

Roosevelt disclosed that he is pushing his own company with which he plans to produce motion pictures for TV use by smaller stations. These films will be made in color, but can be used in black and white until such time as color telecasting becomes universal, he stated.

He declared his new company has contracts that will guarantee a small TV station four hours of programming daily and said they hoped to increase that guarantee to eight hours a day by next year. He said this company also plans to offer TV transmitters and other equipment to small stations on a lease basis in an effort to meet the new stations' financial problems.

West German Bundestag Calls On Govt. to Halt Sale of UFA Property

By GEORGE F. GAAL

Bonn, Nov. 13.

The west German Bundestag (lower house of Bonn parliament) has declared open war against the western Allies' plans to break up UFA, Nazi Germany's giant film monopoly. The action came durduring the recently held UFA debate, in which the Bundestag unanimously called on the government to intervene with the Allied High Commission and stop the sales of UFA property.

An Allied spokesman called the motion an "open defiance of the High Commission." It is believed possible that the High Commission would formally protest against it with the Bonn government.

Party spokesmen launched unprecedented attacks on the Allies during the debate. Erich Mende, of the Free Democratic party, shouted "the Allies should finally create an atmosphere of understanding instead of their Morgenthau psychosis." Hans Ewers, of the German party, said "the Allied action is based on the grounds of competition. If Germans lend a hand to this it would be 'sinister economic collaboration.'"

Auction Action Sparked Climax

The deterioration of Allied-German relations on the UFA subject reached its present climax after the Allied High Commission began to put on the block properties of the $11,900,000 UFA combine last August. Offered for auction since then were Bavaria Filmkunst studios in Munich, Mars-Film synchronization studios in Berlin and AFIFA studios in Wiesbaden.

The Germans primary gripe is against the Bavaria Filmkunst sale. These studios, worth $2,856,000, comprise about 50% of this country's feature film production capacity, and considered the gist of the entire liquidation program.

The Allied position is that it is willing to hand over the liquidation program to the Germans, but pending adoption of a German UFA law they would go ahead with their own program. Since the UFA breakup is among their few retained controls, the Allies are determined to carry out this decartellization program while there is no German law.

The West German government yesterday (12) submitted a draft law to the Bundesrat (Upper house of Bonn parliament) aimed at the decartellization of UFA. Government action is the first German step taken towards breaking up UFA and getting the liquidation program into German hands. This step is only a technical one since the Bundesrat has just advisory capacity. After three weeks the draft is to be returned to the government, which in turn will submit it for real approval to the Bundestag (lower house).

SLASH IN BRITISH PROD. COSTS HITS BFPA SETUP

London, Nov. 13.

As a result of the slashing production costs by British film makers, the finances of the British Film Producers Assn. have been adversely affected. Bulk of the association's income is derived from a picture subscription which is calculated on the basis of negative costs.

With the general reduction in negative costs, income paid by studios to the BFPA has dropped by about one-third in the last two or three years, although the number of pictures actually made has remained stable. Proposals for a readjustment of the subscription rate are being worked out by the association's finance and general purposes committee. They will be submitted to the December meeting of the executive council.

Last Jouvet Pic on Release

Paris, Nov. 13.

A special showing of the last film of actor Louis Jouvet, who died recently, held at the Colisee Theatre Saturday (10) drew a big crowd of the actor's friends and press. Audience lauded the pic.

Since Jouvet's death nearly all of his old films have been reissued, many playing now at the nabe houses. His final pic, "A Love Story," is getting big pre-release publicity.

Soloists, Orch Scram On Berlin Concert House

Berlin, Nov. 13.

Audience at Titania Palast here one night last week did not know for sure just what to think when the tables were turned on it as the performers walked out in the middle of a show. Verdi and Wagner concert performers discovered there was no salary guarantee forthcoming, and refused to go on.

It was not until the intermission that the guest soloists, Jaro Prohaska, Ludwig Suthaus, Johanna Blatter, and Tiana Lemnitz approached Herrn Zeller of the Heinz Casper-Etamy agency, who booked the concert, and demanded their money. When not satisfactorily guaranteed payment of salary, they walked out. Orchestra also walked with them. Tuners had held up show a half hour, themselves, in a wage dispute.

Berliners have been known to walk out on performers (which they recently did at the Tribuene theatre), but this is the first incident on record that stars and orchestra stopped in the middle of a number and walked out on the audience.

'Red Shoes' to All-Time High of $1,500,000 In Arg.; Italo Pic $92,690

Buenos Aires, Nov. 13.

"The Red Shoes" (UA) has now run over 27 weeks here between the 12 weeks it was held simultaneously at the Premier and Ideal Theatres and the subsequent weeks it has run singly at the Ideal. The gross went over $1,500,000 after the 25th week, a new all-time record for this market. The Italian film, "Domani e Troppo Tardi" (Italsud), holds second place, having run 14 weeks at the Broadway and Luxor simultaneously. It has been replaced on the Broadway screen by another Italsud production, but still continues at the Luxor. In the first 10 weeks this pic grossed around $92,690.

20th-Fox has reissued "Snake Pit" at a number of nabe theatres, only a week after it finished its run at the Ambassador, where it held over for six weeks. It could have continued except for the Protection Law requirements. "Pit" grossed $58,800 in the first five weeks.

Paramount has released "Sunset Boulevard" at the Ocean Theatre. Warners also opened "Adventures of Don Juan" at the Opera, replacing "Harvey" (U), which proved a bit over the heads of local audiences.

Interamericana claims to have broken some marks for the Gran Rex with the locally-made "I Married a Star," which features Concepcion Piquer and Luis Sandrini. Gross for the first two weeks was $34,730.

"Barkleys of Broadway" (M-G), at the 1,370-seat Normandie, got $31,855 for the six-week holdover. "Bright Leaf" (WB) is doing okay trade at the Metropolitan.

BBC, Equity Squabble Over Filmed TV Plays

London, Nov. 13.

Hassle over terms between the British Broadcasting Corp.-TV and the British Actors Equity over the right to kinescope video plays, which could then be offered to foreign networks, is delaying the conclusion of an agreement. Discussions during recent weeks have reduced many of the differences and the BBC now agrees with Equity that artists should be entitled to double payment. One fee would be for the original performance, and the other for the kinescoped repeat.

In addition, however, Equity is insisting that all artists in each production should share 15% of the gross receipts from overseas markets. The latest BBC counteroffer is for 10% of the gross. It is expected that a compromise between the two will be reached soon, and the project will be launched on a trial basis.

Ernest Turnbull
(Managing Dir. of Hoyts Theatres, Ltd.)
observes that
Living Costs Minimize Aussie B.O., Offset Seen by More Good U.S. Films
• • •
another editorial feature in the forthcoming
46th Anniversary Number of
VARIETY

Paris Film Biz Ahead of 1950

Paris, Nov. 13.

Grosses here in October ran a little ahead of last year's level. French holidays and the United Nations influx has boosted biz for the last couple of weeks, with the toppers mainly American films. Extra big receipts were racked up by "King Solomon's Mines" (M-G), smash $45,000 at two big houses, "Samson and Delilah" (Par), in three big first-runs, solid $39,000. "Born Yesterday" (Col), at a 375-seater, now in its fourth week, has hit $33,000 and keeps on indefinitely. "The Men" (UA), at three houses, got only $12,000.

"Savage Boy" (Bercholtz), French film at two big houses, hit a good $24,000. "Monsieur Fabre" (UGC), Franco-American film starring Pierre Fresnay, did a sturdy $9,500 in two medium-sized spots. Noel-Noel sketch pic, "Life in a Song" (Gaumont) hit a big $28,000 in two large houses. "The Bullfight" (Pantheon) did $3,000 in a special situation which is above par for a documentary. Nearly all the moneymakers depended on their story and heavy exploitation plus word-of-mouth appeal rather than any name attraction to pull trade. Metro and Paramount went all out in big publicity drives for "Samson" and "Mines" involving contests, dance fests and colorful parades.

No Awards for U.S.

Dublin, Nov. 16.

Annual awards by the Catholic Stage Guild of Ireland all go to Europeans this year. Top of the list, receiving the St. Francis statuette for literature, is Abbey playwright Lennox Robinson.

Other awards were: St Patrick award for outstanding contribution to films—Vittorio de Sica (Italian) for "Bicycle Thief;" St. Genesius award for stage work—Gordon Craig (English) for his activities in the theatre over the last 50 years; St. Brigid award for radio—Wilfred Pickles (English), British Broadcasting Corp.; St. Cecilia award for music—Jan Sibelius (Finnish), composer.

Current London Shows

(Figures show weeks of run)
London, Nov. 20.

"And So to Bed," New (5).
"Biggest Thief," Duchess (14).
"Blue for Boy," Majesty's (51).
"Fancy Free," Pr. Wales (28).
"Figure of Fun," Aldwych (5).
"Folies Bergere," Hipp. (37).
"Gay's the Word," Saville (40).
"Heloise," Duke York's (1).
"Hollow," Ambassadors (25).
"Intimate Relations," Str'd (17).
"Kiss Me, Kate," Coliseum (37).
"Knight's Mad'n's," Vic. Pal. (88).
"Latin Quarter," Casino (37).
"Little Hut," Lyric (59).
"London Melody," Empress (25).
"Love 4 Colonels," W'ndh'm (27).
"Lyric Revue," Globe (8).
"Othello," St. James's (4).
"Othello," Old Vic. (3).
"Penny Plain," St. Mart. (21).
"Priest in Family," W'tm'ns'r (7).
"Rainbow Square," Stoll (9).
"Reluctant Heroes," Wt'th (72).
"Seagulls Sorrento," Apollo (76).
"South Pacific," Drury (3).
"To Dorothy, a Son," Gar'l'k (52).
"Waggonload M'nk'ys," Sav. (6).
"Waters of Moon," H'ym'k't (51).
"White Sheep Family," Pic. (6).
"Wife's Lodger," Comedy (18).
"Winter's Tale," Phoenix (21).
"Women of Twilight," Vaude. (5).
"Zip Goes Million," Palace (5).

OPENING THIS WEEK

Emlyn Williams, Cr't'rn, Nov. 19.
"Moment Truth," Adel. Nov. 12.

CLOSED LAST WEEK

"This Was Odd," Criterion (7).

Wet Weather Sloughs London Pix; 'Carnival' Loud 21½G, 'Vultures' 12G, 'Veil' 8G, 2d, 'Story' 7G, 3d, Nice

London, Nov. 13.

Prolonged period of wet weather is mainly responsible for the general downward trend in boxoffice receipts this stanza. Almost every West End theatre appears to have been adversely affected, and the level of business is slightly below average.

Best of the newcomers are "Texas Carnival," which finished its first Empire round with a strong $21,500, and the Command Performance pic, "Where No Vultures Fly," which hit a stout $12,000 at the Odeon, Leicester Square.

After finishing its opening week at $11,000, "David and Bathsheba" got $5,500 in its second weekend of four days at the Leicester Square Theatre. "The Blue Veil" looks steady and its second week is likely to be almost same as first round's fine $8,000. Paramount's "Detective Story," although playing concurrently at other theatres, is holding up well at the Plaza with over $7,000 in its third round.

Estimates for Last Week

Carlton (Par), (1,128; 75-$1.70)—"The Stooge" (Par). Below expectations at about $2,600 for first three days. Stays on, with "My Favorite Spy" (Par) set to follow.

Empire (M-G) (3,099; 55-$1.70)—"Texas Carnival" (M-G) and stageshow. Sturdy $21,500 in first round. Holds two more weeks with "Light Touch" (M-G) as next offering.

Gaumont (CMA) (1,500; 50-$1.70)—"Meet Danny Wilson" (GFD) and "Lady From Texas" (GFD). Doing average $8,000. Holds for second week, with the British-made "Another Man's Poison" (Eros) opening Nov. 22.

Leicester Square Theatre (CMA) (1,755; 50-$1.70—"David and Bathsheba" (20th) (2d wk). Down to $5,500 in second weekend of 4 days after nice $11,000 in initial stanza. Continues.

London Pavilion (UA) (1,217; 50-$1.70) — "The Prowler" (UA). Opened in average style and seen heading for okay $6,500 in first week. Stays.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Where No Vultures Fly" (GFD). As Command Performance selection, the big scale publicity helped this to strong $12,000. Stays on.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Blue Veil" (RKO) (2d wk). Steady $4,200 in second weekend after opening stanza's $8,100. Holds a third frame with "Scrooge" (Renown) following.

Plaza (Par) (1,902; 70-$1.70) — "Detective Story" (Par) (3rd wk). Holding nicely at around $7,000 while playing currently at two second-run houses. "Encore" (GFD) opening Nov. 15.

Warner (WB) (1,735; 50-$1.70)—"Along Great Divide" (WB) (2d wk). Modest $3,400 in second weekend after average $7,000 opening stanza. "Lullaby of Broadway" (WB) in on Nov. 15.

Powell's First Legiter Dubious London Entry

London, Nov. 20.

Film producer Michael Powell presented and directed his first legit production, "Heloise," at the Duke of York's on Nov. 14. It is a panoramic drama by James Forsyth of the immortal love story of Heloise and Abelard in 10th Century Paris.

Siobhan McKenna makes a moving figure of the title character, with Walter Machen giving good support as Abelard. Mervyn Johns, Esmond Knight and John Byron all contribute splendid performances in the other roles. Story languishes until dramatic climax and doubtful if suited to general audiences despite encouraging reception.

Zarzuelas Gain Favor With Madrid Audiences Via Govt. Sponsorship

Madrid, Nov. 13.

The Spanish government, with the idea of helping light music here regain its place in the world, is sponsoring a season of zarzuelas at the Teatro Albeniz which has already produced a small hit of a kind. The new opus is "Lola Goes to the Port" by the Machado Bros. with music by Angelo Barrios which won the first prize at the national contest for composers last spring.

Produced on a large scale, the cast includes Matilde Vasquez, Lily Berchmans, Chano Gonzales, Pedro Teerol, Lorenzo Cano, Luis Bellido and a classic ballet headed by Marianela de Montijo plus a large chorus.

This is a typical Spanish folklore story with captivating music sometimes gay, magnificently staged and well sung. This type of show is important in Spain, and all great lyric stars of this country have started in zarzuelas.

The present Teatro Albeniz group, with a repertory of about 20 old and new works, will tour Latin America starting next spring.

AUSSIE GETS UPBEAT WITH VAUDE-REVUES

Sydney, Nov. 13.

David N. Martin, Tivoli vaude-revue circuit topper, has set solid talent for key shows listed for balance of this year and into 1952. Martin reports trade as powerful. Currently the Tivoli has the "Ice Follies" now past its 27th week and still sellout.

"Chez Paree" has clicked for over 16 weeks at Tivoli, Melbourne, and moved into Empire, Sydney, Thursday (8).

For his new revue, "Peep Show," set for Melbourne, Martin has booked U. S. comedian Roger Ray, Donald Novis, Wally Boag, Pan Yue Jen Troupe, Rosita Alexander and Violette, Marquis & Family, Three Glens and Charlotte McGuire. British comedian Tommy Trinder will make his third trip Down Under early next year after the current run of his London show "Fancy Free." Martin is still dickering with Danny Kaye for an Aussie tour.

BBC Pact With ACT For Its TV Newsreel

London, Nov. 13.

The first agreement ever signed by the British Broadcasting Corp. with a trade union was inked today (Tues.). It covers the processing of the TV newsreel and was negotiated with the Assn. of Cine Technicians. Under the new pact, weekend processing is allowed 12 times during the year. Similar pact is in operation with other newsreels. Agreement covers not only the production of the TV newsreel, but also the processing of telefilms of current events.

Meantime, the union has given notice to terminate its pact with the Newsreel Assn.

VIENNA HUNGER STRIKE WINS ACTORS LICENSE

Vienna, Nov. 13.

Gottfried Treuberg's free entrance theatre received a license after actors went on a hunger strike for four days in front of the city hall. They carried placards reading: "We are on hunger strike, because we are not permitted to work."

Treuberg has played already the suburban districts in various halls, charging no admission but collecting after the performance is over. So far, biz has been very good.

Exclusive-Lippert Deal On Player Exchange Set

London, Nov. 20.

A thesping exchange plan, under which one British artist goes to Hollywood in exchange for four U. S. stars who work in Britain, has been agreed between Exclusive Films and Lippert Productions.

First British player to go to the U. S. under the pact is Diana Dors, who leaves at the end of the year on a longterm deal with the Lippert group. She will, however, be returning to fulfill commitments for two Exclusive films next year.

STAKE YOUR CLAIM RIGHT NOW TO THE RICHEST MUSICAL GOLD STRIKE IN YEARS!
20th CENTURY-FOX presents
MITZI GAYNOR
DALE ROBERTSON
DENNIS DAY
JAMES BARTON
with Una Merkel · Raymond Walburn
Directed by GEORGE JESSEL
Produced by LLOYD BACON
Screen play by WALTER BULLOCK
CHARLES O'NEAL · GLADYS LEHMAN
From a Story by ALBERT and ARTHUR LEWIS and EDWARD THOMPSON
Golden Girl
TECHNICOLOR
Hear DENNIS DAY Sing
"NEVER" and "CALIFORNIA MOON"
Two of the Hit Songs from 20th Century-Fox's Lyrical Miracle "GOLDEN GIRL" Back-to-Back on Record No. 4285
RCA VICTOR RECORDS

Amusement Stock Quotations

For the Week ending Tuesday (20)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	67	11¼	10⅞	11	— ⅛
CBS, "A"	41	28½	27¾	27¾	— ⅜
CBS, "B"	28	28½	27¾	28⅛	+ ⅜
Col. Pic.	33	13	12⅝	12¾	— ⅜
Decca	60	9¾	9¼	9¼	— ½
Loew's	138	18½	18	18⅛	— ¼
Paramount	66	27	25⅞	25⅞	— ⅛
RCA	313	22¾	21⅝	21⅝	— ⅜
RKO Pictures	94	4¼	4⅛	4⅛	
RKO Theatres	84	4½	4⅜	4½	+ ⅛
Republic	30	5	4⅝	4⅞	— ¼
Rep., pfd	6	10½	10⅜	10⅜	
20th-Fox	90	22⅝	21¾	21¾	+ ¼
Un. Par. Th	115	21¼	20⅝	20⅞	— ⅛
Univ.	31	12⅝	12	12	— ⅛
Univ., pfd	7	60½	60	60	—1¾
Warner Bros	94	14⅛	13⅞	13⅞	— ⅛
N. Y. Curb Exchange					
Monogram	50	4¼	3¾	3¾	— ⅛
Technicolor	18	23	22⅞	22½	— ½

Over-the-Counter Securities	Bid	Ask	
Cinecolor	3⅛	3¾	
Pathe	3	3¼	
UA Theatres	6¾	7¾	+ ⅛
Walt Disney	8⅛	9⅛	

(Quotations furnished by Dreyfus & Co.)

Carolina Grievances

Continued from page 5

Court of Appeals. Further appeal action by the defendant distribs has been indicated.

Levy also underlined that the courts determined the distribs were acting in conspiracy in refusing the Boulevard the opportunity to negotiate for the first runs.

Starr declared that competitive bidding has become more burdensome to indie theatremen than had been the "unfair competitive position" of affiliated theatres prior to divorcement. While some undesirable business practices have been stopped by the courts, such as block booking, bidding has emerged as "the greatest evil of all," Starr declared.

He concluded: "Our only hope for restoring order to our business is through the medium of arbitration . . . I am convinced the distributors are ready for a fair system of arbitration."

Sullivan advised exhibs to take a continuing active part in industry affairs via work on the various committees set up by trade associations. He also recommended that theatremen render public services where feasible, such as running a town hall meeting in their houses when plans for a local project are up for consideration.

Indiana's Convention Clinic

Indianapolis, Nov. 20.

Closing of one house in a situation that seemed to be overseated has not helped the others, the Allied Theatre Owners of Indiana film clinic on city and sub-run situations reported to the silver anniversary convention at the Hotel Lincoln here Thursday (15). It also reported findings that reduced admission prices have not stimulated business.

The convention passed a resolution condemning "clearance by subterfuge," in which it claimed favored theatres are given a break over competitors by a distributors plea that sufficient prints are not available. It demanded enough prints to service all theatres normally playing a film on the day-and-date of availability. Other resolutions opposed "blind checking" in flat rental situations unless the exhibitor is notified immediately thereafter, to avoid misunderstandings, and supported action taken by the National Allied convention.

A plea for peace in the motion picture industry was made by William F. Rodgers, Metro V.P. in charge of sales.

"We're so busy buying pictures involved with petty things that we haven't time to run our theatres," Wilbur Snaper, New York, chairman of the national Allied film committee, responded. He reported general sales manager acceptance" of Allied's arbitration machinery.

Abram F. Myers, general counsel of national Allied, defended inclusive arbitration as consistent with Allied policy but opposed a COMPO meeting on trade practices. "It would wreck a fine idea organized to function in a field in which there is no conflict of interest," Myers declared.

Trueman T. Rembusch, president of national Allied, was reelected president of ATOI, along with Sam Neall, v.p.; Marc J. Wolf, treasurer; William A. Carroll, executive secretary, and Ann Craft, secretary. The following were named to the national Allied arbitration committee: Jack Kirsch, Chicago; Nathan Yamins, Boston; Wilbur Snaper, New York; Harry Cole, Dallas, and Myers.

WOO BERGMAN FOR EPISODIC 'MURDER'

Hollywood, Nov. 20.

Fidelity is negotiating with Ingrid Bergman to appear in one of the episodes in "Three Cases of Murder." Alexander Paal, who will co-produce the picture with Howard Welsch, is on his way to Europe to confer with the actress and her husband, Roberto Rosselini.

In case the deal goes through the producers will add another homicide and call it "Four Cases of Murder."

$20,300,000 Salary Div For 48,000 Kodak Aides

Rochester, N. Y., Nov. 20.

Eastman Kodak today (Tues.) voted a wage dividend estimated at $20,300,000 for about 48,000 employees. They'll collect $27.50 for each $5,000 earned over the past five years.

E-K board also declared a 60c common stock dividend, a stock divvy of one share for each 10 now held, and an 11½% divvy on the $1.50 preferred issue.

E-K earnings for the 36 weeks ended Sept. 9 were reported at $32,350,194, or $2.13 per share on the 15,028,745 common shares outstanding. This compares with $43,134,237, or $3.13 per share on the 13,663,830 shares out at the end of the same period in 1950.

Sales for the new period climbed to $384,243,040, compared with $295,364,390 for the 36 weeks in '50. While the gross business was up, heavier tax bite this year cut the net earnings.

Sues Seaboard Studios For 10G; 'Defective Equipt.'

Facilities provided by Seaboard Studios, N. Y., were so inadequate, Meteor Films charged in a N. Y. Supreme Court suit last week, that film shot on the premises was "unusable." Action asks damages of $10,120 from the defendant plant.

Seaboard answered Meteor's complaint with a $2,173 counterclaim. It's alleged that under a March 8, 1951, agreement calling for rental of the studio Meteor was to pay $5,293. Of this amount $3,120 is said to have been paid, leaving the $2,173 balance.

Meteor contends that Seaboard supplied "defective" equipment, including poor camera, sound apparatus and other technical gear. In moving for summary judgment against the studio, Meteor was promised an early trial of the issues involved.

Arnall Protest

Continued from page 7

could become effective only if SIMPP as well as the MPAA found it satisfactory.

Fact that his own membership as well as that of SIMPP has reacted so coldly to the proposed deal is a source of some disappointment to McCarthy, since the terms, which are considerably more advantageous than conditions under which the U. S. industry has been operating in Spain, were arrived at only via the most tedious and difficult negotiations.

Hoped to Adjust Pact

McCarthy had hoped to adjust the pact somewhat via a visit of Madrid officials, which the MPAA offered to host. Invitation has been nixed, however, despite desire of the interested officials to come to New York, because of dissension within the government as to the propriety of such a visit.

Invited to come at their earliest convenience were Jose Maria Garcia Escudero, director general of cinema in the Dept. of Information and Tourism, and F. Javier Elorza, Marques de Nerva, prez of the subcommission regulating cinemas in the Ministry of Commerce.

In the past, Spanish government has issued import permits to domestic producers, who sold them to the American companies. Device was planned to help local production. Actually it turned into a black market in which the permits were selling for as high as 1,200,000 pesetas ($24,000). New agreement would take the licenses out of the hands of the producers and formalize their sale at 638,000 pesetas ($13,000) each.

Principle of having to pay to send a pic into Spain is what's biting SIMPP and will be the main reason for the squawk to the State Dept. However, similar payments are made in other countries under various guises, although none quite so blatant as this.

Society's second objection is the item that would give 60 permits a year for producers operating their own distributing companies (having five offices in Spain) and 40 for others. That would mean SIMPP members would have to deal through local distribs and be at their mercy for whatever terms they demanded.

McCarthy's stand is that the pact would be a tremendous improvement over present circumstances and a total cure of bad conditions shouldn't be expected overnight. Agreement is for only one year, after which further improvements might be made.

Twentieth-Fox has been the principal objector among the majors. Of 88 pix imported into Spain last year, 23 were 20th's. New pact would thus remove some of the advantage the company has.

ABC-UPT Merger

Continued from page 3

effort to divorce the question of Paramount Pictures' alleged control over DuMont from the antitrust phase of the inquiry. On a motion by William A. Roberts, DuMont counsel, Resnick agreed to combine the DuMont issues involved and hear them at the outset of the hearings.

As the proceedings were lined up at the conference by Ford, it was agreed that the first phase would be devoted to the question of the renewal of Par's TV licenses (in Los Angeles and Chicago) and the second to DuMont's questions. Third phase will be the proposed transfer of WBKB, Par's Chicago TV outlet, to UPT, along with WSMB, New Orleans, in which Par has a 50% interest. Fourth phase would then be the ABC-UPT merger, and the fifth, the proposed transfer of WBKB to the CBS network.

Roberts Protests Link

Conference was marked by strong protestations by Roberts that, because of the FCC's holding that Par controls DuMont, the latter is involved in Par's antitrust violations and consent decree. Roberts made it plain that his purpose in pushing for an early hearing on DuMont's side is to petition the FCC to clear DuMont of its temporary license status, so that the web can apply for additional TV stations once the current freeze on new station grants is lifted.

18% Hike, Minimum Staff, Security Plan Asked by District 65 in N.Y.

An 18% general increase in both minimums and present salaries, a guaranteed minimum staff during the life of the contract, and a union security plan calling for full hospitalization, insurance benefits and a pension plan are among the proposals being presented by District 65, Distributive, Processing and Office Workers of America, for pub-ad staffers at 20th Fox, Columbia, Universal and Warner Bros.

Negotiations, which got underway this week, are being held with each company separately. Union's demands also call for a 35-hour week, a union shop and arbitration of all grievances, including discharges.

Proposals for the guaranteed basic crew and the union security plan are expected to receive strong opposition from industry negotiators. Both clauses introduce concepts never before presented to film execs in pact talks with the pub-ad staffers.

"Basic crew" idea is said to have stemmed from the unionites resentment of layoffs and firings in recent years in the homeoffice publicity and advertising departments. Move, it's believed, also is aimed at preventing 20th-Fox from carrying out a proposed plan to eliminate its art department, though assurances had been received from Charles Einfeld, pub-ad chief, that department's duties would not be shifted to the company's ad agency.

Former Contract

Contract which expired Oct. 21 called for following minimums: senior publicist, $125; publicist, $87.50; associate publist, $62.50; apprentice, $40.

District 65, it's anticipated, will be named the bargaining agent for the flack unit at United Artists when they vote shortly in an NLRB supervised election.

Paramount unit, which disassociated itself from District 65, definitely has decided to string along with H-63, white collar unit of the International Alliance of Theatrical Stage Employees. Paramount publicists will become a separate and distinct unit within the film office workers local. Working with Russell Moss, executive v.p. of H-63, a Paramount committee is drawing up contract proposals which they hope to have ready for presentation to the company brass early next week.

Paramount unit's demands reportedly will be similar to those of District 65, but it's expected that the union also will ask for reclassification of many pub-ad staffers. Union reportedly feels that many employees are below grade in comparison to similar jobs at other companies.

Look to Other Companies

With Paramount deciding to remain with H-63, the union, it's reported, may seek to get on the NLRB ballot at companies whose pub-ad staffers have not as yet selected a bargaining agent.

These companies include Metro, Loew's Theatres, Loew's International and RKO Theatres, although Local 230, Sign Pictorial and Display Union, third union in the field claiming publicists, is said to have the upper hand at Loew's and RKO. Local 230 already has negotiated a new pact for RKO Pictures staffers and is holding confabs with the NLRB to set a date for elections at RKO Theatres and Loew's.

Meanwhile, H-63, IATSE, has added the former Screen Office and Professional Employees Guild unit at 20th to its roster, the white collarites voting 282-44 for H-63. Choice on the NLRB ballot was between H-63 and no union. At the same time, the union has opened negotiations with companies whose office staffs already are in the IA fold. Talks are in progress at Columbia and Warner Bros. Union's main demand is an 18% general pay increase, consisting of 12% across-the-board and 6% based on length of service.

Majors, SAG Continue Negotiations for Pact

Hollywood, Nov. 20

Several meetings slated this week are continuing negotiations between Screen Actors Guild and the majors for new basic pact.

Independent Motion Picture Producers Assn. has been holding concurrent informal talks with SAG. Both sides agree negotiations should be speeded. IMPPA members are pressing for speedy decision in order to ascertain budgets upcoming pix.

SWG to Hear Raps Vs. Pair On Election Conduct

Hollywood, Nov. 20

Screen Writers Guild board decided that a three-man disciplinary committee will hear charges of conduct "inimicable" to the guild against Adele Buffington and Michael Wilson as a result of their electioneering letters in the current guild campaign. No board members will be on the committee, which will be chosen from a panel of 30 members.

Letters criticized guild officials.

Heaviest voting in SWG history is expected at the annual meeting tomorrow (Wed.) night at the Hotel Roosevelt. Heat centers around the battle for the presidency between Karl Tunberg, incumbent, and Mary McCall, Jr.

Both candidates have sent out campaign letters. Meanwhile, one group distributed a petition urging members to write in the names of Michael Wilson, as president, and Dalton Trumbo for the board.

Guild's voting procedure provides for mail balloting in addition to voting in person at the meeting, but few ballots have been mailed. Most of the members prefer to digest the campaign issues before registering their votes. Meanwhile, the two candidates are carrying on vigorous campaigns by telephone.

TV 'Blacklist'

Continued from page 1

his blast at the industry. CBS execs, however, could not be reached to confirm or deny the report.

Actors guilds, increasingly fearful of the dangers inherent in the "clearance" policies, are girding for some means of fighting back, but have not mapped their final strategy yet. Television Authority directorate meets this week and it's anticipated that the blacklisting issue will top the agenda. Certain members of both TVA and the Radio-TV Directors Guild are also said to favor getting together for the purpose of putting up a united front in the battle.

Certain directors and casting supervisors for some of the top network shows reported this week that they have been unable to sign several thesps whose names do not appear in "Red Channels." This has given rise to a new fear—that the agencies and/or sponsors may have their own "private blacklists," apart from the Channels listings, to prevent actors they suspect of Red leanings from appearing on TV.

Indicative of the spot on which the directors have been placed meanwhile, is the situation unveiled to VARIETY by the director of one of the major hour-long dramatic shows on the air. He declared that he was promised a "completely free hand to do the show" when he was signed. "But," he said, "I soon found that anytime I submitted the name of an actor to the package producer of the show, he re-submitted it to the sponsor for clearance." Director said several times he was told that the sponsor had received letters of protest from viewers against certain actors he had used. "But," he averred, "I never was shown the letters themselves."

SMPAD KUDOS PERCY

Hollywood, Nov. 20

Charles H. Percy, prexy of Bell & Howell Co., won the annual award of the Society of Motion Picture Art Directors for outstanding design of motion picture equipment, Robert Haas, SMPAD chief, made the presentation.

Prize was awarded for the company's new 16m magazine load camera of pocket size.

Announcing

THE SALES PLAN FOR M-G-M's

QUO VADIS

THE GREATEST MOTION PICTURE OF ALL TIME

THE unusual position in which we find ourselves in the preparation of a merchandising policy for this great picture prompts us to adopt this method of acquainting our customers with the problems confronting us.

QUO VADIS has been produced at a cost in excess of any picture ever before made. It has an actual production cost of more than seven million dollars. This does not include print cost or advertising cost. At the time it is ready for a pre-release market, we estimate that our investment will be some millions more. So costly a production is indeed unheard of in the history of this industry. It is clear to all who understand our business that with the customary methods of distribution, and at regular admission prices, there could not be a chance for us to recoup our investment, much less to earn a profit or produce an appropriate profit for the exhibitors.

Inasmuch as no picture has ever developed the large revenue at regular prices which it would be necessary to achieve in order to pay for such a production, we cannot reasonably expect that under the present market conditions we could do so now.

In view of the restrictions under which we are operating, there is no course but to pre-release this great production on a competitive bidding basis for first run showings in suitable theatres. We have every right to believe we have a most outstanding picture. In fact, as has been stated by those expert showmen who have seen this production, it eclipses anything ever produced.

QUO VADIS will be trade shown in theatres and not in projection rooms. We hope and expect to have a large attendance of theatre owners at all trade shows.

We are fully conscious of the existing Court Decree to which we are subject. We cannot and will not have anything to do with the fixing or determination of admission prices; they will be decided by the theatre operators and no one else. Our entire selling organization understands their responsibilities in this respect. Should any exhibitor at any time have reason to believe that this policy is not followed, we urge upon him to make the facts known to the Sales Head of our organization.

In New York City and Los Angeles we have arranged for special simultaneous exhibitions in two theatres in each city —one on a reserved and the other on a continuous policy. We intend to avail ourselves of the Loew's Theatres for test engagements, so that the exhibitors of the country may be informed of the public reaction to this picture. Because of the

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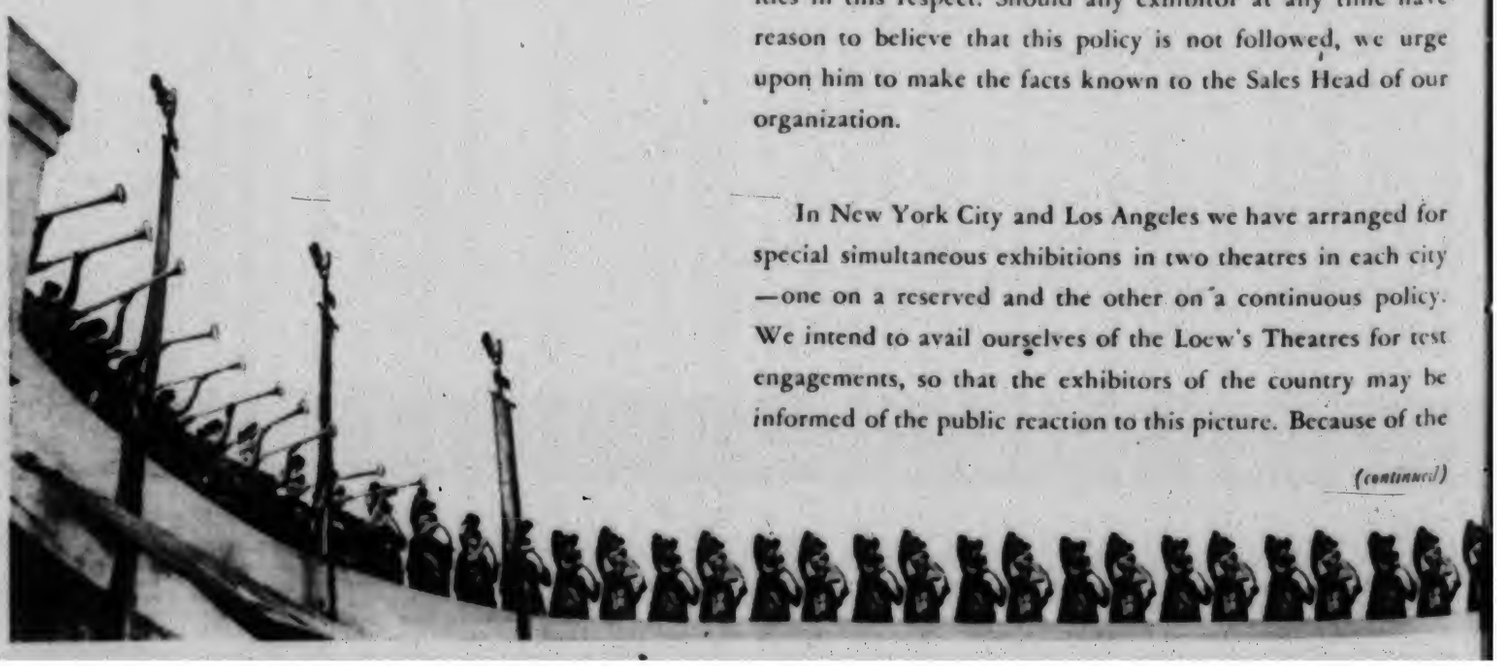

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unique quality of the picture, we believe that this information will be helpful in acquainting exhibitors throughout the country with its potentialities.

For the immediate future we intend to confine the pre-release first run of QUO VADIS to localities of approximately 100,000 population or more. We shall welcome bids from those exhibitors located in these situations of over 100,000 population who desire to exhibit QUO VADIS first run—such offers to include:

A. Name of the theatre and operator.

B. Guarantee (dollars) to distributor as its minimum share for entire engagement.

C. Participating terms.

D. Minimum length of run guaranteed.

E. A holdover control figure to determine the continuance of the engagement beyond the minimum run guaranteed.

F. Admission price exhibitor plans to charge exclusive of any admission taxes.

G. We, as the distributor, will handle and pay for all advertising for pre-opening and first week exclusive of lobby displays, marquee and outdoor advertising. Offer shall state the amount to be spent by exhibitor for second and following weeks of engagement weekly.

In connection with the above offer, the following conditions apply:

1. QUO VADIS is not to be played as part of a double feature program.

2. The run granted will be specified; no specific clearance will be granted.

3. Our right to reject all offers is reserved.

The sole purpose in asking for admission prices which the exhibitor intends to charge is to enable us to evaluate the offers received and thus award the picture on the basis of the best bid. Any offer which contains a participation in the gross receipts requires an estimate of such receipts for proper appraisal. This estimate, of course, necessitates a knowledge of the admission prices prevailing during the engagement. The failure to include proposed admission prices in an offer will not disqualify the bid, but their inclusion will enable us better to evaluate the bids.

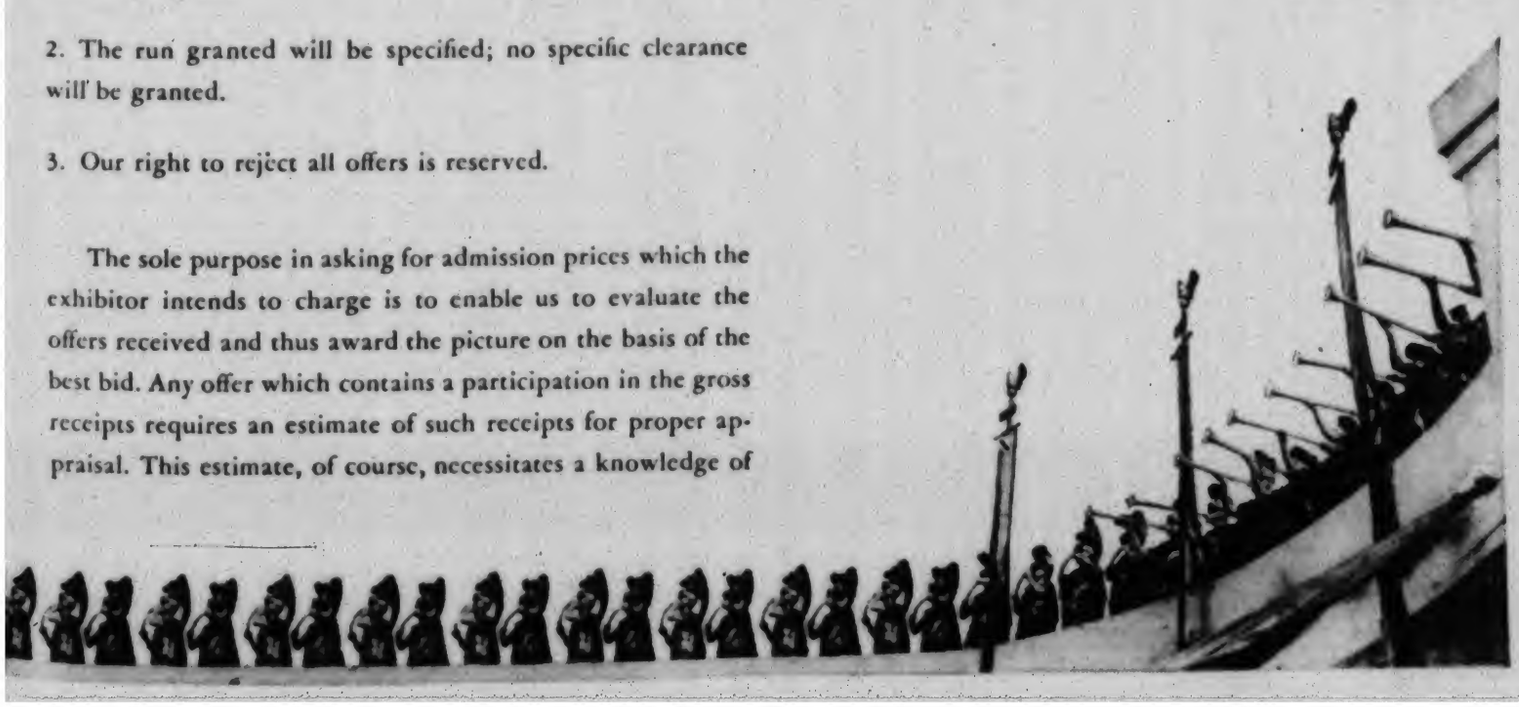
As rapidly as arrangements are completed for the showing of the picture (which has a running time of approximately three hours) in the situations described above, additional localities will be selected, probably larger in number, where also the same procedure will be followed. After these have been completed, other localities will then be selected and the same procedure again will follow.

At some point during the course of the playing-off of QUO VADIS in these selected communities, after sufficient experience has been had, arrangements will be made to make the picture available for second run showing in the places where it has already played first run.

In the smaller communities, it is likely that the possibilities will be exhausted following the second run. In the larger situations, a city will be divided into a number of areas. Theatres located within each area will have an opportunity to bid for this particular run. The theatre winning the bid will have clearance against all other theatres in that particular area. Subsequently, similiar provisions will be made for the next run in each of these areas, so that eventually every theatre which is interested will have an opportunity to present this picture.

In the near future we will advise theatre owners when the picture will be available for booking and when bids will be considered.

LOEW'S INC.



Film Reviews

Continued from page 4

Atoll K

ter of a land rush. A hoodlum tries to take over the newly-formed government which produces some chases and slapstick brawls.

Old Laurel and Hardy routines seem to lack their previous zest. Hardy's resigned double takes and the Laurel crying binges do not register for heavy yocks. However, there are some good moments such as a dinner scene where food is being lifted by the stowaway from the skylight. Laurel's fight with a self-inflating lifeboat and a runaway table during a storm also stand out.

Direction does not give the comedy the pace it needs. Editing does not furnish all the gags with the quick disclosure to get the best effect. Lensing is par and special effects average. Miss Delair puts over two songs and supplies plenty of pulchritude. Remainder of the cast is adequate. *Mosk.*

Toast to Love
(MEXICAN)

Story of love in Mexico with a ballet background. Slight art house potential.

Promesa release of Manuel Reachi production. Stars Irina Baronova; features David Silva, Miguel Arenas. Directed by Armando Chelleu. Screenplay, Chelleu, A. Anthony Davis; music played by Mexico City Symphony; editor, George Gromes. Antonio Bustos. At Midtown, N. Y., Nov. 6, '51. Running time, 82 MINS.

Yolanda Petrova	Irina Baronova
Julio Castro	David Silva
Don Carlos	Miguel Arenas
Papa Niko	Leon Greenman
Father Pablo	Alberto Galan
Anita	Lucy Delgado
Secretary of War	Jose Morcillo
Prison Warden	Herman Vera
Ca[illegible]	Cruz Alvarado, Ricardo Adalid

(*In Spanish; English Titles*)

This Mexican import, with its ballet background, has little to recommend it. Its only redeeming features are excerpts from Tschaikowsky's "The Sleeping Beauty" and "Swan Lake," and Hertel's "La Fille Ma Gardee." The music is surrounded, however, by a dull plot, mediocre acting and dim photography.

Story deals with a Russian ballerina who is touring Mexico with her troupe. She meets an elderly diplomat, who falls in love with her, and a young cadet, who dittoes. Meantime, she receives a letter from home notifying her that her parents are going to be exiled to Siberia. The diplomat offers to help her family if she marries him. She's torn between love for her family and love for the cadet.

What follows is disappointing film narrative. She marries the statesman, turns her cadet, who joins the rebels because he is disappointed in love, over to the police, and enters into a suicide pact with her dying husband if he'll save her lover. When she takes the poison she wakes up and realizes that she had fallen asleep when the letter from Russia had arrived. It was all a horrible dream. The diplomat intervenes for her parents and she marries the cadet at pic's windup. It's a slim thread to weave together 82 minutes of running time. Even the three ballet sequences don't help much.

Irina Baronova, the ballerina, is pretty to look at but not much of an actress. She's much better terping in the ballets sans lines. David Silva and Miguel Arenas, as the cadet and the a.k., respectively, are pretty embarrassing in their roles. Direction is static and lensing poor. *Gros.*

Bethsabee
(FRENCH)
(Song)

Danielle Darrieux and love in the Foreign Legion. Overlong and not too forte even for art house trade.

Westwood, Cal., Nov. 20.

Clasa Mohme release of Les Films Corona production. Stars Danielle Darrieux, Georges Marchal; features Paul Meurisse. Directed by Leonide Moguy. Screenplay, Pierre Benoit from his novel; music, Kosma. At Ucla Theatre, Westwood, Cal., Nov. 3, '51. Running time, 97 MINS.

Arabella Delvaire	Danielle Darrieux
Captain Duvreuil	Georges Marchal
Captain Somerville	Paul Meurisse
Eveline	Andree Clement
The Colonel	Jean Murat

Clasa Mohme, longtime importer of Spanish-language films, will have to do better than this to make any impact in the French-language field. Despite the art house marquee value of Danielle Darrieux, there's little prospect that "Bethsabee" will ring up any noticeable grosses.

Despite its Foreign Legion backgrounding, there are no action sequences to spice the 97 minutes of tangled romance. Pierre Benoit's screenplay of his own novel picks up Miss Darrieux, an "adventuress," as she arrives at a Legion outpost on an unauthorized visit to her current sweetheart, Georges Marchal. After two days of bliss, she is threatened with exposure of her unsavory past by Paul Meurisse, a discarded lover, who is also stationed at the post. He is fatally wounded in an attack but his deathbed efforts to shield her are thwarted by the colonel's daughter, with whom Meurisse had been having an affair, and she kills Darrieux.

Subtitling by John Mohme delicately handles the description of Miss Darrieux and some of her tete-a-tetes with Marchal. Basic script, however, contained little but talk, and there's nothing the cast or Leonide Moguy's direction can do about it. Miss Darrieux turns in a good performance and gets strong romantic support from the two male leads, but other characterizations are just average, as is the uncredited lensing.

Score by Kosma includes one tune that, with English lyrics, has an outside chance to attract attention. *Kap.*

Ramble in Erin
(DOCUMENTARY)
(COLOR)

Documentary-type pic is largely a travelog; will appeal to those of Irish nationality when spotted in art theatres.

Irish Productions production and release. Filmed in Kodachrome by Pat Stanton; commentary by Stanton. At Cinema 48, N. Y., starting Nov. 16, '51. Running time, 80 MINS.

Pat Stanton, who filmed "Seeing Ireland" and "Here Is Ireland" previously, has done a similar stint with this picture. His program in N. Y. over Station WOV was called "A Ramble in Erin"; hence the tag for this film. Stanton also is a figure in many Irish activities in the east; for 23 years he produced and m.c.d "The Irish Hour" on Station WJMJ, Philadelphia, which he owns. Hence, his name is an added asset in ballying the picture.

While this is a documentary to the extent that it registers his rambling over some 2,800 miles of Ireland, the film more often resembles a traveog as Stanton takes his camera to various Emerald Isle beauty spots, to Croke Park stadium, traditional dances at a feis in Fitzgerald Park (County Cork) and through executive offices to show the president, Prime Minister and other government officials at work. The quays along River Liffey, the vast Phoenix Park and other noted spots in 26 different counties of Ireland also are photographed. Dublin's Archbishop McQuade also is seen in a short sequence as are Georgian doorways in Miriam Square, where James Joyce lived.

This was lensed sans sound, with the running narration and background of Irish music added later. Even the excellent coverage he has given of the funeral procession and religious rituals at Cardinal Glennon's burial is handled with Stanton's intelligent word description.

Photographed in 16m Kodachrome and then blown up to standard 35m has a slight marring effect on the finished print, but for the most part the color photography is good. Stanton's scripting and spoken narration are facile and always interesting. Many of his shots of the Dublin horse show are good, and he has done a picture of the noted black-and-tan hunting dogs that is especially sock. *Wear.*

Where No Vultures Fly
(BRITISH—TECHNICOLOR)

London, Nov. 13.

GFD release of Ealing Studio production. Stars Anthony Steel, Dinah Sheridan, Harold Warrender. Directed by Harry Watt. Screenplay, W. P. Lipscomb, Ralph Smart, Leslie Norman; camera, Paul Beeson; Chic Waterson; editor, Gordon Stone; music, Alan Rawsthorne. At Odeon, Leicester Square, London. Running time, 106 MINS.

Robert Payton	Anthony Steel
Mary Payton	Dinah Sheridan
Manbering	Harold Warrender
Cyril Davies	Meredith Edwards
Tim Payton	William Simons
M'Kwongwi	Orlando Martins
District Commissioner	Phillip Birkinshaw
Chief Game Warden	Jack Arundel Mallett
Watson	Kenneth Augustus Jeremy
Chief Veterinary Officer	Wallace Needham-Clark

Excellent Technicolor photography and a few thrilling wild animal sequences are the highlights of "Where No Vultures Fly," but they don't add up to the qualities of a picture selected as the Command Performance offering. Marquee names for either side of the Atlantic are non-existent. Story values don't help either. Picture is quite a treat to look at, but substantial exploitation will be needed to get the customers in and that may make it a tough selling proposition, both in Britain and the U.S.

Although the production has much to commend it, the film has been given a false value by its Command selection, and ironically, it may have an adverse effect. Patrons may expect far too much and be disappointed when they don't get it. On the whole, it's a soundly made film, lensed in the attractive East African setting of the Kenya National Park.

Merely as a peg for the fine location work, there is tagged on an insignificant though basically true story of a game warden who starts the National Park after fighting local prejudice, hunters and ivory poachers. Plot is of little consequence. Main entertainment is derived from some of the exciting animal sequences.

Of these, by far the most outstanding is a superbly handled scene in which the warden's son picks up a lion cub and is immediately trailed by the lioness. This packs a punch and is a gripping incident. Too many of the other thrills are obviously forced. There are some good action shots with natives, a vigorous elephant stampede and a tense rhino attack on the warden and his family.

Harry Watt's direction of the game sequences is top grade, but he tends to flounder when handling human characters. Notwithstanding this, Anthony Steel does an excellent and spirited job as the warden, but Dinah Sheridan is never anything but demure as his wife. William Simons does very nicely as their youngster with a natural love of pets. Harold Warrender has an unimpressive role as the brains behind the ivory runners, but does his best. Other roles are adequately filled. *Myro.*

High Treason
(BRITISH)

Strong British-made sabotage story; looms as a moneymaker.

London, Nov. 13.

GFD release of a Paul Soskin production. Features Liam Redmond, Andre Morell, Anthony Bushell. Directed by Roy Boulting. Screenplay, Frank Harvey, Roy Boulting; camera, Gilbert Taylor; editor, Max Benedict; music, John Addison. At Leicester Square Theatre, London. Running time, 93 MINS.

Commd. Robt. Brennan	Liam Redmond
Supt. Folland	Andre Morell
Major Elliott	Anthony Bushell
Jimmy Ellis	Kenneth Griffith
George Ellis	Patric Doonan
Mrs. Ellis	Joan Hickson
Grant Mansfield	Anthony Nichols
Anne Brown	Mary Morris
Morgan Williams	Geoffrey Keen
Commissioner	R. Stuart Lindsell
Stringer	John Bailey
Mrs. Bowers	Dora Bryan

With the production of "High Treason," British studios make their first entry into the political film derby. Devoid of name values, picture is a natural for special exploitation on its strong sabotage angle. It should cash in on the current cycle of such yarns. Skillful handling may put the film in the big money bracket, at least here.

Script treats the subject with full-blooded sensationalism. Although no reference is made to any political party, little doubt is left as to the label of the saboteurs. Yarn shows the ruthless machine at work with its undercover activities screened by innocuous organizations like musical societies and educational colleges. The saboteurs themselves are drawn from various walks of life, and include a member of Parliament, a civil servant, longshoremen, shop assistants, and just plain thugs.

Story opens with the blowing up of an arms ship destined for the Far East. Emphasis in the plot then changes to the Scotland Yard investigations, which maintain a tense atmosphere until the final attempt to blow up the Battersea power station.

Trailing of suspects, and the build-up of evidence to provide a complete dossier on sabotage activities, is by far the most dramatic part of the picture. In convincing style, the jigsaw puzzle is finally completed, and the saboteurs are brought to justice.

Good all-round thesping standard is achieved. Liam Redmond, Andre Morell and Anthony Bushell are the Big Three on the case from Scotland Yard and Military Intelligence. Each handles his particular role in a distinctive way. Kenneth Griffith is one of the saboteurs who gets caught up in the machine and finds it impossible to break out. Anthony Nichols is aptly suave as the MP and Mary Morris is quite colorful as one of the ringleaders. John Bailey is too much of a heavy as the prize thug, but Dora Bryan turns in another of her delightful inconsequential gems.

Direction by Roy Boulting keeps the film moving at a steady pace. Alex Vetchinsky's settings have the authentic look while Max Benedict has done a good job of editing. Music is occasionally too melodramatic. *Myro.*

Green Grow the Rushes
(BRITISH)

Government co-op pic only good for some U.S. dualers.

London, Nov. 6.

British Lion release of ACT production. Stars Roger Livesey, Honor Blackman, Richard Burton. Directed by Derek Twist. Screenplay, Howard Clewes, Derek Twist; camera, Harry Waxman; editor, Hazel Wilkinson; music, Lambert Williamson. At Rialto, London, Nov. 6, '51. Running time, 77 MINS.

Captain Biddle	Roger Livesey
Meg	Honor Blackman
Hammond	Richard Burton
Colonel Gill	Frederick Leister
Finch	John Salew
Fishwrish	Colin Gordon
Prudhoe	Geoffrey Keen
Hewitt	Cyril Smith
Urquhart	Eliot Makeham
Rigby	Jack McNaughton
Polly	Vida Hope
Bainbridge	Russell Waters

"Green Grow the Rushes" is the first cooperative effort sponsored by film technicians and financed mainly with government money. Since rejected for circuit release, the pic is a dubious bet to return its investment. While the film does not reach a high standard, it has some basic entertainment value. Its main weakness is in star values but it may have some appeal as a dualer in America.

Story is a cross between "Passport to Pimlico" and "Tight Little Island." While using some of the basic ingredients of each, it never captures the same delightful atmosphere. It is a yarn about smugglers on the south coast who operate in a territory allegedly protected by an outmoded charter. Climax is in a prolonged but amusing sequence in which a cargo of contraband lands up in a farmer's duckpond while govt. inspectors, customsmen and coastguard operators fight each other for the privilege of intervening.

In earlier stages, story suffers from inferior continuity, but in the second half, the plot runs smoothly. The author, Howard Clewes, has collaborated with director Derek Twist in adapting the original novel, but too many traces of its original book form are left behind.

Acting reaches pleasing standard. Roger Livesey turns in a neat performance as the captain of the liquor-running vessel. Honor Blackman as a sob-sister on a local paper and Richard Burton as one of the smugglers provide an adequate romantic interest. Frederick Leister is nicely cast as one of the local bigwigs behind the smuggling. John Salew, Colin Gordon and Geoffrey Keen too obviously caricature the civil servants on a government investigation. Lesser roles are suitable handled. *Myro.*

Enrico Caruso, Leggenda di Una Voce
(Enrico Caruso, Legend of a Voice)
(ITALIAN)
(Songs)

Genoa, Nov. 13.

Asse Film release of a Maleno Malenotti production. Stars Ermanno Randi, Gina Lollobrigida. Directed by Giacomo Gentilomo. Screenplay, Gentilomo, Malone Malenotti, Fulvio Palmieri, Giovanna Sorbi; from novel, "Neopolitanische Legende" by Frank Thiess; camera, Tino Santoni; music, Carlo Franci; editor, Elsa Dubini. Previewed in Genoa. Running time, 100 MINS.

Enrico Caruso (as man)	Ermanno Randi
Enrico Caruso (as boy)	Maurizio di Nardo
Stella	Gina Lollobrigida
Giovannino	Carletto Sposito
Impresario Collaro	Gino Saltamerenda
Caruso's mother	Maria de Tasnady
Proboscide	Ciro Scafa

A smooth, commercial production, "Caruso" shows few if any signs of the rush treatment it received in order to beat the Metro opus to the Italian screens. It will gross strongly with local audiences, for which it was primarily intended. Abroad and in the U. S., big exploitation via comparison with the U. S. production or on its own merits could pay off in special situations.

Pic, though professing to be no biog of the tenor but a "poetic interpretation of his youth," follows conventional biography patterns of success over adversity. In showing only the boyhood and youth of Caruso, ending with his first operatic success and signing of his initial contract, film skirts the locally touchy problem of rendering the mature Caruso voice. The singer's early days, his songs in the choir or in the streets of Naples, the love for his mother and aversion for his first singing teacher, his childhood pranks and maturing talent and the joy and frustrations of early love all are nicely sketched with alternate humor and pathos. The latter is a bit heavy-handed to conform with Italian audience tastes.

Both as a boy, played by Maurizio di Nardo (a youngster with considerable charm), and as a man, ably done by Ermanno Randi, the Caruso role comes across strongly and with considerable audience appeal. Skilled dubbing provides Randi with the strong, satisfying tenor voice of opera star Mario Del Monaco. Gina Lollobrigida is fine as the girl who inspires Caruso, while Carletto Sposito lends show-stealing humor as his sidekick-manager. The character backing provided by Maria de Tasnady, Ciro Scafa, the late Gino Saltamerenda and others is unusually strong. A few rough sound-recording spots spoil otherwise good technical credits. *Hawk.*

A Toda Maquina
(Full Speed Ahead)
(MEXICAN—SONGS)

Mexico City, Nov. 6.

Peliculas Rodriguez production and release. Stars Dolorice Archer, Aurora Segura, Alma Delia Fuentes, Carlos Valdez, Amelia Wilhelmy, Emma Rodriguez, Consuelo Pastor, Pedro Infante, Luis Aguilar and Luis Leal Solares. Directed by Ismael Rodriguez. Screenplay by Ismael Rodriguez and Pedro de Urdimalas. At Cine Alameda, Mexico City. Running time, 109 MINS.

This slapstick comedy is somewhat like Keystone Kops oldtime pix with 1951 speed. It proves that Ismael Rodriguez is a better director than writer. Film may do okay in some U. S. spots; it was a big hit here.

Picture has the novelty of boasting two of Mexico's leading juve comedy actors, Pedro Infante and Luis Aguilar, playing together for the first time in a pic. They are about the whole show. Infante, a young man about town short of coin, becomes a hobo and is befriended by Aguilar, a lad with some means. Duo after getting into jam after jam get jobs finally as motorcycle cops. Highlights are a no-hits-barred fight between Infante and Aguilar and an exhibition of stunts by the local motorcycle police corps acrobatic riders.

Infante sings well, best tune being "Kiss Me a Lot" in mixed Spanish and English. While the pic is not especially strong, the work of Infante and Aguilar and the Rodriguez direction put it over so well the film shapes as one of the year's biggest boxoffice bets in Mexico. Added comedy role is played by the American, Dolorice Archer, as wiseguy Yank. *Grah.*

La Vie Chantee
(Life in a Song)
(FRENCH—SONGS)

Paris, Nov. 13.

Gaumont release of Gaumont Actualites-SNEG production. Written, directed by, music of, and starring Noel-Noel. Camera, L. H. Burel; editor, Marcelle Lioret. At Normandie and Rex, Paris. Running time, 85 MINS.

Ademar	Noel-Noel
Grandmother	Gabrielle Fontan
Wife	Christian Barry
Script Girl	Colette Georges

This is a light, charming suite of French music hall songs interpreted visually and interspersed with skits upon everyday and topical happenings. Noel-Noel animates, sings and mimes it with great verve and frothy Gallic insouciance. Though hampered by its lightweight content and a bit strained in its sketchiness, film is amusing throughout. It could do for special U. S. situations or dualers. Its offbeat quality should give this word-of-mouth.

Noel-Noel has made this a one-man show with his obvious talent, good nature and a poetic wistfulness which have made him one of the top audience pleasers here. He touches the simple and ordinary with nostalgia and a slight melancholy that leads to constant chuckles but never to yocks.

Clever use of cutouts and special effects introduce each number. It starts with a marriage song on the trials of a young couple. All the standard gags are there but deftly mounted. Next, the author has a horrendous run-in with a yearling barber who all but decapitates him. An invite to her apartment by an amorous wife whose husband is away leads to an amusing interlude. There is a nostalgic look at childhood, the tribulations of Xmas presents, the amusing goodbyes at a railroad station, receiving a love letter, etc. Noel-Noel also plays various relatives such as a garrulous old godfather. There is the playboy uncle with the gargoyle wife and the uncle who loses his memory at the beginning of the war.

Film's looksee at everyday incidents achieves the poetic in spots. Direction takes advantage of all filmic special effects for good results. Noel-Noel puts over all the songs with grace and cavorts with nonchalance. Lensing is of high caliber and editing gets all from the visual gags by fine pacing. Other roles are well mimed, and music is typical music hall. *Mosk.*

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SCREEN PLAY BY NIVEN BUSCH AND MARTIN RACKIN · PRODUCED BY MILTON SPERLING · DIRECTED BY RAOUL WALSH · A UNITED STATES PICTURES PROD. · PRESENTED BY WARNER BROS. · MUSIC BY MAX STEINER

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Rm.
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
200 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Sc. Rm.
1402 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
5825 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Rm.
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
312 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
250 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Rm.
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St • 7:00 P.M.

SALT LAKE
20th Century-Fox Screening Rm.
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Hudson Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'ness Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Exhib Beefs ('Where's the Biz'?) On 'Movietime' Cues: 'Give It Time'

Exhibs who have been squawking that they've seen no b.o. bounce as the result of the recent "Movietime U.S.A." drive are "unrealistic" in the eyes of the campaign's directors. Results, it is said, must be judged over a long term and will partially be reflected by the great improvement in the press that the industry has been experiencing since "Movietime" started.

Meantime, some of the areas which postponed their participation in last month's star tours because of lack of sufficient names to go around will start getting troupes in their territories next week. These are Louisiana and Mississippi, upper New York State, Rocky Mountain Region and Western Pennsylvania.

While exhib reaction to the October drive has been overwhelmingly good, there have been a few cries of disappointment that the b.o. hasn't shown an immediate surge. To this one exhib exec retorted: "How do they know what it might have been had we not had 'Movietime'?"

Evidence of the tremendously favorable press reaction is being sent to 3,000 leading theatremen and organizations this week by the Council of Motion Picture Organizations. Going out is a 40x60-inch broadside with reproductions of some of the mountains of page one breaks in papers throughout the country during the player visits.

Going out on tour net week are the following:

New York State, starting in Buffalo—Lloyd Bridges, Arleen Whelan and writer Andrew Solt.

Rocky Mountain Region, covering Utah, Idaho and Montana and starting in Salt Lake City—Keenan Wynn, Dean Jagger, Marshall Thompson and writer Mary McCall, Jr.

Western Pennsylvania, starting in Pittsburgh—Jody Lawrance, Jack Paar, Mel Ferrer and David Brian.

Following week a troupe will go to Louisiana and Mississippi, starting in New Orleans Dec. 2. It will include Anthony Dexter, Julia Adams, Charlton Heston, Lydia Clarke, Frank Faylen, Bruce Bennett, Robert Stack, Jesse White, Margaret Sheridan, Hope Emerson; producers Maxwell Shane, Robert Fellows and Irving Asher; directors Fred de Cordova and George Sidney; dramatic coach Lillian Burns, and writers Leonard Storm and Dorothy Hughes.

Pic Pioneers

Continued from page 7

team and, like the Yankees, they are champions." Lichtman, like Milton Berle, made references to Jack Warner's penchant for cracking jokes, and the WB production chief wasn't bad on his own in the acknowledging speech. Same went for the other two Warners, who wisely kept their thank-yous to a minimum.

Rabbi Julius Mark of New York's Temple Emanu-El read the invocation and led the prayers; the Rev. William H. Alexander, pastor of the First Christian Church of Oklahoma City, made a stirring Americanism and faith address; RCA prexy Frank M. Folsom who, like the Rev. Alexander was inducted as a PP, spoke briefly. Eastman Kodak's Ted Curtis; Bank of America president Mario Giannini, Judge Ferdinand Pecora and Berle were the other honored guests. Henry Ford II, General David Sarnoff and Eric Johnston were other novitiates who were inducted in absentia but were kept away, respectively, by illness, business in San Francisco and pressing matters in Washington.

Lichtman seemingly gave attention to the dais guests by introducing each with some specific reference. A yock was exhibitor Sam Rinzler's billing as "the Brownsville Will Rogers."

The next day (Friday), Gael Sullivan, on behalf of the Theatre Owners of America, also awarded a plaque to the three Warners for their pioneering in soundfilm motion picture production.

Pickford's New 115G Suit Against Goldwyn

Los Angeles, Nov. 20.

Mary Pickford revived her old feud with Samuel Goldwyn by filing a $115,000 damage suit involving the Goldwyn studio, in which she holds a 41/80 interest.

Plaintiff charges the producer with violation of a clause in the lease through his failure to make repairs on the studio buildings.

Texas Exhibs Map Intensive Drive For Spring 'Movietime'

Dallas, Nov. 20.

Expressing complete satisfaction with the first phase of the "Movietimes in Texas" program, Texas COMPO Showmen, group of Texas exhibitors, has drawn up plans for an intensified spring agenda, with the speakers bureau slated to play a major role in carrying "grassroots" messages to all communities of the Lone Star State.

In a report reviewing the Texas "Movietime" campaign to date, it was noted that a total of $36,500 had been spent, for which, it was estimated, the following had been obtained: 920,000 lines of free publicity, worth an estimated $185,000; 1,175 free spot radio announcements worth $19,500, and 10½ hours free radio time on Texas networks worth $36,500.

"The population of Texas," the report says, "is estimated at 8,000,000. An average of 2,000,000 Texans attend the movies each week. Including newspapers, radio, lobby displays, billboards, trailers, speakers bureau and personal appearances of the stars, we estimate that 6,000,000 have heard the 'Movietime in Texas' story. If we get only 5% of these as new customers and 5% are a return of the so-called 'lost audience' our campaign has been a signal success. Actually, we will have 300,000 new patrons weekly and 300,000 'lost audience' attending weekly, a total of 600,000 additional theatre patrons attending weekly. In the final analysis, $36,500 invested has brought us an incredible return of a $250,000 campaign."

The report, prepared by Paul Short and Charles E. Garden and presented to the executive committee of Texas COMPO, gives a partial breakdown of the costs. Star tour No. 1, $13,500; Star tour No. 2, $3,850; meeting to set up campaign, $535.65; pressbook outlining campaign for distribution to all Texas exhibs, $3,350; breakfast for film salesman to outline details of the project, $255; regional exhibitor meetings, $927.87; speakers bureau, $258.60.

It was also noted that Texas exhibitors purchased on their own the following: $38,000 worth of accessories for posting, lobby and novelties; trailers totalling $9,500; $6,700 of radio time; $11,000 in institutional ads.

UA's 'Black' Chance

Continued from page 5

"Cyrano de Bergerac," roadshows of "The River," "The Well," which is now swinging into general release, and "Fort Defiance," among others.

Meanwhile, UA is readying a releasing sked for next year which will be numerically greater than the 24 films originally planned. Company had figured on that number, all to be "A" or close-to-"A" in budgets and possible distribution revenue.

However, it's apparent other product will be on the sked, including such offbeat pix as "A Tale of Five Women," produced in Europe by Alexander Paal. Releasing pact was finalized last week for the film, which is made up of five different episodes hinged together in the story line via an amnesia victim seeking to learn of his wartime past.

Variety Clubs-Hospital Fund Chairmen Picked

Exhibitor chairmen for the Variety Clubs-Will Rogers Memorial Hospital Fund were named last week by Sam J. Switow, national exhibition chairman of the "Christmas Salute." Some 34 individuals were tapped. They will rep as many cities and will form the fund's national exhibition committee.

Kickoff meetings on the "Salute" have been held in 16 exchange cities in the last 10 days, according to Switow and national distribution chairman C. J. Feldman. Remaining cities will launch their drives this week.

Seek 'Fox' Balk

Continued from page 1

Kelly, N. Y., and Brooks Hays, Arkansas, Democrats; and Jacob Javits, N. Y., and Chester Merrow, New Hampshire, Republicans.

Int'l. Conflict

Cabled congressional objection seeking to keep "The Desert Fox" out of Germany was part of an international conflict touched off by charges that the film tended to glorify Field Marshal Erwin Rommel. The Nazi general of World War II is portrayed in the film by James Mason.

In Washington, a State Department official expressed the hope the film would not be shown in Germany because of possible "unfortunate" effects upon the German people.

In Frankfurt, Robert Kreier, general manager of the film company's office, declared there is "every intention to go ahead with the planned release of 'Desert Fox.'"

Statement from Kreier disclosed that the controversial film is now being dubbed in Munich and this will be completed by mid-January. He said a specific release date has yet to be set. Kreier admitted that the 20th homeoffice has been under heavy pressure against showing the film in Germany but he has yet to receive any new instructions on its handling.

A spokesman for the U. S. High Commission in Frankfurt stated that 20th was advised against releasing the film in Germany following a sneak preview for a selected German and American audience several weeks ago. He added the High Commission is without power to interfere with the release of American pix but advised 20th that distribution of "Desert Fox" might have "undesirable effects."

The spokesman further added that it was his understanding that 20th had decided to skip the release of the film. This was contrary to the Kreier statement and comments made by Spyros P. Skouras, 20th's prexy, during a recent visit to Frankfurt.

Skouras told reporters he believed the film would be a big success in Germany "because it shows the American people's understanding of this great German general."

High Commissioner John J. McCloy had received a cable signed by four Jewish organizations in the U. S. protesting the showing the Rommel pic on the charge that it depicted the military leader in "a friendly light" and the film was a "whitewash on the Nazis."

Zanuck Snaps Back

Hollywood, Nov. 20.

Darryl F. Zanuck took exception to a statement that 20th-Fox produced "The Desert Fox" against the advice of the U. S. Department of State. Statement, released by Paul Ginsberg, national commander of the Jewish War Veterans of America, characterized the picture as "an insult to anti-Hitler World War II allies and a likely tool of anti-American Communist propaganda." Zanuck declared:

"20th-Fox produced 'The Desert Fox' with the full authority of the State Department. Parts of the film itself were photographed in Germany. Full permission for this was naturally obtained from the State Department. 'The Desert Fox' is a picturization of the best-selling novel by British General Desmond Young. The book led the best seller lists both in the U. S. and England for months. The picture has proved to be one of the most popular and biggest boxoffice hits our studio has ever made."

See Extended COMPO in '52

Continued from page 3

funds compared with the coin the majors put up.

Thought is that by lumping the "Movietime" and normal COMPO functions together, the divvy or costs should continue roughly the same as originally conceived for COMPO. That is that distribs and exhibs should put equal amounts.

While it is difficult to get theatremen to contribute to COMPO directly, since its public relations functions are normally such that they are not immediately evident, there is expected to be no problem getting coin from them for another "Movietime" push. They were for the most part tremendously pleased with results and so are expected to be willing contributors for a repeat next season.

Divide Financial Problem

Thus there could be pretty much an even division of the financial burden and all the public relations aims of the industry could be satisfied. Not figured in the costs would be the ad campaign placed in some 1,700 papers by the MPAA in connection with "Movietime" this year. Budget on that was about $350,000, and the majors would probably bear that again themselves.

Appropriated for the star tour aspect of the drive was $300,000. While all the bills are not yet in, it appears fairly certain that they won't run that high. However, the campaign probably will use that much money, or more, next year, since it is expected that it will be expanded.

Not only was much learned last month in the management of such a campaign, but the difficulty in getting stars will probably not be encountered again. Players who went out on tour came back with such glowing reports on results that it is expected there will be many more available in 1952. Also, the tours will probably be spread out over the whole month of October, rather than trying to crowd them into a single week.

Farther in COMPO's fiscal future are possibly the results of Mayer's idea for painless financing via a series of industry public relations shorts. These would be made at cost by the studios and booked at an established price by all exhibs. Profits would go to support of COMPO.

Meantime, the organization this week is sending out pledge cards to all regional exhib groups, asking that they be forwarded to their members. Cards are similar to those mailed last year asking for pledges of funds payable quarterly, semi-annually or annually and amounting to 1/10th of 1% of a theatre's yearly film rental.

While only a small number of exhibs responded last year—and they were mostly circuits contacted personally by the then-treasurer, Robert J. O'Donnell—returns were big enough to keep COMPO limping along until the MPAA "Movietime" appropriation came along. Total contributions to support of COMPO so far have been pretty evenly divided between exhibs and distribs, about $75,000 having come from each.

COMPO in 'One Form or Other'

Net result of "Movietime" seems to be that COMPO will continue to exist in one form or another. It is believed now that it will not be permitted to die, even if the proposal for the combined appropriation for it and "Movietime" is not validated.

Its future status may be in clearer focus following the executive board meeting which Mayer is attempting to arrange for December. That will be attended by 24 delegates from the member organizations who will be called upon to name seven other industry delegates at large.

The 31-man directing body will be asked to approve a program of COMPO activities for 1952, which may include the "Starmakers" plan proposed by Leonard Goldenson and the exposition idea being pushed by Fred Schwartz.

All 24 delegates have already been named to the board. There is one from each of the 10 constituent organizations in COMPO, plus seven additional from Theatre Owners of America and seven from Allied States Assn.

Under the new scheme of things, fact that not all TOA and Allied regional groups have accepted the privilege of joining COMPO individually is not viewed as important. They are being fully repped nationally and on a local level by nationally-appointed delegates. In any case, one additional Allied unit came into the fold last week. It was Independent Theatre Owners of Ohio, headed by Martin G. Smith.

Long 1st-Runs

Continued from page 5

should prompt a complete re-appraisal of first-run licensing habits by the film companies, Schwartz contends. Circuit topper offered his views to VARIETY while attending the Theatre Owners of America regional meeting in N. Y. He was there as a guest, not being a TOA member.

Conclave heard a lengthy talk by Samuel Pinanski, Boston circuit op and former TOA prexy, who called for the fixing of licensing terms in each territory "in tune with the economic conditions in that territory."

He stated that the southwest area is prospering while the business in New England is plenty downbeat. However, he went on, exhibs in the two sections are called upon to pay the same terms for product despite the big difference in the economics.

Wolfson's Statement

Mitchell Wolfson, TOA's present president, followed through on this with a formal press statement asking that local branch managers be given "autonomy in determining local sales policy to conform with regional problems and local economics."

Other theatremen at the session, in asking more flexible selling policies, asserted that films such as the "Ma and Pa Kettle" series are bigger grossers in some grassroots areas than, perhaps, a "Streetcar Named Desire" could be. But "Streetcar" is offered at higher terms, they beefed.

In an effort to point up the economic hardships in some regions, Morton Thalheimer, Virginia chain head, proposed a survey by some widely-respected research outfit, with the findings to be relayed to the film companies. His plan calls for investigation of the soundness of admission prices and the values of current exploitation expenditures, in addition to probing the general economics in each region.

Meeting voted against the idea on the belief it would head into too many complexities. However, S. H. Fabian, head of TOA's eastern regional unit, agreed to work with Thalheimer on a survey limited to the Virginia area.

To 'B' Or Not

Continued from page 7

classification. The Charles Starrett westerns are the backbone of the program, but the list is not limited to oaters alone.

Republic and Monogram, both heavy suppliers of supporting product in the past, are beginning to earmark additional sums for production to boost the quality of their pix. Republic has announced a $15,000,000 production outlay in the next 12 months, a record for the valley studio. And Monogram has reported an increase both in quantity and in individual budgets for the coming year.

Universal-International has no outright B pix, nor has Warners. Former is constantly striving for bigger names and better pix to carry the top half of the bill in all situations.

Biggest source of programmers will be Lippert and Realart during the coming year. Former continues to make deals with independent producers to handle release of their low-budgeted product. Realart has announced a program of 10 pix in the shorter-money category.

There's no indication yet that the cutback is of sufficient size to bring about the long-discussed decline of the double-bill. There seems to be a growing feeling, however, that better-quality pix are the real answer to the problem of television competition.

Persistent indications of a general increase in quality are cueing predictions that the next 12 months will set the basic pattern for future production in the changing motion picture economy.

Congratulations to BOB WEITMAN
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on the occasion of its 25th Anniversary!

...and the
BIG ANNIVERSARY
ATTRACTION
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with BARBARA LAWRENCE • BOB CROSBY • featuring THE CHARLIVELS • screenplay by SID SILVERS & HAL KANTER • directed by JAMES V. KERN

Clips From Film Row

NEW YORK

Henry L. Nathanson, head of M-G-M Pictures of Canada; Ted Gould, Canadian general sales topper; Garfield Cass, Toronto branch manager, and Dewey Bloom, M-G's press rep, arrived in N. Y. yesterday (Tues.) from Toronto. They'll remain for several days' conferences with h.o. execs on general business matters.

James Hendel, formerly Eagle Lion western division manager, joins Souvaine Selective Pictures early next month according to company sales veepee Charles Amory.

Robert O'Brian promoted to western rep of United Artists TV department, headquartering in Chicago; had been in charge of southern territory.

ST. LOUIS

Harry Londoff, Sr., St. Louis automobile dealer, acquired the Palm, a North St. Louis indie nabe from Howard Zaluff.

Eldon DeSilva, resident manager for Fox Midwest Theatres in Frankfort, Ill., resigned after being affiliated with circuit 19 years. His successor, A. S. Marion, has been with chain for 23 years.

The Grand, Mt. Olive, Ill., shuttered during summer, relighted with Bob Johnson in charge for Joe Katz, Benld, Ill.

Operation of Golden, Golden, Ill., taken over by James R. Hill, Chandlerville, Ill.

Nine nabes in St. Louis and St. Louis County conducted matinees under sponsorship of Better Films Councils.

Tom Bloomer, head of the Bloomer Amus. Co., Belleville, Ill., elected prez of Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, last week at organization's annual meeting here. Succeeds Tom Edwards, Farmington, Mo. Other officers picked are vice-prez, Tommy James; board chairman, Louis K. Ansell; secretary, Lester Kropp, and treasurer, Joseph C. Ansell.

BOSTON

Frank Lydon, exec secretary of Allied Theatres, and Walter Diehl, business agent for Local No. 182, IATSE, appointed members of the Massachusetts Minimum Wage Board.

All managers of Warner houses in Massachusetts attended a meeting at headquarters here for briefing on baily program set up for forthtcoming holiday season.

John Feloney, assistant to 20th's district manager, Ed Callahan, is subbing for Ben Simon, branch manager of New Haven exchange, while latter recuperates from surgery.

Ralph Carenza, formerly manager of Warner's Art, Springfield, transferred to circuit's Capitol in Everett.

Abe Barry, head booker at Columbia exchange, received a citation from the American Legion for "meritorious service" at the Lt. A. Vernon Macauley Post annual installation.

MINNEAPOLIS

Boxoffice improvement over a year ago is reflected by latest U.S. internal revenue admission tax collections for Minnesota, derived largely from film theatres. October's collections totaled $763,000, compared to $679,000 for the corresponding 1950 month.

Radio City here and St. Paul Paramount, respectively, had their second and first exclusive football game telecast last Saturday, the Notre Dame-Michigan State contest. Admission was boosted to $1. Installation of equipment was just completed in time at St. Paul Paramount. First exclusive game telecast at Radio City, Notre Dame vs. Indiana, failed to draw. It had to buck a Minnesota U. home game attracting more than 50,000.

Coleen Burt, of Universal office staff, in hospital suffering from virus infection.

Wife of Jack Greenberg, National Screen salesman, injured in auto accident.

Below zero temperatures and near blizzards hurting biz over the territory.

RKO had sneak showing of "Double Dynamite" at RKO Orpheum here.

Because of the young people's resistance hurting the boxoffice, the Minnesota Amus. Co. cancelled recently-instituted 25c charge for junior identification cards entitling 12-to-18-year-olds to special admission, higher than children's but less than adults'. Announced that identification cards wouldn't be needed, but special prices would continue. Refunds are being made to youngsters who hold the cards.

Switch in Warner sales staff assignments has Herb Blass, long Twin Cities salesman, trading territory with Myron (Mike) Adcock who has covered southern Minnesota.

LOS ANGELES

Clark Blythe resigned after 21 years with Fox West Coast to go into business in Mexico City.

Ede Cutrow, secretary to Fred Stein, general manager of Coast operations for United Artists circuit, left for Mexico on a two-month leave of absence.

Paramount booked Nat Holt's "Silver City" for pre-release showings in 10 cities, starting Nov. 26. Spots include Atlanta, Cincinnati, Detroit, Cleveland, Pittsburgh, Washington, Baltimore and three on the Butterfield circuit in Michigan.

Glen Brogger acting as manager of Paramount's Portland, Ore., branch, doing pinchhit for Wayne Thiriot, away on two-month leave to recover from recent illness.

Arthur Greenblatt, Lippert's general sales manager, announced "Superman and Mole Men," will be released Nov. 23; "Great Adventure," Dec. 7; "Tales of Robin Hood," Dec. 21; "For Men Only," Jan. 11, and "Man Bait," Jan. 18.

Paramount sent a troupe headed by Gloria Grahame, Arleen Whelan, Scott Brady and Keefe Brasselle to San Jose to open new United Artists Theatre, with "Detective Story," booked for one night only; was followed by regular run of "Submarine Command."

PITTSBURGH

Ray Rachkowski, Penn State grad from Scranton, Pa., who won one of two WB screen contracts here recently in Warner Brothers-RCA Victor Star Discovery contest, will screen debut in new Joan Crawford pic, "This Woman Is Dangerous." The other winner, John Beattie, one-time WCAE announcer, just went to Coast on first assignment. The State in Beaver Falls reopened for increased-price showing of "A Streetcar Named Desire."

Route 19 Drive-In near Washington, Pa., will remain open all year, with the installation of in-a-car heaters by Manager Bill Basle.

West Virginia Theatrical Enterprises in Wheeling, a Nick Dipson operation, established student ticket admissions at reduced rates.

DALLAS

Queen Theatre, for years home of western pics and lesser product at Austin, has become a first-run. Will Join State and Paramount as the city's first-run houses. Dick Waite continues as manager.

J. V. Theatre Enterprises, headed by Gerald Ebeler, of San Marcos, purchased the Capitol at New Braunfels from Frels Theatre Circuit. Kenneth Lemke named manager, replacing H. C. Cox. New owners plan to show a better grade of pix and have stageshows every two weeks. Cox, incidentally, has been named manager of four Frels Circuit houses at Victoria.

Interstate's National and Palace at Breckenridge sold to Douglas & Associates.

Victor Farrar named manager of the Tower Theatre at Seminole. He was manager of the Denver City Theatres for the last three years, and before that with Theatre Enterprises, Inc.

The Center Theatre reopened at Nederland by the Jefferson Amus. Co. House had been shuttered since July 28 for facelifting. Nelson Haney is the new manager, coming from Houston. Improvements include a new and larger screen, sound system and reupholstered seats. The house will feature first run products.

PHILADELPHIA

Herbert Gillis named head of Motion Pictures Associates here at annual election in the Variety Club. Also named were John Turner, veepee; Joseph Farrow, secretary, and Harry Bullman, treasurer. Elected to directorate were Meyer Adelman, Lou Formato, Joseph Shaeffer, Norman Silverman, Lester Wurtele and David Supowitz.

Voters in 35 Pennsylvania communities lifted the ban against Sunday films in balloting this month. Two large towns near here, Norristown, in Montgomery county, and Kennett Square, in Chester county, voted for Sunday pix. Lansdale, in Montgomery county, was largest nearby community of the 19 throughout Pennsy which voted to retain ban.

William Goldman's News Theatre, originally a newsreel house and lately playing reissues, will switch to first-run this week.

Holdovers Hurt Balto; 'In Paris' Oke $8,000, 3d

Baltimore, Nov. 20.

A plethora of holdovers to prepare for pre-holiday openings of new entries has the downtown list dragging bottom this session. "American in Paris" is winding up a very solid three-week run at slightly upped prices at Loew's Century, and "A Streetcar Named Desire," also completing three rounds at the Stanley, at considerably higher scale, is showing a good dollar count but disappointingly low attendance.

Estimates for This Week

Century (Loew's-UA) (3,000; 30-85)—"American Paris" (M-G) (3d wk). Completing run with okay $8,000 after second round at sock $12,200.

Hippodrome (Rappaport) (2,240; 20-70) — "Ten Tall Men" (Col). Opening tomorrow (Wed.) after combo of "Five" (Col) and "M" (Col) was drab at $6,300.

Keith's (Schanberger) (2,460; 20-70) — "Detective Story" (Par). Opening today (Tues.). Second week of "When Worlds Collide" (Par) got okay $5,300 after opening week's $7,200.

Little (Rappaport) (298; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (3d wk). Off to $3,000 after previous stanza did okay $3,300.

Mayfair (Hicks) (960; 20-70) — "Raging Tide" (U). Starts tomorrow (Wed.) after second week of "Honeychile" (Rep) got oke $4,100 following $6,900 opener.

New (Mechanic) (1,800; 20-70) — "Golden Girl" (20th). Starts tomorrow (Wed.) after "Anne of Indies" (20th) inched out mild $5,400. Previous week, "Love Nest" (20th) was $6,200.

Stanley (WB) (3,280; 50-$1.20)—"Streetcar Named Desire" (WB) (3d wk). Drawing some response at possible $8,000 after $10,600 in second round.

Town (Rappaport) (1,500; 35-65) —"Two Tickets Broadway" (RKO). Opening tomorrow (Wed.) after second week of "Blue Veil" (RKO) added nice $6,700 to $9,300 preem.

'Tickets' Trim $16,000, Buff; 'Tanks' Nice 13G

Buffalo, Nov. 20.

Not much excitement at the wickets here this stanza, but "Two Tickets to Broadway" shapes bright at the Century. "Tanks Are Coming" also is rated fairly nice at Paramount. "Anne of Indies" looks dull at the Buffalo.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Anne of Indies" (20th) and "Assassin for Hire" (Indie). Dull $10,000. Last week, "American in Paris" (M-G) (8 days), $14,500 at 55-90c scale.

Paramount (Par) (3,000; 40-70)—"Tanks Are Coming" (WB) and "Journey Into Light" (20th). Nice $13,000. Last week, "When Worlds Collide" (Par) and "As You Were" (Lip) (8 days), $15,500.

Center (Par) (2,100; 40-70) — "Streetcar Named Desire" (WB) (3d wk). Solid $8,500. Last week, $13,000.

Lafayette (Basil) (3,000; 40-70)—"Cave of Outlaws" (U) and "Blackmailed" (U). Average $10,000. Last week, "Sunny Side Street" (Col) and "Two of Kind" (Col), same.

Century (20th Cent.) (3,000; 40-70)—"Two Tickets to Broadway" (RKO). Bright $16,000. Last week, "Blue Veil" (RKO) (9 days), $15,000.

Picture Grosses

KANSAS CITY

(Continued from page 9)

50-69) — "When Worlds Collide" (Par). Fair $8,000. Last week, "Close to Heart" (WB), $7,500.

Tower (Fox Midwest) (2,100; 50-75)—"Love Nest" (20th) and "Journey Into Light" (20th). Moderate $7,000. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep), $6,500.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043, 820, 700, 1,217; 50-75)—"Little Egypt" (U). About average at $13,000. Last week, "No Highway in Sky" (20th) and "Young As Feel" (20th), $11,000.

Vogue (Golden) (550; 75-85)—"Lavender Hill Mob" (U). Getting nice $2,500 or over. Last week, "Blanche Fury" (Indie) and "Blue Lamp" (UA), $2,000.

'Worlds' Large $11,000, Seattle; 'Anne' $10,000

Seattle, Nov. 20.

New pix dominate first-runs here this round but none is doing sock trade. However, "When Worlds Collide" shapes big at the Paramount. "Streetcar Named Desire" continues sock in second round at the Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"On the Loose" (RKO). Slow $2,500. Last week, "Strange Door" (U) and "Green Finger" (Indie) (2d wk), $3,000 in 8 days.

Coliseum (Evergreen) (1,829; 65-90)—"Anne of Indies" (20th) and "Elephant Stampede" (Mono). Good $10,000. Last week, "Submarine Command" (Par) and "Longhorn" (Mono), $11,000.

Fifth Avenue (Evergreen) (2,366; 65-90)—"Two Tickets to Broadway" (RKO) and "Whip Hand" (RKO) (2d wk). Down to $6,500 in 5 days. Last week, big $11,300.

Liberty (Hamrick) (1,600; 65-90) —"Honeychile" (Rep) and "Sea Hornet" (Rep). Mild $6,000. Last week, "Across Wide Missouri" (M-G) and "Bannerline" (M-G) (3d wk), $7,200.

Music Hall (Hamrick) (2,282; 65-90) — "Streetcar Named Desire" (WB) (2d wk). Sock $9,500. Last week, $16,000.

Orpheum (Hamrick) (2,599; 65-90)—"Close to Heart" (WB) and "Dance Magic" (WB). Mild $7,000 or near. Last week, "Well" (UA), $5,600.

Palomar (Sterling) (1,250; 40-70) —"Painting Clouds" (WB) and "Earth Stood Still" (20th) (2d runs). Slow $3,000. Last week, "Place in Sun" (Par) and "Force of Arms" (WB) (2d runs), ditto.

Paramount (Evergreen) (3,049 65-90) — "When Worlds Collide" (Par) and "Lady and Bandit" (Col). Big $11,000. Last week, "Detective Story" (Par) and "How Could You" (Par) (2d wk), $8,000.

DENVER

(Continued from page 8)

wk). Fair $5,000. Last week, $6,000.

Denham (Cockrill) (1,750; 40-80) —"When Worlds Collide" (Par) (2d wk). Okay $10,000. Last week, big $15,000.

Denver (Fox) (2,525; 40-80)—"Let's Make It Legal" (20th) and "Journey Into Light" (20th), day-date with Esquire. Fine $18,000. Last week, "Come Fill Cup" (WB) and "Elephant Stampede" (Mono), $16,500.

Esquire (Fox) (742; 40-80)—"Make It Legal" (20th) and "Journey Into Light" (20th), also Denver. Nice $4,000. Last week, "Come Fill Cup" (WB) and "Elephant Stampede" (Mono), $3,500.

Orpheum (RKO) (2,600; 40-80)—"Racket" (RKO) and "Assassin for Hire" (Indie). Solid $16,000. Last week, "Streetcar Named Desire" (WB) (2d wk), $12,500.

Paramount (Fox) (2,200; 40-80)—"Magic Face" (Col) and "Two of Kind" (Col). Good $8,000. Last week, "Fort Defiance" (UA) and "Skipalong Rosenbloom" (UA), big $13,000.

Tabor (Fox) (1,967; 40-80)—"Close to Heart" (WB) and "Street Bandits" (Rep), also Aladdin, Webber. Fine $7,500. Last week, "Tanks Are Coming" (WB) and "Trail Lonesome Pine" (Par), $6,500.

Vogue (Pike) (600; 60-80)—"Lucia di Lammermoor" (Indie). Poor $1,700. Last week, "Un Carnet de Bal" (Indie) (reissue), $2,000.

Webber (Fox) (750; 40-80)—"Close to Heart" (WB) and "Street Bandits" (Mono), also Aladdin, Tabor. Good $3,500. Last week, "Tanks Are Coming" (WB) and "Trail Lonesome Pine" (Par), $3,000.

'ARMS' FINE $12,000, TORONTO; 'ANNE' 14G

Toronto, Nov. 20.

Though general biz on newcomers currently ranges only from good to fair, "Force of Arms" and "Anne of Indies" are crowding for top spot on fresh product revenue. Actually, the holdovers are garnering the best coin. "American in Paris" is still staunch. Same applies to "Blue Veil," "Detective Story" and "Lavender Hill Mob," all in second stanzas.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694 35-60)—"The Mob" (Col) and "Hurricane Island" (Col). Fair $14,500. Last week, "Tomorrow Another Day" (WB) and "Disc Jockey" (Mono), $12,000.

Eglinton, Shea's (FP) (1,080 2,386; 40-80)—"Detective Story" (Par) (2d wk). Good $14,000. Last week, $17,000.

Hyland (Rank) (1,500; 50-70)—"Lavender Hill Mob" (U) (2d wk). Big $8,500. Last week, capacity $9,500 and will stay six weeks.

Imperial (FP) (3,373; 50-80)—"Force of Arms" (WB). Fine $12,000. Last week, "Day Earth Stood Still" (20th) (2d wk), $10,000.

Loew's (Loew) (2,743; 55-90)—"American in Paris" (M-G) (2d wk). Fine $14,000. Last week, smash $18,500.

Nortown, University (FP) (959; 1,558; 40-80)—"Blue Veil" (RKO) (2d wk). Big $15,000. Last week, $17,000.

Odeon (Rank) (2,390; 50-90)—"Anne of Indies" (20th). Solid $14,000. Last week, "White Corridors" (Rank) $11,600.

Towne (Taylor) (693; 75-$1.75)—"Tales of Hoffmann" (Indie) (7th wk). Off to $11,000 after last week's sock $14,000.

Uptown (Loew) (2,743; 40-80)—"Strange Door" (U) (2d wk). Sad $4,500. Last week, $6,000.

Victoria (FP) (1,140; 75-$1)—"Streetcar Named Desire" (WB) (5th wk). Slackening to fair $6,500. Last week, $8,000.

CLEVELAND

(Continued from page 8)

$5,000 in 4 days. Last week, "Strange Door" (U), $7,000.

Lower Mall (Community) (585; 55-80) — "Emperor's Nightingale" (Indie). Looks like $3,000, oke. Last week, "Tales of Hoffmann" (Indie) (2d wk), thin $3,200 on downtown return engagement.

Palace (RKO) (3,300; 55-80)—"Let's Make It Legal" (20th). Drab $8,500. Last week, "Blue Veil" (RKO), nice $15,000.

State (Loew's) (3,450; 55-80)—"Golden Girl" (20th). Started today (Tues.). Last week, "Submarine Command" (Par), ordinary $9,500.

Stillman (Loew's) (2,700; 90-$1.50)—"Quo Vadis" (M-G). Roadshow run launched today (Tues.) with reserved seat local preem but policy of continuous shows without seats reserved will prevail. Last week, "Crosswinds" (Par), only $5,000.

Tower (Scheftel-Burger) (500; 55-80)—"Strange Door" (U) (m.o.). Brisk $3,000 in 6 days. Last week, "Little Egypt" (U) (m.o.) (2d wk), fine $2,800.

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Things Happen to Halligan

Continued from page 2

Nick hates publicity like Pegler hates the Roosevelts . . . he politely tells the lad no dice.

They are expecting an atom bomb to burst any minute and while they are waiting a story about Nicholas would be nice. I am sitting listening to him rattle off bon mots by the second—and these big New York scribes are wishing they were in my spot.

He tells me about his new gambling Casino, The Horseshoe, how they have raised the limit at the crap table to $1,000, and for those that crave a little action they will take the limit off; they are dealing the highest limit Faro Bank ever played in the State and they bar no one— they are driving the other operators nuts.

Dramatic Nick

I am sitting listening to him and I am no newspaperman, no ordinary newspaperman that is. Nick is reeling off bon mots by the minute. The man in New York just asked me if I would write a yarn for the Anniversary Number. VARIETY is a theatrical paper and if there is a more dramatic gent in these United States than Nick the Greek I will put my cue back in the rack.

I got in this Aesop's fable of a town early in the morn and like a true bird dog I found the trail of the man I wanted to see in exactly one hour. I asked Connie Hurley, a nice guy out of Detroit, where I could find Nick and he told me about the long session Nick had just had with the pasteboards. "Most likely in bed," he said, "but he sleeps fast."

"If he' not in bed you will find him with a gorgeous redhead and a big policeman; he is utterly inaccessible." That was enough for me. I looked in the coffee shop of the Horseshoe and there he was, and there was the redhead, and there was no policeman in sight. Nick saw me and with a quick look of surprise invited me to join them. I have only known Nick since 1914 and I don't get familiar on short acquaintance. He tells me about the time he played cards for one whole week, night and day. His friends got worried about him and one of them went over to the game and asked him to go home and go to bed. "We will drive you," they said. "I will play one more hand and then I will go with you," he said. He played another whole day and night and they waited and took him to his hotel. On the way home one of the lads dropped dead.

Connie Hurley told me about the lady autograph hunter who asked him to point Nick out to her. He did and she approached Nick rather timidly. "Are you the famous Nick the Greek?" Nick smiled back at her and said, "Lady, there are a million Nick the Greeks."

"Well Nicholas," I said "I came all the way from Hollywood to see you and now I am taking the first plane back." "Sit here a minute," he orders." I will be right back," and he leaves me with the hunk of heaven. We chat small talk and then Nick comes back and hands me an envelope. "Open this when west," he tells me and I nod acquiescence, "but sit a while and you are a mile up in the air going have another cup of coffee."

I say goodbye and leave them. I walk out into the light of Fremont street and my thoughts go back to the first time I ever saw the town. The year was 1931. Then there were a thousand bums in the town with me, a thousand and one. They cluttered up the streets, stood on the corners, and a white collar guy couldn't walk a few feet without the bite being put on.

Bums' Rush

They slept in the gambling houses at night on the chairs. They had a jungle where 600 of them washed their clothes, cooked their meals and kipped. Then one frosty morn the sheriff rounded them all up and loaded them on flat cars of the Union Pacific and dumped them all in Southern California—if you wonder what happened to Southern California.

The most insidious insect in the world has hit America—The Gambling Bug—and now they are all here. They come from the four corners of the country to try their best with Lady Luck. Florida is closed tight and this winter Las Vegas hopes to have the greatest year in history.

Let me tell you how this bonanza started. A young man addicted to dice came into town one night and stopped at the one hotel in the town. He ran hotels as a side-line. His name is Tommy Hull. He had a successful place in Sacramento and he thought that he might duplicate the feat in Vegas. He built the first deluxe gambling hotel in the state, the Ranchos Vegas. Then like a sucker he sold it.

A little man from Texas who had been ailing came to town for his health. He got stuck on the place, he went Hull one better and down the road a mile he built the Last Frontier, a $4,000,000 project. The investors got their money back the first year. The little man's name was R. E. Griffith and he would have been a big man in Nevada but he died. Today there are a half dozen more of the finest resorts that money could build and they are not through—there is an $80,000,000 building project on the books for this winter.

I go back to my hotel and go into the horse room. Wouldn't you know? I look up at the horse board and it looks like a hill at the Palace. I see the names of Joe E. Lewis, Milton Berle and Charlie Foy—the four-legged ones. I make myself a modest wager on Joe E. Lewis, down he comes with the bacon. I parlay it back on Milton Berle. Milt refuses to be second and wins and I am now in the chips. I make a wager on Charley Foy and he runs next to last, good spot at the Alhambra but no good at Jamaica. Ah well, I wish some one would name a steed after Jimmy Durante—Jimmy runs second to no one, and I mean no one.

I saunter over by the dice table where Gordon MacRae is playing Jacks—they will let you do anything at the Rancho Vegas. Marion Davies was just married there. A big man named Carl Cohen runs the place and if he don't he will do until a good runner comes along; he has a world of know-how and is all gentleman. Who wants more?

I remember when I first hit the town I lived at the Hotel Sal Geva, right across from the Railroad Depot where the switch engines played tag all night. I wrote a gag about the irate traveling man phoning down to the night clerk and asking, "When does this room get to Salt Lake City."

I look at my watch. It's plane time. I walk out of the benzedrine belt and hail a cab. What a spot, I think, when I see the new airport, bigger than Kansas City. New Year's Eve here every night—all that you need is money. The plane is off and I am on it. We climb steadily and circle around the town from an altitude of 10,000 feet. I look out the window. "What is that," I ask a stewardess as I point at a big circle of light, "the new racetrack?" "No," she replies, "that is the Flamingo swimming pool." Even at two miles high it looked as big as Lake Erie.

In an hour and 10 minutes with a tail-wind we are back in Burbank and home. I only missed one thing while I was in Vegas.

No one was laughing!

No Acad TV

Continued from page 3

had voted in favor of theatre-televising a portion of the awards show. Addressing the Theatre Owners of North and South Carolina convention in Charlotte, Wolfson urged studio heads to cooperate in the project.

Brackett, however, reported that the Academy board merely explored the possibilities of a TV pickup but found "the mere mechanical probelms beyond speech." It was further indicated the studios would nix the plan.

Mono Ups Sked

Hollywood, Nov. 20.

Monogram's production schedule for 1952 calls for 48 features, an increase of six over 1951. In addition, the company's annual budget will be upped by at least 25%.

Walter Mirisch, executive producer, announced that the average cost of the studio's top-budget pictures will be about $250,000, in comparison with an average of $175,000 in 1951.

Rap 'Vadis' Sales Plan

Continued from page 3

in Loew's theatres to the exclusion of others in competitive spots, thus eliminating competitive bidding in the only situations where it would be appropriate.

The author of the printed policy was obsessed with the idea of increased admission prices, since the subject is discussed in four separate paragraphs, thus revealing clearly the underlying purpose to increase admissions despite the decree. The decree and the Sherman Act on which it was based both forbid contract agreements or understandings expressed or implied between distributors and exhibitors regarding increased admission prices."

Rembusch Statement

Policy on "Vadis," if carried out, in my opinion, will do more to destroy intra-industry relations than any single action of a distributor in many years," Rembusch asserted. "Particularly is this action regrettable for it shows Metro's complete disregard for the dictates not only of the Government decree, as pertains fixing admission prices, but also for the friendship of their many exhibitor customers."

Rembusch added: "Metro was fully cognizant of the attitude of exhibitors and Allied States as pertains the devious fixing of admission prices by distributors, for its sales manager, William F. Rodgers, was in attendance at Allied's national convention when the Fox policy on "David and Bathsheba" was attacked by resolution of the convention. Allied board of directors was instructed to take appropriate action to protect the exhibitors' best interests.

"Despite this knowledge that a policy of quasi-disguised fixing of admission prices by any company would be met with stiff resistance on the part of the exhibitors and destroy much goodwill, Metro embarked not only on a policy that would illegally fix admissions but, in addition, instituted country-wide bidding on a motion picture.

This policy, if successful, could result eventually in forcing exhibitors to bid for all product whether they were in a competitive situation or a closed one. This move to institute blanket bidding is very hard to understand in light of the statement Rodgers made at the recently held national convention, that his company in 1951 had reduced the number of situations in which it was insisting on bidding and that they planned to further reduce bidding in the country.

"Yet only two weeks later," Rembusch went on, "Rodgers announced a policy of universal bidding on 'Quo Vadis.' What bothers me is: did Rodgers mean what he said at the national convention as pertains bidding or did he and his associates create the abortive 'Quo Vadis' policy immediately after the convention? If the answer to the first question is 'No,' then any future announced policies of Metro can be seriously doubted.

"This is just another case where a distributor is carelessly destroying intra-industry relations and a company motto that it has traded on for years. When the chips begin to fall, let's remember once again it was the distributor that caused them to fall, not the exhibitor."

6 More 'Vadis' Dates

Six additional Loew's theatres have been set to play "Vadis," all at advanced-admission prices. Film opens Dec. 25 at the Orpheum and State, Boston; State, New Orleans; Palace, Washington; Midland, Kansas City, and Loew's, Indianapolis.

"Vadis" was given its invitational premiere in six other cities last night (Tues.) and has its Coast debut Nov. 29 at the Four Star and United Artists Theatres, L. A. Other situations slated to play the pic are Loew's houses in Buffalo and New Haven.

M-G, at the outset, is concentrating on key exchange cities.

NBC GIRDS FOR BOCA RATON SLUGFEST IN SHOWDOWN ON ECONOMIC FORMULA

NBC has no intention of abandoning the economic overhaul of its radio structure. A lot of affiliates would like it to, and will probably go to great pains to bring it about, but the network brass, convinced that "right is on its side," is prepared to slug it out on all fronts.

If, as now appears certain, a sizeable segment of the affiliates intends putting up a fight to retain the status quo, particularly on the reappraisal of affiliate stature and subsequent repatternings of rates, then NBC is ready for a showdown battle when the affiliate membership converges on Boca Raton for the opening convention session next Wednesday (28).

In the wake of last week's blast at the NBC economic formula, issued by the Paul Morency All-Industry Affiliates Committee, NBC execs were incensed over what they branded as "misstatement of facts" and an "unrealistic" approach to the whole problem. They were particularly indignant over claims that reductions in rate redounding to some of the reevaluated affiliates will go as high as 70%, whereas NBC maintains that no affiliate will encounter more than a 20% cut.

NBC did not issue a formal rebuttal to the All-Industry Affiliates Committee seven-point statement, but nonetheless has made known its feelings in unmistakable terms. To boot, Charles R. Denny, executive veepee of the network, who is in overall command of the new economic study, revealed that individual negotiations have been incepted with a minimum of 40 stations.

Among these, he pointed out, are basic operations vital to the web's performance; many of those contacted are slated for rate reductions based on circulation and ability to deliver a radio audience. Yet the squawks, says Denny, have been so few and so capable of resolving as to convince the network that, despite vigorous opposition from some quarters, the plan is destined to succeed.

Point-By-Point Breakdown

In a point-by-point breakdown of the All-Affiliates Committee beefs, NBC takes exception to the complaint that "no arbitrarily computed formula can effectively measure the values of hundreds of radio stations, each operating under the special conditions of its own markets." It's NBC's contention that a

(Continued on page 34)

O'Neil Off Duopoly Hook; Sells WICC

Bridgeport, Nov. 20.

Inking of agreement between Thomas F. O'Neil and WLIZ for latter to acquire WICC, Bridgeport's senior broadcaster, was corollary to former's deal with Macy interests.

O'Neil had to dispose of WICC, for 25 years a Southern New England landmark, because of FCC ukase against single owner having two stations in same primary radius. The other is WOR.

With FCC approval, expected before Jan. 1, daytime indie WLIZ will acquire 600-kc. WICC for $200,000, of which $90,000 will be spot cash. WLIZ goes on the market, to be sold before Feb. 1; otherwise the deal will be off.

Headed by Philip Merryman, former NBC engineer and stations relations exec who became top man of WLIZ in 1950, Bridgeport Broadcasting Co. is already planning to make TV pitch for WICC when and if. Merryman will take his WLIZ staff with him to WICC, and some of the latter's crew of 30 will be kept on. Understood Robert M. Kennett, present WICC manager, will get another post in the O'Neil setup.

Financing of WLIZ-O'Neil deal was effected through stock subscription by number of Bridgeport businessmen as well as Adam J. Young Jr., the station's N. Y. sales rep, and Steve Machcinski of same office.

Boca's Advance Guard

Although the NBC convention at Boca Raton, Fla., doesn't get rolling until next Wednesday morning (28), most of the network brass, taking advantage of the holiday proximity to the weekend, start heading south tomorrow (Thurs.) and Friday for some pre-convention golfing and sun prior to taking on the affiliates.

NBC prexy Joseph H. McConnell checks in at Boca Sunday (25), while exec veepee Charles R. Denny, who is carrying the ball on the controversial "AM Story," leaves tomorrow to set the stage.

NBC, CBS to Swap TV Coast Studios

Hollywood, Nov. 20.

Bob Hope will do his Nov. 25 NBC telecast from a CBS studio, following settlement of union difficulties and arrangement between rival webs on a basis of mutual exchange.

NBC web will make the El Capitan Theatre available should CBS get jammed for space. Since NBC-TV is renting four walls, the web felt it within its rights to use its own NABET technicians. IBEW holds jurisdiction at Columbia, and a union spokesman admitted there is "nothing we can lawfully do about it."

D.C. Agency Becomes Own Client, Buying Time For Its Public Service Show

Washington, Nov. 20.

A Washington advertising agency, Cohen & Miller, is buying radio time for a brand new client—itself—to sponsor a public service show, "Report to the People," with commercials limited to one minute of a 15-minute segment.

The agency show, broadcast every Saturday evening on WWDC in the Capital, had been carried as a sustainer since July until Cohen & Miller picked up the tab last week. The program provides Washington citizenry with direct reports weekly on municipal affairs by District Commissioner F. Joseph Donohue, followed by off-the-cuff questioning by local newspaper reporters.

As explained by I. T. Cohen, partner in the ad agency, the idea of sponsoring the WWDC show is public service and faith in radio as an advertising medium, "something that more radio people should do."

Cohen & Miller have spent $50,000 for promotion in mass media, with good results. By advertising itself, says Miller, the firm has attracted top personnel to its staff, brought leading business houses to its doors, improved its relations with media, and inspired confidence of clients.

The sponsor's commercials are of an institutional nature emphasizing the value of advertising to the consumer. Announcements are also made in behalf of the Red Cross, Community Chest and other community needs.

'IMPULSE,' 'BLANDINGS' FOR OFFICIAL FILMS

Don Sharpe has negotiated a deal with Official Films whereby he'll shoot a series of half-hour mysterioso vidpix on the Coast, for OF distribution. Larry Marcus has been set as the writer on the series. Sharp left N. Y. for the Coast over the weekend to set the director and other program components.

OF has also negotiated for a TV filmed version of the "Blandings" radio show. Cary Grant and his wife Betsy Drake bowed out of the AM series when TWA cancelled off the show and a new cast is being set for the TV edition.

3 BEAUS and the PEEP
FEATURED VOCAL GROUP
Concluding 32 Weeks—64 Performances
On John Conte's "LITTLE SHOW," sponsored by Stokely-Van Camp on WNBT and NBC-TV NETWORK.
Many thanks to our Sponsor and co-workers.
Mgt.: JIMMY RICH
Dir.: JOHN GIBBS AGENCY
New York, N. Y.

New Nielsen Setup Cues 'Big Umpire' Role in TV Field

Launching by A. C. Nielsen of a new "complete" video audience measurement service, with ABC-TV becoming the first web to buy it, may tend to make Nielsen the big "umpire" in the tele field, which has a large number of competing nose-counters. ABC will pay about $50,000 annually (under an escalator arrangement) for three years.

The new Nielsen service will include not only the nationally-projectable figures (which cover circulation), but will also provide a popularity index (checking audiences in the 10 cities with three or more video outlets). The 10-city figures, showing the comparative pull of network shows beamed on a live basis, can give bankrollers an idea of relative popularity of their programs by eliminating some factors, such as differences in station clearances.

The "complete" service will give ABC data on cumulative audiences (those who've viewed a show at least once in a two-month period), minute-by-minute audience, flow of audience, analyses of audience composition, etc., for programs on which the sponsor or agency is a Nielsen client. Among Nielsen accounts are Young & Rubicam, Compton, McCann-Erickson, Benton & Bowles, Kenyon & Eckhardt, Blow, and Procter & Gamble. Additionally, ABC will be able to get two full analytical reports per year for non-subscribing bankrollers for a limited number of shows, by virtue of its payment of an additional fee.

NBC-TV and CBS-TV had previously turned down the "complete" Nielsen service, but it's reported that those two webs and DuMont are still interested in it. CBS-TV has cancelled out on the

(Continued on page 34)

Ken Murray
details his views on
Once-a-Week TV
• • •
on interesting byline piece in the upcoming
46th Anniversary Number
of
VARIETY

Be Guided by the Elders

It's long been axiomatic in the trade that the same set of figures, or the same set of the principles, could be utilized to prove two different points, depending on what team you root for or what point you wish to prove. This was perhaps never more forcefully demonstrated, as in the almost-incredible revelation which followed in the wake of last week's seven-point dictum set forth by the Paul W. Morency-guided Affiliates Committee, which sprang out of last Spring's convention of the National Assn. of Radio-Television Broadcasters.

Main target of the Morency group's "white paper" on AM was the NBC economic study, and its drastic blueprint overhauling the affiliate structure based on its market-by-market audience delivery. In training its guns on the NBC formula, the Committee acknowledged that it was guided by the counsel of research expert Robert Elder, with whom the committeemen did some exhaustive huddling.

This is the same Elder who, as a consultant for NBC, helped frame the network's economic study.

NBC on UHF Binge at Boca Raton, Setting Up Station, Transmitter

NBC will be carrying the torch for ultra high frequency television at its annual convention in Boca Raton, Fla., next week. So much so, in fact, that the network, through its parent RCA company, is splurging with perhaps the most extravagant and showmanly display in broadcasting annals.

Through the NBC-RCA auspices a special UHF station, with specially-constructed transmitter, is being erected at Boca Raton for the edification of the affiliate delegates. Presently, there is but one UHF transmitter extant. That's the one belonging to RCA in Bridgeport. The one going up at Boca Raton for the duration of the convention will thus be No. 2.

Around the station and the transmitter, NBC will develop an entire on-the-spot roster of live, kinescoped and filmed programming. Complete accent will be on black-and-white transmission (although RCA's bid for preeminence in the future realm of colorcasting will occupy a place on the convention agenda).

The NBC UHF binge is keyed to a variation of the theme originally set forth by RCA's boss man, Gen. David Sarnoff, at the Atlantic City convention of NBC and its affiliates five years ago. It was then that Gen. Sarnoff in no uncertain terms told the broadcasters to "get into TV and get in fast." Even his most optimistic predictions at that time have since been exceeded. Now Gen. Sarnoff is toting the UHF ball, urging the non-TV broadcasters to hitch their kilocycles to the UHF star, and for the even plushier return destined to come from the upper spectrum reaches.

Six UHF receivers and converters will be installed for the Boca Raton display.

CBS 'Off Air' Tint Sale

To prove that its color television is actually not dead, CBS has not only lined up a color program but has even obtained a sponsor for it. But the show is to be a closed circuit affair, designed as a demonstration for the annual conclave of dentists in N. Y. on how color TV can be used to help teach dentistry. E. R. Squibb & Sons will "bankroll" the show, slated for Dec. 3 from the Hotel Statler, N. Y.

Dentists will use the Remington-Rand color video industrial equipment, built to work with the CBS system. Two complete dental operations are to be televised, with the visiting molar-pullers watching the proceedings on monitors installed on the floor above.

Sweetness & Light As CBS Hits Road

Salt Lake City, Nov. 20.

Meeting of western states CBS affiliates held here last week, wound up with news leaking through much distilled by official caution. All that was available through the iron curtain was liberally sprinkled with sweetness and light.

According to Clyde Coombs of KROY, Sacramento, head of the affiliate group, meeting was concerned with general biz conditions, the competitive picture, and the future. All agreed current biz was bullish, the future looked good unless it changed, and competition was no ulcer helper.

Advance word indicated there would be some chinning about rates, with stations howling for price jumps, and net execs being contrary minded, but nothing developed along those lines.

Chief pitch by the net brass was for flexibility of scheduling and operations, to enable the web to handle special problems as smoothly as possible. With competition what it is, feeling was such a setup would go a long way toward gathering biz that might otherwise be lost.

Report of the promotion committee, headed by C. Richard Evans, KSL, Salt Lake City, v.p., pointed up growth of the west in the past 10 years, and showed this area growing faster than any other section of the country. According to Coombs, this will be used to help pitch west of the Rockies stations to sponsors.

Meeting was attended by reps from 28 stations, and a delegation of net brass headed by Howard Meighan, prexy of CBS radio, and John Karol, sales manager.

U.S. Steel in TV Bow With Christmas One-Shotter

U. S. Steel is taking its initial plunge into TV Christmas night, with Procter & Gamble agreeing to give up the Tuesday night 9 to 9:30 "Fireside Theatre" time on NBC-TV to permit the steel company to put on a special holiday one-shot.

U. S. Steel for years has been one of the radio mainstays with its sponsorship of "Theatre Guild on the Air," but thus far has shied away from a regular TV series.

NBC Claims 50 'Bonus Stations'

NBC says that by "Boca Raton Time" Nov. 27 (date of annual network convention), it will have 50 "bonus stations" added to the network. Ultimately the web hopes to bring in an additional 100 stations in a cross-country expansion of facilities designed to give the advertisers more coverage for their money. (Enlarging of the network is part of the NBC Basic Economic Study, which will result in a repatterning of network-affiliate relations.)

Charles R. Denny, exec veepee of NBC who heads the AM operation for the web, says that more than 50 stations, most of them indies, have asked to be brought into the web fold, under the terms whereby facilities of the outlets will be made available to NBC on a cuffo basis in return for the network's program wares.

Of the 50 to be invited in, some are currently affiliated with other webs, which will necessitate riding out present contract commitments.

As of this week, 11 erstwhile indies have been signed up as "bonus" affiliates. These include WBML, Macon, Ga.; WJIM, Lansing, Mich.; WGFG, Kalamazoo; KORK, Las Vegas; WNHC, New Haven; WKYB, Paducah, Ky.; WINC, Winchester, Va.; KCIL, Houma, La.; WRON, Ronceverte, W. Va.; KVGB, Great Bend, Kan.; and WSMJ, Youngstown, O.

P&G'S $27,000,000 DILEMMA

Done With Mirrors

Washington, Nov. 20.

Justin Miller, recently appointed chairman of the Government's Salary Stabilization Board, is a registered lobbyist before Congress for the National Assn. of Radio-TV Broadcasters. The SSB is now considering an okay of wage hikes for radio and video performers, which means that Miller presumably will be handling both sides of the case at the same time.

So far as could be learned, he's the only registered lobbyist who's also chairman of a Government agency. He's entitled to a $50 per diem fee for his SSB post and, since he hasn't retired as chairman of the NARTB, he'll also draw his full salary from the association.

Packard's 500G 'Pick Your Market' Sets New Pattern on TV Pix Sales

Packard Motors, absent from TV since it checked off ABC's "Holiday Hotel" last summer, has pacted with Bing Crosby Enterprises for that outfit's new series of vidfilms, "Rebound." Pix are probably the most expensive yet produced especially for TV, with the first 26 carrying a nut of more than $500,000.

Packard and its agency, Maxon, have purposely decided to take full advantage of the inherent benefits in vidpix by nixing any single network deal. Instead, Maxon will spot the series selectively in a number of markets throughout the country. Bankroller figures that, in buying time that way, it will be able to get into the specific markets it wants to hit and which a single net might not be able to deliver, as well as eliminating the markets which it has no desire to reach.

Deal, as a result, marks what is probably the first instance of a national advertiser buying his own "celluloid network" and is thus considered especially significant in the trade. (Procter & Gamble sponsors its "Fireside Theatre" vidpix on a national basis, but has a deal for them on NBC only.) It's recalled that a number of industry execs, including RCA board chairman Brig. Gen. David Sarnoff, have predicted that vidpix may cause trouble to the nets for that reason, and the Packard sale is the first positive move in that direction.

Deal is also significant in that Crosby Enterprises had 13 half-

(Continued on page 30)

Bob Hawk

reminisces

Of TV, Thurston and a Horse

• • •

an amusing byline piece in the

46th Anniversary Number

of

VARIETY

'25 Skidoo' On NBC 'Big Town'

Decision of Lever Bros. last week to scram NBC on its "Big Town" radio show and move it to CBS, was due to the fact that the former network refused to permit its shaving from 30 to 25 minutes. NBC did agree to the short-ration sponsorship if Lever assented to move it from Tuesday night at 10 to the 10:30-10:55 period, but the client rejected it and decided instead on the contiguous rate come-on from CBS, where Lever now has virtually all its program wares entrenched.

Question of whether the networks should permit 25-minute programming slots has long been a major issue. NBC for one doesn't like them, even in the current bearish market. A few years back, CBS kicked off the lucrative Johns-Manville 8:55 to 9 p.m. cross-the-board news slot, despite its annual $2,500,000 revenue, because it meant all the 8:30 clients, Monday-through-Friday, cutting down to 25 minutes.

McCambridge Skedded For 'Attorney' on Video

Mercedes McCambridge, star of the "Defense Attorney" radio series on ABC, is also slated to do a video version of the program. TV edition, however, is being put off until Miss McCambridge (Mrs. Fletcher Markle) has her baby in January.

Radio series is sponsored by the Chicle Co.

Cleve. Mayor Sees Red Over 'Blood' Spiel; WGAR Sorry

Cleveland, Nov. 20.

A full apology by WGAR's News Director Charles Day has been accepted by Mayor Thomas A. Burke, closing an incident which he had threatened to take to the FCC on grounds it had held up to "ridicule and scorn."

The incident resulted from Day's 6 P.M. newscast, Nov. 15, when the news director indicated the mayor was to have made a statement on behalf of the Red Cross' blood donor campaign, but since the statement was not forthcoming, "the following period of silence" will be observed. Then followed 25 seconds of dead air.

Mayor Burke, highly incensed, denied he had ever agreed to make the statement, and that he had not known he was supposed to make the statement. Originally, the Red Cross had suggested the appearance of the Mayor. In his broadcast, Day pointed out that despite repeated calls to the mayor's office neither the Red Cross nor the sta-

(Continued on page 38)

CBS Slicing Up Frankie On TV to Suit Taste and Bankroll of All Comers

Following the pattern established by CBS Radio with its Red Skelton show, CBS-TV is now offering advertisers a chance to buy in on its Frank Sinatra program for less than the usual 13-week cycle. Sponsors are being invited to come in for four or five shots at a time, taking either a 15-minute segment or the entire 45 minutes of the hour show which remains available. (First 15 minutes is sponsored by Ekco Products.)

Web sales department reports that the plan has aroused considerable interest among potential clients and that deals are near the inking stage with several. Show goes for $11,000 per quarter-hour. Sinatra, incidentally, moved the show to the Coast starting last night (Tues.) after doing the first programs this season from N. Y.

QUERY WHETHER TELE PAYS OFF

By GEORGE ROSEN

Procter & Gamble, which has a bigger financial stake in the radio-television programming sweepstakes than any other sponsor riding the combined media, is currently engaged in a hush-hush survey designed to ferret out a lot of TV questions.

On order of the high P&G command, the survey currently being undertaken is basically aimed at getting the answer to the overall question: "Does television pay off?"

From all accounts, the P&G sifting of the economics attending TV is perhaps the most exhaustive ever blueprinted, and riding along with the final answers is the soap company's $27,000,000 annual outlay in radio and television.

The estimated $27,000,000 expenditure (nearly a $5,000,000 hike over the P&G stake in AM-TV last year) puts the soap manufacturer in kingpin position among all advertisers. Recent acquisition of the Red Skelton Sunday night show on NBC-TV and the upcoming Vivian Blaine-Pinky Lee video showcase to its multiple programming fare, are the major items which have contributed toward upping P&G's claim to topdog status.

Vital Trade Question

That the trade in general will eagerly await results of the exhaustive P&G probe into whether sales results are commensurate with the TV coin outlay, is a foregone conclusion, since many clients are groping for similar answers. The P&G undertaking is of vital interest to the industry as a whole, for the question and answer breakdown may well set a pattern in guiding bigtime clients in general.

The P&G "sleuths" have been asking pointed questions of its agencies, including Benton & Bowles, Blow, Young & Rubicam, Dancer-Fitzgerald-Sample and Compton, as well as the networks with which it does business.

P&G's quest for TV answers become more understandable when it's realized that, on behalf of its Tide detergent alone, the company is involved in an overall all-media annual advertising outlay of $12,000,000. That's more than any other client or any other single product is spending. (Fact that it all belongs to Benton & Bowles puts the latter in top-dog position among all P&G agencies. The single account alone would be enough to set up an agency in the bigtime Madison ave. sweepstakes.)

Canova NBC Deal

Hollywood, Nov. 20.

NBC and Judy Canova are getting together on an exclusive five-year deal for radio and television. Contracts are expected to be signed this week and preparations are being made for two half-hour pilot films.

Network is said to have a radio sponsor lined up for the comedienne but no TV deal will be initiated until the pilots are completed.

Holy Smoke!

With its two major rivals, Chesterfield and Lucky Strike, entrenched in the Sunday night TV program sweepstakes via "Sound Off Time" and "This Is Show Business," respectively, efforts of the networks to prevail upon Camel (R. J. Reynolds Co.) to join in the Sunday competition with a big-league entry has fallen upon deaf ears.

Not generally known is the fact the parent Reynolds company, in its long career as one of the top bankrollers in broadcasting, has steadfastly refused to sponsor a cigaret show on the Sabbath.

NBC 'Guaranteed Ad Attention Plan' Stirs Trade Controversy

NBC's "Guaranteed Advertising Attention Plan," announced this week, has touched off a controversy in the trade, with some sources heralding the new concept as a forward-looking approach to radio in the present situation and others feeling that the chain has "gone out on a limb."

GAAP, according to NBC sales veepee John K. Herbert, is "the first time in advertising" that an ad medium has guaranteed attention to an ad. Mags, he pointed out, while guaranteeing circulation, does not guarantee that a specific ad will be noted. GAAP will go into effect as soon as NBC gets two bankrollers inked.

The new plan guarantees three participating sponsors that their one-minute plugs on three shows ("$64 Question," "Nightbeat" and "Hollywood Love Story") will be heard by an average of not less than 5,300,000 persons weekly at a cost of $2.75 per thousand. At the end of 13 weeks, A. C. Nielsen Co. will audit the series, with the bankroller getting back a pro rata share of his coin if the 5,300,000 messages weekly aren't delivered. Listeners over the figure will be bonus to the sponsors.

Commenting on GAAP, a CBS spokesman said the guaranteed audience would add to a rating of about 4.8. He added that CBS has some shows available for the same amount of coin ($14,600 weekly) which can deliver a 9.0 rating. A Mutual exec similarly said his net is peddling stanzas that deliver listeners at a considerably lower cost-per-thousand figure.

In answer, NBC declares that the unique feature is the guarantee of "attention to commercials," not merely the number of listeners to the program in general. This will be audited via Nielsen's minute-

(Continued on page 38)

Radio-Video Scripter

Eddie Davis

has a "jackpot" of humor in his satirical sketch

Early to Bed

• • •

one of the many byline features in the

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of

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'Sponsors Love Us': NBC Rebuts On Its 'Big Show'

Reynolds Metal Co., one of the johnny-come-latelies in the sponsorship sweepstakes, appears to be gradually taking its place as one of the major bankrollers on the NBC radio-TV roster. But the fact that the company has just pitched in with a renewal on the web's Sunday night "Big Show" has given the NBC brass a greater boost than the much more lavish coin expended by Reynolds in video. (Reynolds has one of the major sponsorship takes in the Wednesday night Kate Smith TV show, going from alternate week to a once-every-week basis.)

As far as NBC is concerned, the Reynolds' commitment on "Big Show" for the rest of the season represents a vote of confidence in the network's ambitions to perpetuate bigtime radio and to refute contentions that the show is going begging for audiences. In addition to the Reynolds half-hour sponsorship, there are two participating "Tandem" clients in "Big Show"—Chesterfield and Anacin.

Reynolds has also negotiated with NBC for a simulcast of a Toscanini-NBC symph program.

Earl Wilson TV Show Expands; to Showcase New Writers, Thesps

Earl Wilson's "Stage Entrance," on the DuMont TV web Monday nights at 8, goes from 15 minutes to a half-hour next week (26), when the format will be revised to include a showcase spot for new writers and dramatic talent. Show each week, according to DuMont program chief James L. Caddigan, is to have a dramatic vignette based on a story in Wilson's column, to be scripted by an amateur or semi-pro writer and thesped by actors in the same category.

Caddigan also plans to hold on-the-air auditions as part of the Wilson show for the benefit of Broadway legit producers who are casting a new show at the time. Thus, if a producer puts out a call for chorus girls, it's planned to have them audition on the Wilson program, with the producer judging them from a receiver in his home.

'Family Hour' Off ABC

"Ted Mack's Family Hour," which has been aired on ABC in separate radio and tele editions, leaves the web after the Nov. 25 broadcasts. AM show is slotted at 7:30 p.m. and TV stanza at 8 p.m. Both shows (launched earlier this year on a simulcast basis) have been sustaining in recent weeks.

"Great Adventure" goes into the 7:30 p.m. slot on AM.

'Bob & Ray' As 'Kukla' TV Mates

With "Kukla, Fran and Ollie" cutting down from 30 to 15 minutes cross-the-board, thus leaving open the 7:15 to 7:30 p.m. slot, NBC-TV has decided to pitch up a quarter-hour "Bob and Ray" show as the "Kukla" companion attraction.

Kine of the Bob Elliott and Ray Goulding stanza was auditioned last week, and is currently making the rounds of the agencies. Chesterfield has an initial option on the open time segment but is reportedly passing it up.

"Bob and Ray," ex-Boston radio faves, currently have a morning gab show on WNBC, N. Y.; a cross-the-board 15-minute network radio show at 5:45, and a Saturday night half-hour stanza.

BRENEMAN SHOW SET FOR REVIVAL VIA TV

George Foley and Dick Gordon have made an outright purchase of radio, tele and subsidiary rights to "Breakfast in Hollywood" from the estate of the late Tom Breneman. Deal was effected with John Masterson (of Masterson, Reddy & Nelson). Billy Breneman (brother of the "Breakfast" emcee) and Ray Morgan (who packages Mutual's "Queen for a Day").

Foley & Gordon are planning a cross-the-board half-hour or hour video show to originate live in Hollywood from a restaurant or hotel. It's mapped as a low-budget operation, with a weekly nut of $10,000 and involving some of the departments featured on the old Breneman stanza, which demised a few years back after Breneman's death. It will also feature a monthly contest with four weekly winners, each of whom will get a free trip for the family to the Coast.

Atlanta's Bill Munday, After Slide To Bottom, Rises Again as Sportscaster

By FRANK LUCCHESE

Atlanta, Nov. 20.

Among the high brass and luminaries gathered for the luncheon given by the Radio Executives Club at New York's Waldorf-Astoria Hotel Thursday (14) honoring NBC was a Georgia country boy who, in the early days of the network, was a shining star among his pioneer sportscasters.

It was Atlanta's Bill Munday, so-called "youngest of the oldtimers," who will be mingling with the big shots and the stars and personalities who played important roles in the formative years of the NBC web.

Munday's star has been in eclipse for a number of years, but it's beginning to shine again and therein lies an interesting story about a man who took hold of himself after skidding from a position near the top in radio to the bottom rung of the ladder.

Munday was born in Atlanta in 1903 and attended Oglethorpe and Georgia Universities. During the summer vacation periods he wrote sports for The Atlanta Journal. He got his law degree in 1924 from Georgia and was the youngest barrister admitted to practice before the Georgia bar. But, he never did get to hanging out his shingle. Printer's ink had permeated his blood, so he went to work as a regular sports staffer on The Journal.

Accidental Baptism

Munday's baptism into AM was quite by accident. One day Lamb-

(Continued on page 36)

MD to RWG

Hollywood, Nov. 20.

Dr. Ed Tyler, a Bevhills practising M.D., is also one of Eddie Cantor's writers. While he was delivering a radio script to the comedian, for latter's NBC taped program last week, a fellow medico was delivering a 6-pound, 14½-ounce baby girl to Mrs. Tyler.

4,440,000 TV Sets 1,000,000 Below Estimate for '51

Chicago, Nov. 20.

Television set production during 1952 will hit 4,440,000 according to estimates of the board of directors of the Radio-Television Manufacturers Assn. at their three-day winter meeting here last week. Estimate for the new year is down nearly 1,000,000 units below the 5,250,000 sets figured to be turned out this year.

With the TV sales situation showing signs of shifting from the buyers' market that has prevailed for the past 18 months to a sellers' market, the lower 1952 production estimates reportedly reflect the tightening parts and material picture.

Predictions on radio set output likewise point downward. RTMA toppers estimate AM production for next year will be 10,900,000 compared with more than 12,000,000 for the current cycle.

Manufacturers put the finishing touches to a test FM promotion plan which will be conducted in January in cooperation with the National Assn. of Radio-TV Broadcasters in three regional areas. The joint FM sales drive will be tested in North Carolina, Wisconsin and District of Columbia. There was some discussion that the project to sample and generate interest in FM should be widened to cover larger portions of the country. This will be taken up with the NARTB.

RTMA's sports promotion plans for the coming year were outlined and approved by the board. Full details on this project will be released next week.

For the first time, the industry group took official cognizance of subscription television. Partly through the influence of the Zenith Radio Corp.'s reps, with their Phonevision identity, the board voted to set up a committee to study the broad field of boxoffice tele and its possible impact on the manufacturing end of the industry.

Color TV Ban Upheld by NPA

Washington, Nov. 20.

Possibility of an indeterminate stalemate in the inauguration of ultra-high frequency telecasting cropped up this week with the issuance of a formal order by the National Production Authority upholding the ban on color TV manufacturing recently negotiated by NPA chief Charles E. Wilson with the video industry.

Order is more far-reaching than was indicated by Wilson at the time he met with industry execs last month, prohibiting not only the manufacture of color receivers but also of converters and adaptors. Since the order is based on present defense demands, it's believed the NPA's next move may be to halt production of UHF receivers and transmitters. FCC is expected to start okaying UHF telecasting next spring but, if the NPA won't permit the manufacture of equipment, then no station will be able to take the air.

NPA said its order was issued "to avoid any legal complications that might arise out of the discussions with industry representatives." It's understood that the action was requested by FCC chairman Wayne Coy to clarify the color question and was also prompted by CBS, which feared legal action from some of the suppliers with whom it had commitments for color equipment prior to Wilson's request to abandon color TV for the duration.

O'Conor as Halley Sub On 'Crime'; Seek New M.C.

Sen. Herbert R. O'Conor (R., Md.), chairman of the Senate Crime Investigating Committee, will sub for Rudolph Halley as host on CBS-TV's "Crime Syndicated" next Tuesday (27). O'Conor, who also subbed for Halley Oct. 9, is also being sought for the following week's show, but hasn't been inked for that date. Sen. Estes Kefauver, original chairman of the crime probe, is being approached.

Meanwhile, the Kudner agency is on the prowl for a permanent replacement for Halley, whose last telecast was last night (Tues.). Halley's contract runs through Dec. 11, but was released from the pact following his election this month as president of the N. Y. City Council. Sponsor, Schick Electric Shaver, reportedly has renewed for another 13-week cycle.

BAB Tours Field With 'Count Your Customers' Pitch on Radio Values

Execs of Broadcast Advertising Bureau this week are covering eight eastern cities with the BAB's new "Count Your Customers" presentation. Drive is indoctrinating stations and bankrollers in interpreting and applying the study, which shows the value of radio in promoting retail sales.

BAB is releasing a comprehensive 32-page report on 50 certified surveys of retail advertising conducted by Advertising Research Bureau, Inc. Total results of the ARBI studies in three merchandising categories show more traffic and sales from advertising than from an identical amount of coin spent in newspaper advertising on the same merchandise.

Studies indicate that radio and newspapers should be used in conjunction by retailers. Radio and papers, together, brought in 68.5% of the traffic (customers) and 73.3% of the sales, with the other media getting only 31.5% and 26.7% respectively.

It's also shown that use of the two media is not duplicating ad efforts but instead allows the advertiser to reach people in two separate markets. In the women's wear category, covering 23 ARBI studies, radio brought in 30.9% of the traffic and newspapers 24.8%.

TV GOING UNDER WATER FOR NAVY

Washington, Nov. 20.

Use of underwater television to aid in salvage operations is being planned by the Navy as a result of experiments carried out over a three-year period. Special TV cameras, it was disclosed here last week, have been developed under the direction of the Navy Bureau of Ships, which enable viewers on shipboard to examine conditions under water to plan for diver operations. Closeup views under water, the Bureau said, can be provided simply by throwing a switch on shipboard, which changes the camera lense from wide angle to telephoto.

Bureau revealed that TV was used underwater early this year to locate a sunken British submarine, the Affray. A standard TV camera, it said, was borrowed from the British Broadcasting Corp. and fitted into watertight containers. Camera was placed in the area where the sub was believed to be and the submarine was located.

Hope was expressed by the Bureau that "one of the chief advantages of this system will be the time saved in underwater exploration. The time a diver can spend under water is severely limited due to water pressure and to the time it takes to lower and raise him. Indeed, at depths of more than 200 feet, the time spent lowering and raising a diver exceeds the time a diver can spend on the bottom.

"Television cameras, however, may be quickly lowered to the area. Used sometimes with suspended lights, they may enable personnel on the ship to examine accurately the ocean bottom for long periods of time. The pictures appearing on the TV screen can also be filmed if further reference to them is necessary."

Official Films, Hal Roach Studio In Telefilm Tie

Official Films and Hal Roach studios yesterday (Tues.) combined forces in a major television film production move, which is expected to result in the largest single vidfilm production outfit in the country. While the two companies have not merged, they'll be working together henceforth on all vidpix production.

Under the new setup, it's expected that the majority of the vidpix will be produced on the Roach lot in Hollywood, now the largest in the country devoted to telefilms only. William Morris office will handle all sales for national sponsors on pix produced by the new combo, while OF will continue to syndicate them regionally and locally, as well as on subsequent runs.

Hal Roach, Jr., exec veepee of the Roach studios in charge of production, is scheduled to return to the Coast today (Wed.) from N. Y., to start production on the first four properties to go before the cameras for the OF-Roach combo. Roach now produces "Racket Squad," bankrolled nationally by Philip Morris, and "The Stu Erwin Show," sponsored nationally by General Mills, while a number of indie vidpix are now lensed at the studios. OF is now producing a number of films both in the U. S. and abroad, on which trade screenings are expected to be held within a few months.

NBC PACTS PAAR; TO REVIVE '$64 QUESTION'

NBC has wrapped up a radio and tele deal with Jack Paar. Comic will do "$64 Question," airer which he once emceed before Phil Baker took over the stint. "Question," currently off the air, goes back into the NBC radio lineup Sundays at 10 p.m., its old spot, in a few weeks. Douglas Fairbanks' "Silent Men" is now in that period.

Web is also working on tele plans for Paar.

Dewey Sees Vital Role for Femme B'casters in Int'l Understanding

Albany, Nov. 20.

Gov. Thomas E. Dewey, in an address Saturday (17) on the importance of Asiatic nations to the defense and security of the U. S., told the N. Y. State chapter of American Women in Radio and Television that femme broadcasters can play a vital role in the development of "a more mature, more adult and more sympathetic understanding of these people and their governments than any other group.

"If you do," he added, "it will be the greatest contribution you can make to the freedom of the world. You can do more perhaps than any other group in America."

The Governor called upon women broadcasters and Americans generally to "do a better job than we have performed in understanding other peoples, their governments and their cultures." He is "tired" of hearing "carping criticism" that the Asiatic governments do not meausure up to ours.

Governor Dewey painted a graphic picture of the "brutal, savage war which has been waged in Indo-China for three years" and of other developments in the Far East countries he visited during a recent 60-day airplane tour. He said, several times, that the conflict is seldom mentioned on broadcasts and only occasionally gets "three inches in newspapers." The Chief Executive also complained that radio seemed to have ignored, and the press had given but scant attention to "a highly significant"

(Continued on pag. 36)

Biow's Gusher

Milton Biow, the adman who has been touting other men's trademarks (Philip Morris, Bulova, Pepsi-Cola, etc.), now has a trademark of his own.

He was informed last week by Edwin W. Pauley, his oil partner, that a new oil field in the Los Angeles Basin has come in. The leading well, situated 80 feet from the top of Oat Mountain, will be named Biow No. 2 and it's producing 500 barrels a day.

DuMont's 319G Labs Loss in '51; 86% B'cast Hike

DuMont Labs showed a net loss of $319,547 for the first 40 weeks this year, it was revealed by prez Dr. Allen B. DuMont in a report to stockholders last week. He attributed the loss completely to a slump in sales of receivers and tubes, as the result of a complete changeover early in the year from a sellers' to a buyers' market for receivers. Dr. DuMont added, however, that the "dark picture" is behind, with sales now definitely on the upgrade.

Other branches of the firm's business rose during the first three quarters but not enough to offset the slump in sales from $52,273,000 for the first 40 weeks of 1950 to $37,537,000 for the same period this year. While he didn't break down his figures, DuMont said that instrument sales were up 138% this year over last; transmitter sales were up 181%, and broadcast sales (gross billings) were up 86%.

DuMont prez, claiming the reasons for the slump in sales are "fairly obvious," cited credit restrictions imposed by the government and the 10% excise tax on receivers; the "consumer hesitancy" resulting over the color controversy, following the FCC's approval of CBS color, and the buyer confusion

(Continued on page 36)

'Not Radio, But People In Radio on Trial' Warns Kobak; Hits 'Trick Sales'

Boston, Nov. 20.

Current practices in network radio—tailoring hookups to sponsors' demands, rate-cutting deals and trick selling concepts—are undermining the industry, Ed Kobak, former Mutual prexy, told the local Radio Execs Club last week.

Kobak declared that "radio is not on trial" but the "people in radio"—broadcasters, sponsors and agencies—are on trial. "Radio has proven itself," he stressed, "and it has lost none of its ability to sell ideas or products."

Referring to tailor-made hookups, Kobak said that the trend was being "carried too far." He added, "It takes networks into the field of spot advertising" and means selling network radio short, since the primary purpose of webs is national coverage. He also said that "continuity of effort," the identification of star and product, was being lost via such sales concepts as NBC's Tandem, ABC's Pyramid and CBS' "piece of Red Skelton" formula.

He speculated that perhaps radio rates should have been raised rather than slashed, and called for re-examination of rate card policies. He also suggested a thorough cost study of doing business in radio. A possibility, he indicated, might be a flat rate based on availability of audience with a rebate rate when the station or web delivers less (as mags give rebates when delivering less than the guaranteed circulation).

"The cost study should take into consideration that radio must get enough money to do a better job for listener and advertiser," Kobak said. "Unless radio is successful as a business it cannot be a successful salesman for the sponsor."

McNeill Exits TV As Philco Cancels

Chicago, Nov. 20.

Philco Corp. is dropping the "Don McNeill TV Club" on ABC after the Dec. 19 show. With Philco bowing out, McNeill has decided to withdraw from video completely for the time being and has notified ABC the show is not for sale to another sponsor.

Both McNeill and the bankroller were unhappy over the fact that the web had been able to clear only 10 live and 20 kine stations for the alternate week show. Because of the station clearance hassle, Philco came close to backing out last September at the start of the new season. "TV Club" preemed a year ago with Philco bankrolling it an hour weekly. Manufacturer continues its quarter-hour sponsorship of McNeill's daily "Breakfast Club" spread on ABC radio.

McNeill hopes to eventually get back into teevee, either with a possible simulcast of the "Breakfast Club" or with occasional special holiday display.

McNeill partly threw the blame at the network for the failure of his tele venture to make the expected splash. "I hold a dim view of Chicago's future as a television production centre unless the networks take positive action soon to provide top facilities and to prevent the movement of good production personnel to the two coasts," he said.

Kaywoodie's Pre-Yule 1-Shot Splurge on TV

Kaywoodie Pipes this week became the first bankroller to sign for a special one-shot television show for pre-Christmas promotion. Outfit, through the Grey agency, pacted with CBS-TV for the 5 to 6 p. m. period Dec. 9 (Sunday) for an all-star variety program to originate on the Coast and be carried live to as many markets as can be lined up.

To date, George Burns and Gracie Allen and Lucille Ball and Desi Arnaz, both with regularly-scheduled CBS video shows, have signed to appear. Henry White, the web's business affairs chief, has been on the Coast rounding up additional talent and hopes to sign Bette Davis for a dramatic bit on the show. Johnson & Johnson last week, incidentally, set plans for a mammoth $200,000 Christmas Day package, in association with Walt Disney Productions, but has not bought time on any network yet.

TV'S BLUE-CHIPS ADVERTISERS

TV Drama Calendar

(Nov. 21-Dec. 1)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

Nov. 21

Kraft TV Theatre (NBC—9 to 10 p.m.). "Dear Brutus," by Sir James M. Barrie, adapted by Ed Rice. With Faith Brook, Joan Wetmore, Joseph Anthony, Tom McElheny.

Nov. 23

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "One Is a Lonesome Number," by William Manners, adapted by Max Shoub. With Charlton Heston, June Lockart.

Nov. 25

Goodyear TV Playhouse (NBC—9 to 10 p.m.). "The Eleventh Ward," by H. R. Hays. With Margaret Phillips, Roger Dann.

Nov. 26

Somerset Maugham Theatre. (NBC—9:30 to 10:30 p.m.) "Home and Beauty," adapted by Theodore and Mathilde Ferro. With Constance Bennett.

Studio One (CBS—10 to 11 p.m.). "Dangerous Years," by Basil Beyea, Leo Davis. With Maria Riva, Frances Fuller, Harry Townes.

Nov. 27

Cosmopolitan Theatre (DuMont—9 to 10 p.m.). "Time to Kill," by Arthur Gordon, adapted by Robert Anderson. With John Forsythe, Torin Thatcher, Phyllis Love, Harry Worth.

Nov. 28

Kraft TV Theatre (NBC—9 to 10 p.m.). "Fair Haired Boy," by Loren Singer. With Frances Helm, Dick Foran, Richard Carlyle, Nelson Olmsted.

Celanese Theatre (ABC—10 to 11 p.m.). "Counsellor-at-Law," by Elmer Rice, adapted by Norman Lessing. With Alfred Drake, Ruth Hussey.

Nov. 30

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Two Living and One Dead," by Sigurd Christiansen, adapted by Howard Rodman. With Walter Hampden, Fay Bainter.

Gripes Vs. News Wire Service 'Slant' Sparks Three-Day NARND Chi Meet

Chicago, Nov. 20.

Gripes against news wire service by the radio and television newsmen assembled here for the annual National Assn. of Radio News Directors last week provided the only spark of controversy at the three-day meet. Several of the delegates charged that the wire circuits were holding stories from their radio-TV clients until after they'd broken in the newspapers.

NARND took no official action on the complaint, claiming it was an individual matter between the stations and the news wires to which they subscribe. However, some of the news broadcasters argued that the number of "held back" stories is increasing, despite protests to the services, and that the problem does fall within the scope of the organization.

Reps from the four wires feeding radio and TV stations denied there was any deliberate conspiracy to move hot yarns to the newspaper clients first. The claimed that isolated instances of dailies getting earlier service was due to the circumstances of the particular story.

Annual NARND awards for outstanding news operations went to Jack Shelley's WHO, Des Moines, AM newsroom, and to James Byron's TV news handling at WBAP-TV, Fort Worth. WTIC, Hartford, also copped a top trophy for its statewide coverage of the Connecticut elections supervised by news director Tom Eaton.

Special achievement honors went to WMBD, Peoria, Ill.; KLZ, Denver; KCMO, Kansas City, Mo.;

(Continued on p. 36)

NBC's Radio Program Veepee

Charles (Bud) Barry

tells why he's

Radio's Happiest Veep

• • •

another byline piece in the upcoming

46th Anniversary Number

of

VARIETY

St. Louis Stations In 24-Hr. Blackout Over Wage Hassle

St. Louis, Nov. 20.

Radio engineers emerged victorious in a wage hassle with local stations last week after blacking out all but three of the stations for 24 hours. The stations that remained silent until yielding to the demands for a wage increase and other concessions were KXOK, WIL, KWK, KXLW, WEW, KSTL and WTMV, the latter in East St. Louis across the Mississippi. After being off the air for nearly three hours KSD signed the wage increase pact.

Stations not affected were KMOX, the local CBS outlet, whose contract with the unions is on a national basis, and KFUO, the non-profit Concordia Seminart stations in St. Louis County.

The union won a $5.91 weekly wage hike over the old scale of $112, the hike being the highest permitted under Wage Stabilization Board regulations. The other con-

(Continued on page 36)

WGN-TV to Carry CBS Daytimers

Chicago, Nov. 20.

CBS-TV solved one of its touchiest problems by pacting Monday (19) with WGN-TV to carry several daytimers starting next week. WGN-TV will beam shows which the web was unable to slot on WBKB, its regular affiliate, thus opening up an important Windy City market for its sponsored sunlight strips.

WGN-TV will continue its Du-

(Continued on page 31)

Grogan to WNBC

John (Jack) Grogan replaces Harvey J. Gannon as program manager of WNBC, N. Y. Gannon was recalled to active Navy duty some months back.

Grogan was production manager of WNEW from 1944 until early this year, when he resigned to take an extended European trip.

PROVIDE STATURE FOR NEW MEDIUM

Television networks are eyeing with extreme pleasure the recent entry of a new group of blue-chips advertisers into TV—the big industrial firms, such as Aluminum Corp. of America and Reynolds Metals.

Webs like them because, with tremendous ad budgets, such sponsors don't squawk about every extra dollar required for their shows. But, even more important, these are also the bankrollers who can raise the general programming standards of TV. Web sales chiefs point out that the industrialists are more interested in selling pub relations and goodwill than they are in selling their products, like the soap and cigaret companies. As a result, they choose for the most part to back the more adult panel and forum shows.

It was thought at this time last year that it would be the big auto firms which would take over the dominant role in TV advertising both because of their competitive market situation and the amount of money they had to spend. But a scanning of the TV sponsorship lineup reveals only five car firms currently bankrolling major network programs — Oldsmobile on CBS' "Doug Edwards and the News," DeSoto-Plymouth on NBC's Groucho Marx show, and Ford on James Melton's "Ford Festival" (also NBC), as well as Lincoln-Mercury on Ed Sullivan's "Toast of the Town" and Kaiser-Frazer on "Ellery Queen." There are now, on the other hand, at least six industrial firms committed to TV, with others, such as U. S. Steel, planning to come in on at least an experimental basis in the near future.

NBC has the majority of the industrial spenders, and most of these are represented on the web's Sunday afternoon lineup. Bohn Aluminum has "American Forum," Revere Copper & Brass is on "Meet the Press," while Johns-Manville, another industrialist, is doing more of a straight sales pitch on its "Fairmeadows, U. S. A." Also in on the direct selling pitch is Minnesota Mining, with its "Juvenile Jury." Alcoa, meanwhile, is slated to pick up the tab on CBS' "See It Now" Sunday afternoons starting Dec. 2. Reynolds Metals sponsors a half-hour of the "Kate Smith Evening Hour" each Wednesday and will also bankroll the next Toscanini-NBC symph simulcast.

Webs also point to Celanese Corp., now bankrolling ABC's "Celanese Theatre" as the type of industrial outfit in question, along with the F. W. Woolworth Co., which will sponsor NBC's coverage of the Rose Bowl Parade New Year's Day. Woolworth, of course, sells directly to the public but, it's pointed out, the five-and-dimer pitches its name and not the thousands of products in its stores.

In addition to U. S. Steel, duPont, which was in for a short ride on CBS's "Garry Moore Show," is

(Continued on page 31)

Now It Can Be Told

Reason why Texaco "sat this one out" and nixed sponsorship of the opening night "Aida" performance of the Metropolitan Opera on TV, was not one of economics alone, although it would have cost approximately $60,000 to $80,000 to televise the preem.

This marked the first time in three years that the Met preem was not on TV. Texaco, which sponsors the Saturday afternoon AM pickups on ABC, was considering picking up the TV tab for last Tuesday night's opening. But someone suddenly remembered that that's the night Texaco sponsors Milton Berle. It would have meant competing with its top salesman.

Penn Tees New Fight to End NCAA Grid Plan; Seeks ECAC's Support

Philadelphia, Nov. 20.

Univ. of Pennsylvania has launched a new drive to regain television rights for home football games with a resolution seeking support of the Eastern College Athletic Conference at a meeting scheduled Dec. 14. Franny Murray, Penn's athletic director, also sent ECAC a letter listing seven reasons for taking control from the National Collegiate Athletic Assn., now conducting nationwide TV football experiment.

Murray resolution frankly solicits ECAC backing for an opposition bloc at the NCAA policy meeting early next year. Resolution also asks that "no act of policy, rule or regulation of ECAC as a group or agreement of two or more members in any way will be allowed to contravene or impair rights of any members to deal directly with television or network."

Murray's reason for submitting the resolution were:

1. The NCAA television control resulted in widespread adverse public reaction; 2. Attempt to force people into football stadiums by removing the opportunity to view TV games is a bad example of commercialism in collegiate sports. 3. Permission for each institution and its opponents to make own television arrangements is consistent with long-standing radio broadcasting agreements; 4. Such permission is also consistent with the constitutions of both the NCAA and ECAC.

Also, 5. The U. S. attorney general's action in the pro grid suit is a clear warning that the NCAA and ECAC may likely become involved in antitrust litigation if centralized control continues; 6. Public financial support through tax funds and individual gifts does not justify the colleges' excluding the general public from viewing televised games and 7. Centralized national control brings along many collateral results contrary to the basic principles of free institutions.

Scripter

Hal Kanter

raises a still small

Voice From the Rear of the Room Re: Radio

• • •

one of the many byline features in the upcoming

46th Anniversary Number

of

VARIETY

Canada's 'Stage 52' Cancelled by ABC In Dispute on Fee

Dispute which may have wide implications for the international exchange of radio programs has forced cancellation of ABC's airing of the topflight Canadian dramatic series, "Stage 52." Show, which has been on the Canadian Broadcasting Corp's roster for over six years, was beamed by ABC in the U. S. for a couple of weeks, but was nixed after protests by the Assn. of Canadian Radio Artists.

The Canadian actors and writers demanded payment of extra fees for the American rebroadcast of the show. This would have required outlay of about $1,000 weekly by either CBC or ABC. As a result of the demand, ABC decided to drop the program and instead is skedding two Canadian concert and symphony orchestra groups which are alternating in the Sunday 6:30-7:30 p.m. slot. Musical shows will feature the Winnipeg Concert Orchestra and the Vancouver Symphony.

Generally, artists concerned in international programs have not demanded additional fees for being beamed, on foreign outlets, on the basis of its being part of an international cultural exchange. It's pointed out by network execs that the cultural shows are not sponsored, but are presented as sustainers.

Dispute apparently caused some embarrassment to CBC, which had released the show to ABC because the latter had skedded it in a prime Sunday evening spot and was giving it good promotion. Both CBC and ABC hope that some settlement can be made so that "Stage 52" can again get a Yankee audience.

SCREEN GUILD PLAYERS IN TANDEM CBS PACT

Hollywood, Nov. 20.

CBS has bought "Screen Guild Players" for radio and will broadcast two half-hour dramatic programs weekly, paying the Motion Picture Relief Fund $6,000 a week for star talent.

Old scripts will be used, with Harry Kronman scripting an occasional new one. Kronman will produce for a two-week trial period. SGP has been off the air since it was dropped by ABC after last season. It starts in December.

Howard Bell to NARTB

Washington, Nov. 20.

Howard H. Bell, sales promotion manager of WMAL in Washington, has been appointed executive assistant to Thad H. Brown, Jr., director of television for the National Assn. of Radio and TV broadcasters. He will take office Dec. 1.

A native of New York City, Bell has been with WMAL since 1948.

RWG 'Undersigned' Fail in Election

Administration candidates in the Radio Writers Guild swept the election last week. "We, the Undersigned," anti-Communist group which opposed the administration, elected one alternate council member in the eastern region and elected Erik Barnouw as an RWG rep on the Authors League council.

Milton Merlin, unopposed, is the new RWG national prexy. Regional veepees elected are Ira Marion (east); Lawrence Marks (midwest), and Hugh Jones (Coast).

In the eastern region, where the "Undersigned" campaigned, council members elected are: Norman Ober, Hector Chevigny, Sheldon Stark, Philo Higley and Stanley Silverman, with Ernest Kinoy, Howard Rodman, Carl Jampell, Frances Rickett and David Driscoll as alternates. Top-ranking councilman elected was Ober, with 135 votes, and lowest was alternate Driscoll, "Undersigned" candidate, with 81 votes.

In balloting for League council, Star led with 107 votes, followed by Barnouw and Ober with 102 and Arnold Perl with 85.

Due to fact League council meets in the east, the reps of the midwest and Coast councils of RWG will be easterners elected by those regions. Midwest reps will be Sam Moore, Chevigny, Lillian Schoen, Julian Funt. Coast reps will be Marion, Robert Lucas, Jack Bentkover and Rodman.

Kemp Joins NBC-TV

Hollywood, Nov. 20.

Hal Kemp joined NBC-TV as a production supervisor on a move from the William Morris agency, where he handled talent for the network's "All Star Revue."

MOVIETIME U. S. A.
(Transcription)
With Art Gilmore, Bill Tusher, Others
Writer: Sue Shaw
Producer: Glenn Middleton
30 Mins.: Mon.-thru-Fri., 10 a.m.
LIBERTY NETWORK

The Liberty web's transcribed program on behalf of "Movietime U. S. A." constitutes creditable promotion and interesting entertainment. Made on a small budget, with the cooperation of top Hollywood actors, directors, producers and writers, it is broken into 15-minute segments. The two caught were broadcast over the Schnectady 250-watter, WABY, under the auspices of the 11 local film houses. Art Gilmore interviews luminaries on the first platter; Bill Tusher presents a producer for a commentary, reads screen chatter and answers questions, on the second. Plugs for movie attendance and for current bills at individual theatres are delivered live at sign-on and sign-off, as well as during cutouts.

The blocks caught had Walt Disney, Robert Leonard, George Pal, Carey Wilson, Alan Rivkin, Robert Ryan and June Allyson as guests. Wilson, a persuasive speaker, reported glowingly on his "Movietime" tour of Pennsylvania with Paula Reynolds. His script was shrewdly written for listener reception in smaller communities. This was achieved via emphasis on the fact their citizens appeared as intelligent, informed, well dressed and progressive as city dwellers, and through a tribute to the level of participants in a Little Theatre visited. Disney presented a high level commentary on the inexhaustible sources of material which the screen will always be able to tap, "so long as creative talent exists, . . . and there is no evidence such ability is diminishing." Rivkin, chairman of the Motion Picture Industry Council, discussed its function in combatting "anti-Hollywood gas barrages," and the contributions of motion pictures in peace and war.

Leonard, possessor of an impressive voice and manner, talked too fleetingly of the pioneer days "when a picture a day was made." He cued this into drum beating for "Too Young To Kiss" and Miss Allyson.

All-over advertising on skimmers is fairly high, but the presence of names helps to camouflage this. The veteran Gilmore turns in a capable interviewing job, although with Leonard and Miss Allyson he pressed slightly. Tusher should watch his tempo and diction. Scripting in spots becomes a bit obvious. Transcriptions do not always sound perfect from technical viewpoint. *Jaco.*

LUCKY U RANCH
With Sons of the Pioneers, Betty Taylor, Shug Fisher
Producer-writer-director: Lou Fulton
30 Mins.: Mon.-thru-Fri., 12:30 p.m.
Sustaining
KECA-ABC, Hollywood

Cowtown carnivals have been around on the home stations for more years than the oldest cayuse. Most of them follow a set pattern and rarely deviate but the transplanted midwesterners don't seem to mind and roll with the tumbleweeds.

It remained for Raymond Morgan to come up with a fresh wisp of new mown entertainment that has caught on so well that Planters Peanuts must have heard about it and bought the five-a-week strip for the complete western network of ABC. Morgan is an old hand at new twists and the end-result is rich harmonies and just enough indigenous persiflage to thread the melodies together. Back-of-the-barn antics are minimized for more earthy humor but all else is relegated to the groupings of the Pioneers, whose western records outsell all others. On the solo side are Ken Curtis and Betty Taylor, who are way above par in their wrap-up of prairie tunes. For music that is sweet and ear-filling, theirs will satisfy even the jaded taste.

It was Morgan who created the good deed giveaway, dating back to "Breakfast in Hollywood" (the late Tom Breneman) and currently "Queen For a Dal." He knows the common ground and never lost his touch. Along the Lucky U line are read letters of good deeds, which are rewarded with gold deeds for an acre of ground at the ranch. Morgan recently bought a section near Blythe, Cal., to be tenanted "by the best neighbors in the world."

Morgan will soon be simulcasting the show from Earl Carroll's theatre. It won't lack for lookers and should be even more popular visually. Lou Fulton will probably handle both versions, having reined the series to its present high level of acceptance. *Helm.*

SALUTE FROM PARIS
With George Ulmer, Rene Soria, Lina Dachary, Marie Laurence, The Four Barbus, Armand Mestral, Republican Guard Band, Roger Roger Orch
30 Mins.: Sat., (17), 11:30 p.m.
Sustaining
NBC, from Paris (tape)

Radiodiffusion Francaise (French Broadcasting System) produced a special half-hour show last week to mark NBC's silver jubilee. Stanza linked the NBC anni to the 2,000th birthday of Paris in brief opening and closing announcements. Actually, however, the airer had little pertinence to the network celebration. It could have been just a plug for French tourism.

Nevertheless, it made good listening. Program traced France's history in terms of music, beginning with a students' song of the middle ages, including item from the time of Louis XIV, a stirring recruiting song of the 18th Century, a delicate Louis XV boudoir piece, a French Revolutionary march, the post-Revolutionary "Times Are Serene," the currently popular "Fiacre," a 1914 march, a gay street song of the '20s, a jazz medley of the '30s, a stirring Partisan song, and finally "Pigalle," as a post-Liberation fave.

It was all well done, with perhaps a few too many marches, with some of France's top music-makers. *Bril.*

SPORTS REVIEW
With Bud Campbell
15 Mins.: Mon.-thru-Fri., 7:30 p.m.
BERGHOFF BEER
WIND, Chicago
(Hartman)

Bud Campbell has improved considerably as a sports spieler since deserting the Louisiana bayous for a WIND staff anchorage some two years ago. He's building a local following that's entrenching him as a full-fledged member of the thin Windy City sports gabbing ranks. As displayed on this nightly muscle roundup, Campbell has combined a good knowledge of the field with smooth, workmanlike chinning that pays off in listeners.

Frame heard (15) was devoted almost entirely to scanning the weekend college grid games through the inevitable crystal ball. He claims a .740 batting average for his football predictions to date, a presentable tally considering the number of games he limbs himself on each week.

Aside from the prognostications, which may or may not endear him to the parlay card fans, Campbell demonstrates some thought and a degree of courage in the editorial stance he assumes regularly on various sports aspects. He apparently reckoned rightly that he'd be just another guy at the mike if he stuck strictly to wire copy and puff sheets so he sparks his show with some middle-of-the-road comments on such matters as the multiplicity of baseball awards, college bowl games, etc. It's nothing really earth shaking but still controversial enough to garner attention. *Dare.*

ATOM BOMB TEST
With Fred Barr, Andy Benedict
Producer: Barr
15 Mins.; Wed. (14), 10:30 p.m.
Sustaining
WWRL, New York

Local indie sent a pair of staffers to Brooklyn last Wednesday (14) to cover a mythical atom bomb raid conducted by civil defense authorities. Scene was a site near the Meeker Ave. bridge, an area which is being torn down and thus partly resembles a bombed-out section. The reporters, program director Fred Barr and announcer Andy Benedict, handled eye-witness descriptions, in the process getting a thorough drenching from the fire hoses. Show, taped at 7:30 p.m. during the test, was aired rapidly at 10:30 p.m. over WWRL.

Their report had some color, but little dramatic interest. Except for some appeals for civil defense volunteers, a couple of interviews with civil defense personnel and a team trying to locate a cache of radium with Geiger counters, the breezy coverage might have been the old-fashioned "frying an egg on a hot sidewalk" special event. *Bril.*

WHAS' Grid Award

Louisville, Nov. 20.

WHAS and WHAS-TV will present the second annual Leadership Award to an outstanding U. of Kentucky senior football player at the close of the 1951 football season. Award will recognize some Wildcat gridder for character, leadership on the field, scholarship, and all-around value to his team.

Last year the first Leadership Award was presented to Wilbur "Shorty" Jamerson, star halfback and co-captain of the 1950 Southeastern Conference champions.

SECOND BREAKFAST
With John Gambling
15 Mins., Mon., Wed., Fri., 9:30 a.m.
DUGAN BROS.
WOR, from New York
(Charles Dallas Reach)

WOR's veteran broadcaster John Gambling took on another chore that should please his long-time following. Gambling, who's been with the station about 25 years, knows his fans and his thrice weekly series is pitched at them. It's an unpretentious 15-minute show, offering nothing more than a flock of simple melodies. Gambling won't lose his devotees with this one but it's doubtful if he'll win any.

Titled "Second Breakfast," the series seems to be aimed at an a.k. aud with its tempered pace and offbeat nostalgic song selections. On the show caught (16) Gambling displayed an ingratiating mike technique introing the songs and pitching the sponsor spiels. Such numbers as "Dancing Tambourine," "Revelation" and "Streets of N. Y." gave the airer a vintage aura.

Commercials were in keeping with the session's overall quiet mood. *Gros.*

THE SHADOW OF A MAN
With Walter Abel, Larry Haines, James Monks, Edwin Bruce, others; Ron Dunn, announcer
Director-producer: Jeanne Harrison
Writer: Allan Sloane
30 Mins., Fri. (16), 9:30 p.m.
Sustaining
Mutual, from N. Y.

This special Mutual network broadcast celebrated the centennial anniversary of the YMCA. Written in a warm, informal, human way by Allan Sloane, occasionally sentimental but never mawkish, the airer was a fine, deserved tribute to the "Y" and a lively, interesting half-hour.

Consisting of a series of vignettes interpreting the work of the "Y" in its 100-year history, the program dramatized various activities of the "Y" from a personal viewpoint, with quarreling of boys over results of a basketball game, events in a gym or pool, etc. They pointed up clearly (but never preachily) the important place the "Y" takes in so many lives, as home, playground, emotional outlet, etc.—as the institution that is "but the lengthened shadow of a man, a shadow that gives light across the land."

Walter Abel was a sympathetic, convincing narrator, tying up the dramatic vignettes. A good supporting cast, under Jeanne Harrison's direction, brought the various dramatic bits to vivid light. *Bros.*

Radio Follow-Up

Sam Levenson, as guest-sub for Barry Gray during the latter's four-day hiatus on the Coast for a Danny Thomas video guest-shot, may have been doing a deliberate or unconscious audition for the proposed series of records for Columbia which CBS producer Irving Mansfield has set up for the "Brooklyn Will Rogers." Levenson's orderly schoolteacher mind and/or inherent showmanship may have cued the Saturday night format whereby virtually the entire Levenson clan paraded to the mike including "the doctor" who, as in most families, seems to be the pride of the tribe. The fact that Levenson's showmanship repute now makes them vicariously important is beside the point.

Levenson, quite the Uncle Remus of Flatbush, with his folksy reminiscenses of a childhood in a poor but populous family (there were eight of them), has made judicious capital of these anecdotes. They are blueprints out of every family's upbringing, no matter the strata or cross-section. The manner in which the memoirs and anecdotes fell into place was almost a balanced script excepting for its occasional flaws which is the key to the genuineness of the ad lib that comes from a midnight deejay show like Gray's (WMCA, N. Y.).

If Mansfield, Levenson and or Columbia had a tape-recording machine on the premises—and it is to be suspected they had the foresight for that—this past Saturday night show was virtually an audition of what Levenson can do on the Columbia platters. Much of it could be cut right out of the tape and put on the wax as is. It was that bright. Co-midnight moderator Kay Armen had the realism and showmanship (1) to give the Levensons full sway, and (2), properly punctuate the proceedings with the multi-commercials which attest to Gray's top-rating in the midnight sweepstakes.

From the Production Centres

IN NEW YORK CITY . . .

Ex-Ambassador John S. Young, a former NBC correspondent in the Far East, is touring the lecture circuit . . . ABC has inked renewals from Goodyear for "Greatest Story Ever Told" and General Motors for **Henry J. Taylor** . . . RCA Thesaurus releasing material on the 1952 "March of Dimes" . . . **Edythe J. Meserand** again heading WOR's seventh annual Children's Christmas Fund . . . **Paul Whiteman's** "Teen Club" on ABC shifts from a Philly origination to N. Y. to tap more young talent . . . Radio Writers Guild negotiations for staff scripters at the webs open Tuesday (27); freelance scribbler talks are already in progress. . . .

James A. Ward, veepee-general manager of Crossley, Inc., has established his own research organization . . . **John Dalton** new guest relations manager for ABC, vice **Art Dorfner**, upped to a budget control post . . . Fellowship in electrical engineering at NYU, granting $2,700 annually, has been established in the name of **David Sarnoff** by RCA . . . Actor **Albert Ottenheimer** added to ABC's "Valiant Lady"; incidentally, he has a story in the January issue of Esquire . . . **Leonard H. Levitt**, ex-WTTM, Trenton, new to WOV sales staff . . . **Jack Lacy's** WINS disk stint extended half-hour daily, giving him 23½ hours at the mike weekly . . . **Frank DeVol** got award of merit from National Safety Council for services to the safety cause. . . .

Bob Viano has joined the **Ben Sonnenberg** flackery, reporting to **George Weissman** on Philip Morris and Lever Bros. AM-TV shows . . . **Henry Frankel** appointed account exec for N. Y. by Frederic W. Ziv Co. . . . RCA Thesaurus has released five special Christmas holiday programs and a seasonal script series . . . **Everett F. Braden**, ex-John G. Paton Co., named merchandising director of Foote, Cone & Belding in Gotham . . . Carolina Power has bought Frederic W. Ziv's "Bright Star" waxer for 19 markets in the Carolinas . . . World Broadcasting's Christmas package includes **Thomas Mitchell** in "Miracle at Christmas" and seven other features . . . **Jo Ranson**, WMGM flack, convalescing at home for a couple weeks, after minor surgery . . . Songstress **Kay Armen** takes three-week leave of ABC's "Stop the Music" for a trip to the Coast on a projected filmusical for Metro, then to Las Vegas for a three-week engagement. **June Valli** is subbing on "Stop."

Dick Moeller, WCBS director, left Friday (16) for three weeks in London & Paris . . . **William B. Lewis**, proxy of Kenyon & Eckhardt, elected to board of N. Y. Council of American Assn. of Ad Agencies . . . Monarch Bulck has bought six spots weekly on WJZ . . . **Phil Cook's** annual book drive on WCBS, to benefit hospital patients, starts tomorrow (Thurs.) . . . **Frank Rasky's** three-part series on "Red Channels" in Sponsor mag to be reprinted in the Saturday Review of Literature . . . **Vincent Meade**, formerly assistant manager of program sales for CBS Radio, named assistant director of research for the web's spot sales.

IN HOLLYWOOD . . .

Howard Meighan, Lester Gottlieb and **John Karol** of CBS radio top level officialdom around for a week of calls, consultation and departmental meetings . . . **Bill Ray** has taken a leave of absence from KFWB after 26 years with the station to take a belated honeymoon abroad and work on a new radio idea. He was the first to broadcast out-front ceremonies at picture premieres and in recent years has headed up production . . . **Maurice Morton**, one-time agent-packager, joined CBS business department . . . **Johnny Murray** reviewed "Show Biz" on his KFI "World of Books" . . . **Ken Finley**, late of Portland radio, taken on by KECA as writer-producer . . . **Cliff Gill**, former manager of KFMV, will be operations chief for **John Poole's** new 10,000-watter, KBIG, which starts airing after first of the year . . . **Mark Finley**, long time top flack at Don Lee, moves to Cleveland to head up public relations for D'Arcy . . . **Jim Geller's** "Famous Authors" series got a rise out of NBC's **Bud Barry** and he ordered a complete presentation. Geller, who for years agented the top literati crop, has most of them signed up for originals . . . **Floyd Holm** (Compton) and **Joe Leighton** (Thompson) were go-godfathers at christening of **Erle Jolson's** infant, David. This should give the youngster a clean start as both commission men represent soap accounts (Ivory and Lux) . . . **Edgar Pierce**, formerly at KFI-TV, now at the Wade agency to work on the Alka Seltzer account.

IN CHICAGO . . .

Edward Paro has been added to the Chi ABC sales staff as an account exec . . . **Bob Porter** and **Don Sorkin** new gabber payrollees at WIND . . . **Austin Kiplinger's** nightly newscast on WENR bankrolled by Hollands Jewelry Stores . . . "On the Line With Bob Considine" renewed on NBC by Mutual Insurance for another year, effective Jan. 19 . . . WGN deejay **Sam Evans** cited by **Billy Eckstine** and **George Shearing** at their Civic Opera House p.a. for his interracial relations work . . . **Don McNeill** and his ABC "Breakfast Club" gang will beam their show from the Downey Veterans Hospital Thanksgiving Day . . . **Dave Edelson**, WJJD streetside gabber, marked his 29th anni in Chi radio last week . . . **Lee Ann Weimer** has departed the Schwimmer & Scott radio dept. to join the Frank J. Hogan staff . . . Mutual ad-promotion chief **Hal Coulter** in town on biz . . . **Jory Nodland**, former sales manager of WNMP, Evanston, is a new member of the WMAQ sales crew . . . **Russell Young** upped to veepee status at the Russel M. Seeds agency . . . **Judith Waller**, Chi NBC director of education and public affairs, to receive a centennial award Dec. 2 from Northwestern U . . . Radio-TV attorney **John Moser** back for a N. Y. jaunt . . . **Eugenie Baird, Janet Blair's** "South Pacific" understudy, guested on **Tommy Bartlett's** "Welcome Travelers" on NBC . . . **Norman Ross'** Saturday disk show on WMAQ bankrolled by the Olson Travel Organization . . . **Lee Hart**, Chi BAB rep, presided over a meeting of Chi-area radio salesmen yesterday (Tues.) at WGN's studio 5A.

RUBY MERCER & TED HAIG
Producer: Nat Rudich
15 Mins.: Sat., 11:15 p.m.
SAM GOODY'S RECORD SHOP
WOR, N. Y.

A husband-and-wife disk jockey stanza, this show follows the usual pattern of wrapping music around long commercials. In this case, the plugs are pitched up four or five times in a 15-minute segment, which is at least par for the course. There's one intrusively cute tagline used by this team; when she says "goodie, goodie," he comes back with "Sam Goody, of course." It's rather childish for so late in the evening.

Musical selections on this program are good, departing from the usual run of pop material and accepting light classical works. On the preem show, Gladys Swarthout was heard in a taped interview and a couple of her disks were played with nice effect. Rest of the show included a German song and a Chopin prelude. *Herm.*

WINNIPEG CONCERT ORCH
60 Mins.: Sunday, 6:30 p.m.
Sustaining
ABC, from Winnipeg

In cooperation with the Canadian Broadcasting System, ABC is contributing an important addition to the small roster of live symph broadcasts. Under the arrangement with the CBS, the ABC network will pick up the Winnipeg Concert and Vancouver Symphony orchs on alternating weeks, both being scheduled for a full hour in a good Sunday evening slot.

Both of these orchs have high calibre reps and the opening program by the Winnipeg orch, under the baton of Eric Wild, was an excellent sampling of popular long-hair numbers, plus some more modern works by lesser-known contemporary composers. Cellist Martin Hoherman was guest instrumentalist on a Hadyn concerto. *Herm.*

TEST LAB
With John Ahern, Marshall Kent
Producer-writer: Jay Sheridan
30 Mins.; Sun., 1:30 p.m.
SPIEGEL
WGN-TV, from Chicago

This is one of those all-too-rare "Why didn't someone think of this before" items. In a sense, it's a glorified commercial showing how a modern retail outfit pre-tests the merchandise it sells by taking the viewers right into its lab. And as such it does a standout job, mainly because it's pitched along public service lines and designed to intrigue the advertising-confused consumer.

Show is packaged by the Louis G. Cowan shop and is hosted by John Ahern, Illinois Institute of Technology professor. Combination, with the Cowan production knowhow and the prof's authoritative without being stuffy gabbing, broke from the wire Sunday (18) a sure winner.

Firstoff, Ahern, assisted by a prospective lady buyer, demonstrated how a waffle iron is put though its paces at the lab and by so doing showed the shopper what particular points to look for in a well-made appliance. Significantly, he pointed out that while fancy trim and extra gadgets may make the iron look better (and more expensive) such extras do not necessarily make for better waffles. Males then had their inning with a representative from Remington Arms coming in to explain the meaning of such shotgun terms as gauge, choke and polychoke. Stanza wound with a discussion of nylon hose with emphasis on denier and gauge which probably proved especially informative to the menfolk with minds on their Christmas lists.

Whole thing was an excellent blending of visual values with meaningful commentary for an interesting and informative piece. Outright blurbs, as pitched by Marshall Kent, were neatly tailored into the format. *Dave.*

KIDS & CO.
With Johnny Olsen, emcee; various guests
Producers: Wyatt & Schuebel
Director: Pat Fay
30 Mins.; Sat., 11 a.m.
RED GOOSE SHOES
DuMont, from New York
(Westheimer & Block)

"Kids & Co." half-hour Saturday morning stanza via DuMont, is framed around ingredients that should prove effective in snaring a fair slice of its intended juvenile market. With Johnny Olsen emceeing, the session has a weekly "salute" to a moppet plus a "kid of the week" as well as sundry youthful terpers, pianists, etc. It all adds up to definite viewer interest among the smallfry.

For Saturday's (17) show "Kids & Co." saluted a six-year-old daughter of a Japanese diplomat while "kid of the week" was a Toledo, O. youngster who not only is helping to free herself of polio but is making life brighter for others. Balance of the program was rounded out with comedian Morey Amsterdam, and son, Gregory, along with a hoofer, concert pianist and singer.

Olsen affably emcees from a rostrum that resembles a judge's bench. Plugs for Red Goose Shoes are easy to take. However, a filmed insert for Duncan Yo-Yos is a bit too blatant. Angle here is that with each purchase of RG footwear goes a yo-yo. Helbros Watches also come in for puffs via gift of a timepiece to each guest. *Gilb.*

BLOOD AND BOND MARATHON
With John Ford, Rollie Johnson, Toby Prin, Marve Connor, Bill Wiggington, Diane Adrian, Rudy Vallee, Charlie Barnett, etc.
Producer-director: Sherman Headley
300 Mins.; Fri., Nov. 16, 11 p.m.
Sustaining
WTCN-TV, Minneapolis

This all night show, running five hours from 11 p.m. to 4 a.m., served its purpose well of enlisting defense blood bank donors and defense bond buyers, and, at the same time, of dishing out considerable entertainment. Five pretty girl volunteers at the switchboards, taking the telephone calls from donors and buyers, were brought into camera range occasionally to give the show visual value. John Ford and other station announcers and personalities came through with good pitches for the cause and emceed the proceedings expertly. The entertainment was supplied by acts from the niteries and local performers. Testifying to a job well done was the successful result, more than 1,500 pledging blood and bond sales aggregating $30,000 during the show.

Especially interesting were interviews with several of the group of traveling Korean war heroes of various nationalities who were here on their tour.

Coming over from the Hotel

(Continued on page 38)

Tele Followup Comment

So-called "life" of Robert E. Sherwood, presented on Ed Sullivan's "Toast of the Town" via CBS-TV Sunday night (18), was generally a fine, entertainment-packed tribute to the Pulitizer prize-winning playwright. When the cast of top legit names was reenacting scenes from some of Sherwood's better-known plays, the show was socko, slowing down only during Sullivan's narrative bridging. Emcee rates credit, however, for his perceptive underscoring of the fact, which underlines most of Sherwood's philosophy, that Adolph Hitler was actually the man who "most influenced" the playwright's works, in convincing him of the need to fight tyranny in any shape.

Sullivan teed the hour with a clip from Samuel Goldwyn's "Best Years of Our Lives," in which Sherwood's screenplay pointed up his own sympathetic insight into human character. Sequence, showing Fredric March returning to his home after the war, also spotlighted Myrna Loy, Teresa Wright and Dana Andrews and, naturally, was as effective on TV as in its original presentation. Best of the live sequences was probably that of "Road to Rome," in which James Mason, as Hannibal, and Pamela Kellino, as the wife of the Roman dictator, etched neatly both the humor and drama of Sherwood's anti-war theme. Alfred Lunt, making his TV bow, scored solidly with a re-creation of his Finnish doctor's role from Sherwood's "There Shall Be No Night," one of the first anti-Communist plays in this country. Raymond Massey, in a brief sequence from "Abe Lincoln in Illinois," and Helen Hayes, with the impassioned speech of Pericles' wife from "Acropolis," also registered with their solid thesping.

Sullivan didn't bring Sherwood himself on until the show was three-quarters through, but the playwright acquitted himself well before the lenses with some warmly reminiscent anecdota about the late President Roosevelt, whom Sherwood served during the war. This provided the opportunity to throw on the screen a clip of FDR in his first inaugural address, with his famous "There is nothing to fear" statement, which Sherwood hailed as Roosevelt's greatest speech.

"Old Acquaintance," the John van Druten comedy, was a vehicle for the late Jane Cowl, and Peggy Wood, back in its December '40 Broadway preem. It was no less a vehicle in the '43 film counterpart with Bette Davis and Miriam Hopkins. In its "Celanese Theatre" dress last Wednesday (14) over ABC-TV it remained a duo showcaser, this time with Ruth Chatterton and Edna Best in the fat "best friends, but" roles. It's no coincidence that all six are mannered thesps, possibly excepting Miss Best, the most restrained of the lot and no less adroit.

The Chatterton-Best tandem for van Druten's sharp-shafted treatise on unattached fortyish femmes with love still winging was inspired casting. Play in its hour form lacked the broad legit treatment and the sweeping elaboration of the screen version, but as the most intimate of all mediums came through with fine dramatic intensity. The condensed TV span necessitated establishment of values via "way back when" conversation technique that, for ingenuity, was in some ways equal to the 35m job with its 16 characters (against five here) and its live journey back to the start of things.

In addition to the superb handling of their love-and-literati roles by the stars, the two other key characters were developed deftly by (1) Scott McKay, as Miss Chatterton's young lover who falls for (2) Pat Breslin, Miss Best's beauteous daughter who prefers the company of Miss Chatterton to that of her mother. The fifth in the cast, Robert Wallsten, acquitted himself incisively in the finely wrought revelation scene with ex-wife Miss Best. Credit also to Wallsten for the teevee adaptation, whose only obvious fault was occasional gap in continuity. Director-producer Alex Segal maintained his high qualitative level.

CBS-TV's "Suspense" made a noble effort to condense S. N. Falkner's famed pirate-adventure story, "Moonfleet," by staging it as a two-part show (Nov. 6 and 13). But the presentation only served to point up the fact that TV is not yet ready, and may never be, to project a story with the scope and sweep required by this one. Metro has bought the yarn, which predated Robert Louis Stevenson's "Treasure Island," and reportedly will put it before the Technicolor cameras next spring. Viewers of the "Suspense" version could only have wished that the story might have had the scope that a major film studio undoubtedly will give it.

Producer-director Robert Stevens did manage to keep viewers' interest centered on the screen via the noteworthy adaptation by Halsted Welles, which kept the action perking by eliminating the slower parts of the book. Jack Dimond, teenager who co-starred with John Baragrey, bridged the sequences via narration and the story seldom jumped too awkwardly. Yarn had Dimond as an English orphan who joined a group of smugglers headed by Baragrey on the English coast in 1757. Two of them imprisoned in Blackbeard's tomb in their frantic attempt to escape the king's guards, discovered the hiding place of a mammoth diamond secreted by the pirate before his death. They took it to a Dutch diamond merchant, only to have it stolen. They were apprehended, sentenced to life on a slave galley and washed up on the shore of their native England when the boat capsized in a storm. Denouement came abruptly, probably because there was so much to crowd into the two half-hour stanzas.

Baragrey registered solidly as the persecuted smuggler, who adopted young Dimond after his own son had been killed by the guards. Dimond was believable at all times in a difficult role. Fine supporting cast was topped by Edgar Stehli, as the sympathetic stone-cutter, and Cyril Ritchard, as the haughty magistrate. Production mountings, including the sets, Hank Sylvern's musical backing, etc., added to the show's overall quality.

Jerry Lester apparently tried hard but flubbed again in his stanza on NBC-TV's "Sound Off Time" Sunday night (18). Comic again attempted to mix the zany informality of his quondam "Broadway Open House" show with a more lushly-produced opening sequence, but the two didn't blend. In addition, the opening skit, a long and involved routine spotting Lester as the American heir returning to take over a Scottish castle willed to him, added up to a few minor chuckles at most. At least part of the blame must lie with Lester's scripters, Danny and Doc Simon and Vinnie Bogert, who have yet to come up with anything to capture Lester's unique comedic talents.

Show, produced and directed by Monroe Huck, was richly mounted, with good supporting talent (including some nice-looking chorus gals), neat sets and some okay choreography by Herb Ross. Lester himself indulged in some ballet burlesque with Norma Kaiser, as part of the Scottish skit, and was also given okay support by Joe Silver, George Hall and the Petrie Trio, a bagpipe group. For the "Open House" segment, Lester went into the audience for a participation bit and then came back on stage to gag a rendition of "Old Man River." Dean Elliott and his orch backed the show well.

Faye Emerson's "Wonderful Town" on CBS-TV last Saturday (17) was an all-French frame in its salute to Parir. Despite a good try at production and all-Gallic talent it was dull with trite-told tales and tired conversation. That all four guest performers were making their TV debut was in itself no plus.

A thin story pattern had actor Jean Pierre Aumont guiding Miss Emerson around the town after some frothy dialog on a spot overlooking the Seine. This segued into a bistro with a bunch of fiddlers who lent more of a Viennese aura. Handsome Helen Francois, current at Sherry Netherland, N. Y., and fated these days to be linked as the "singing sister of Denise Darcel," did a nice French version of "Domino." Concert pianist Jean Casadesus handled a number in an atmospheric garret. The cameras moved excessively, taking the sock away from the piece. Marcel Lebon, who made his U. S. debut at the Waldorf-Astoria (current), piped a couple on a houseboat cafe.

Show's opening salvo was a pretentious little vignette of Parisian fashions with Miss Emerson tripping gaily from shoppe to shoppe. Four well turned out males acted as salon owning choristers. If this was a "salute" to Paris, the reprised lyric about outfitting her "at the existing rate of exchange" will hardly sit well with the chamber of commerce of the "City of Lights." Logic aside, this tecoff was best display in the half-hour.

Miss Emerson was joined by husband Skitch Henderson for the Pepsi-Cola end plug. Miss Emerson would be well advised to contain herself as to the wonders of the drink. Incidentally, all the hullabaloo about her new upswept hairdo seems trivial. That she appeared here in a gown that covered all her charms was more newsworthy.

Saturday morning TV programming has been coming out of its longtime lethargy. It's moving into the same showmanly hep groove that for years has characterized Saturday radio's a.m. strips of such entries as "Grand Central Station," "Junior Miss," "Let's Pretend," "Somerset Maugham Theatre" and other stanzas designed for something more than juve appeal.

ABC-TV, for example, has a brace of early Saturday shows that could hold their own in the after-dark sweepstakes. They are "Date With Judy" and the newly-inaugurated "City Hospital" series. "Judy," with all its light, frothy quality, demonstrated last Saturday its strictly pro aura and qualitative production values. Casting of the show, particularly the juves, is top-flight, with Pat Crowley, eschewing the grotesque exaggerations of a smarty-pants juve, doing a charmingly relaxed job in a professional way. Same applies to the other regular personality components on the show, with guest Hope Miller, as a Carmen Miranda-type rhumba teacher, lending an added fillip to Saturday's sequence.

Jack Benny, who guested on a number of CBS-TV shows during his short stay in N. Y. last week, wound up his personalling tour by toplining the guest lineup on the web's "Frank Sinatra Show" last Tuesday night (13). Occasion also marked Sinatra's Manhattan swan song, since he moved back to the Coast after the program to originate future video shows from there. He and Benny, kidding each other's known idiosyncracies for laughs, sparked the show into one of the better ones he's done this season and undoubtedly left a lure with viewers to keep tuning into Sinatra while he's in Hollywood.

Duo were given some good situation comedy material by Sinatra's writers, realizing full advantage of the capabilities of both. It was a natural, for example, to have Benny wander onto the stage and try giving fiddle lessons to 10-year-old Charles Castleman, in actuality a violin prodigy. Skit in which Benny invited Sinatra to a "party," with the Voice learning after he'd arrived that it was a Polish nabe wedding for which Benny had been hired for 12 bucks to make with the fiddle, was socko fun. Capping it all, of course, were Benny's superb deadpanning and timing and Sinatra's hep comedy projection.

Show carried an overall note of informality, undoubtedly attributable to the fact that there were no attempts at those big production numbers which have weighed down other TV variety shows. Rest of the guest lineup included June Hutton, who scored solidly with her single tune, and Larry Griswold, who got the maximum in yocks and gasps with his fine trampolining. Axel Stordahl's orch backed the show neatly, and Sinatra delivered his songs in fine style.

ABC-TV's "The Clock" last Wednesday night (9) presented a gripping original penned by George Wolf, Foote, Cone & Belding TV exec. Story was a macabre affair about the revenge planned against the warden of a prison by a psycho inmate, after the warden had turned down his request for a parole. Filled with suspense, it had a gruesome O. Henry-type ending which, like such denouements should be, was not telegraphed. Wolf's advent into TV scripting rates encouragement.

Producer-director Bill Spier took full advantage of the yarn to keep the pace perking at a suspenseful tempo. Cast, too, was standout, topped by Harry Landers, as the killer, and Jack Arthur, as his saner cell-mate. Where other shows in this series have used a clock mainly as a story peg, Wolf made it an integral part of his yarn. Psycho was a watchmaker inside the prison and was fixing the warden's mantel-clock. He rigged a powerful time-bomb inside the mechanism, set to detonate at the time when the warden was

(Continued on page 38)

SEE IT NOW
With Edward R. Murrow, Eric Sevareid, Howard K. Smith, others
Producer: Fred Friendly
Director: Don Hewitt
30 Mins.; Sun., 3.30 p.m.
CBS-TV, from various points

"See It Now," a "document for TV," is an exciting half-hour in television. As presented on Sunday afternoon's (18) premiere, this TV offshoot of last season's "Hear It Now" radio program packed a wallop that suggested, for the first time, the video medium's enormous potential in the realm of news-special events when all the proper TV techniques are brought into play.

This is the show on which the collaborative team of Edward R. Murrow and Fred Friendly have been at work for some weeks, following the pattern of their series of "I Can Hear It Now" albums and their recent radio program. But with the difference that, in adding the additional sight dimension, they have brought forth a news magazine for television that's at once fascinating and provocative.

It marks Murrow's video bow with a regular series, and it's a cinch that he's the No. 1 candidate as TV's glamour boy in the realm of commentators-newscasters-analysts. Murrow brings to the TV cameras a sureness, naturalness and deep understanding of what he's talking about, plus a videogenic demeanor that, in itself, gives the show a definite plus value. Add to this the whole Murrow-Friendly production approach, with the introduction of techniques that are truly eye-openers, and the viewer is treated to a kind of TV excitement that's long been needed.

The viewer is actually taken into the CBS control room (Studio 41, N. Y.), "home base" for the show, where Murrow is seated before a couple of monitoring sets, along with TV director Don Hewitt. There's a constant play of the cameras between Murrow (for his sharp, inclusive, never overdone wrapup of the subject at hand) and what comes through the monitors. As a showmanly touch for the intro, there was a spanning of the two oceans (with constant interplay of the cameras) for direct pickups of the Golden Gate Bridge, Alcatraz and the San Francisco skyline on Monitor One, and Brooklyn Bridge, the Manhattan downtown skyline and the bay's sweep to the sea on Monitor Two. Here, in the first few minutes, was the tipoff that Murrow and Friendly had hit on something TV's been looking for.

The monitors picked up Eric Sevareid in Washington (face to face with Murrow as with all the pickups) for a capsule pinpoint of the Korea atrocity story and President Truman's housecleaning offensive. It went to London via the special CBS filming for the newest espousals of Prime Minister Winston Churchill and Foreign Minister Anthony Eden in some revealing closeups; then to the U. N. conclave in Paris (via film and two-way telephonic exchange) for Howard K. Smith's ominous note on the disarmament plan and its slim hopes for success; then a candid closeup of GOP presidential aspirant Sen. Robert A. Taft that was an object lesson for news filming reduced to the intimacy of TV.

Final half of the program was a visit with Fox Company, 2d platoon, 19th Infantry in Korea—a day in their lives leading up to the offense on Hill 525, specially filmed by a camera crew sent to the war zone. As a piece of editing and camera work it rates superlatives, telling more than tons of Page One material. The viewer was on the spot for a graphic personalization of what a soldier feels, and how he acts in combat. Throughout, the camera work was extraordinary, virtually taking it out of straight news reporting and giving it dramatic impact.

Obviously, within the 30-minute framework and spanning such wide fronts, there was not much time for detailed exposition. But what there was revealed careful planning, judicious editing and always a maximum flair for showmanship.

Starting Dec. 2, the Aluminum Corp. of America takes over sponsorship as a public service. It automatically falls heir to one of the major TV entries of the season. *Rose.*

Houston's 98,900 Sets

Houston, Nov. 20.

Latest television set count shows 98,900 sets in use here as of Nov. 1. The October sales set a new 30-day record when 6,100 sets were sold.

Plans have been made to present the buyer of the 100,000th TV set in KPRC-TV and shower him with prizes.

Procedure on Handling UHF Vs. VHF Applications Has Lawyers in Tizzy

Washington, Nov. 20.

Washington's sizable corps of radio lawyers are doing some tall speculating on a question which will have an important bearing on the lifting of the TV freeze: how will the FCC treat applications for UHF stations in cities to be assigned both VHF and UHF channels?

Commission's determination of this question, which may be made before the final allocation plan is adopted, may well serve as a guide to lawyers in advising their clients whether to file for UHF or VHF, or to amend existing applications for VHF to UHF. The Commission's decision could either expedite or delay the building of stations in virgin TV territory.

The problem, the solution for which there is no precedent, is whether UHF or VHF applications shall be handled separately or in a package. If they are handled separately, then it is likely that for many cities hearings will be required only for VHF applications, enabling the Commission to process applications immediately for UHF (providing applications are not in excess of available channels). If both VHF and UHF applications are lumped together, many UHF applicants will likely be thrown into hearing and station construction considerably delayed in many cities.

An example of the problem might be the non-TV city of Denver, where the Commission proposes to allocate three VHF commercial stations and two UHF. So far there are eight applications filed for Denver, all for VHF, necessitating hearings, and it's likely several more will be filed during the 30 or 60-day period the Commission will grant after the freeze is lifted before issuing permits.

Obviously, if VHF and UHF are treated alike, there would be little reason for any of the Denver applicants to ask for UHF. But if UHF applicants are processed separately, then it would be likely that some of the applicants, particularly those who would be most apt to lose out in VHF hearings, would switch to UHF in the hope of getting a jump on TV in Denver.

Of course, it's quite possible that enough VHF applicants would shift to force hearings in UHF also. But that's the risk the applicant would have to take. And radio lawyers, who are believed to be holding back several hundred applications for the "last call" filing period, are not tipping off their competitors.

Naturally the Commission is giving serious thought to the problem—both for procedural and policy considerations. There seems to be no difficulties involved in the single package approach, since the lumping of UHF and VHF applications is essentially little different from consolidating multiple applications for the same VHF channel in hearings (which was done for many cities before the freeze) and deciding who gets what channel.

The question of handling UHF and VHF separately, however, might present some legal problems, although these are not believed to be substantial. From a policy standpoint, however, the Commission would be inclined to lean to the separate treatment. It is understood a large body of opinion within the agency favors this course.

For one thing, the agency is anxious, in view of the long freeze, to get new stations started as soon as possible. For another, it is desirous of pushing UHF. Separate handling of UHF applications would appear to be the best way of accomplishing this purpose. And it might, in some cases, eliminate the need for VHF hearings.

THYAVALS GETS 100G VITAMIN TREATMENT

Hollywood, Nov. 20.

A group of Seattle investors got permission from the U. S. District Court here to take over Thyavals from American Vitamins, which recently folded after a terrific TV spending spree, and has put $100,000 into the venture.

The new group, headed by radio station owners Archie Taft and J. McElroy McCaw, are launching program on much more modest scale than AV, picking up $2,500-a-week tab on Leo Carrillo's "Dude Ranch" on KLAC-TV, beginning Nov. 25. Bud Lewis, repping the group, says it plans to build slowly and hopes to expand its TV program.

AV was about $750,000 in the red when it folded, with about $350,000 in assets.

Rapp's One-Shot on Wynn

Hollywood, Nov. 20.

Phil Rapp has been called in by NBC-TV to write, direct and produce the Ed Wynn show Dec. 8. He will revive "The Bickersons" for a 15-minute spot and Lew Parker flies out from N. Y. to play the harassed husband. Auditions will be held for the role created by Frances Langford.

Rapp has been in and out of pictures since he deserted the east where for nine months he did triple duty on the televersion of "Bickersons." Rapp's deal is for one shot but he may continue if everything works out to his satisfaction.

El Borracho's TV-er

Jules Alberti, former talent manager and now head of Endorsements, Inc., is stepping into TV with a N. Y. package show to emanate from El Borracho's Kiss Room. It would revolve around boniface Nicky Quattrociocchi, operator of the eastside N. Y. eatery.

Program would be chit-chat by Quattrociocchi and a femme aide.

Who's Kiddin'?

Hollywood, Nov. 20.

Note of realism was injected into Sunday's (18) Abbott & Costello teleshow, and it showed up in blood—Costello's. Cuffing the comic took from George Raft and Abbott wasn't as playful as it seemed.

After the show, Costello had to be patched for a cut lip and scalp gash. At one time, he seemed to resent an extra hard slap but laughed it off. It was evident Abbott wasn't pulling his punches and some of the slaps could almost be heard.

Autry Mulls Live TV Wrigley Show

Hollywood, Nov. 20.

Gene Autry is talking a deal with his AM sponsor, Wrigley, whereby he may go into live television in about six months if the right time slot can be found on the microwave. Autry says Wrigley likes the idea, which would be a half-hour program along the lines of his "Melody Ranch" airer on CBS, that if the deal jells it will be on CBS-TV.

Autry, who is suing Republic to prevent release of his pix to TV, says he thinks Rep prexy Herbert J. Yates is completely "unrealistic" in his opposition, adding "I talked to him about a deal before this happened. My chief concern was that my pictures might be sold to a sponsor I didn't care about, and that's what I told Yates. But he refused to make any settlement, and that's why this has gone as far as it has."

Just back from a p.a. tour through the U. S. and Canada, the cowpoke concedes exhibitors he talked to expressed opposition to his telepix activities, but added they didn't hesitate to blurb his pix when he played their towns.

Kraft Ankles 'Ruggles' In 'TV Theatre' Hypo

Hollywood, Nov. 20.

"Ruggles," one of the oldest and consistently high-rated teleshows on the Coast, loses its sponsor, Kraft, at the expiration of the pact Jan. 10. Reason is that Kraft expects to beam its "TV Theatre" via NBC at that time live to the Coast and feels that it cannot afford to bankroll two shows.

Family program, starring Charles Ruggles, is being offered by ABC-TV, which has a contract with producer-packager Bob Raisbeck, as a microwaved network entry at $10,000, plus time; regionally, $5,000, and locally, $3,600. Show started its third year last month and has been kinnied for about 40 other markets, but it's known that Kraft wasn't happy with the kinnies. ABC's pact with Raisbeck has two years to run.

Inside Stuff—Radio

Arthur Godfrey succeeded last Thursday night (15) in carrying a CBS radio show almost four minutes overtime, while the show following was forced to trim its air time so as not to snafu the web's entire programming schedule for the remainder of the evening. Reason was that Godfrey was doing a special hour-long Blood Pledge show and figured that the cause was meritorious enough to warrant breaking a hard-and-fast network rule.

Godfrey had a strong lineup of guest talent for the show, which started at 10 p.m., including Ezio Pinza, Mimi Benzell, Perry Como, and Peter Lind Hayes and Mary Healy, as well as a number of civic dignitaries to interview. With virtually no rehearsal, Godfrey realized at 10:45 that he couldn't finish on time. H. R. Guillotte, CBS operations chief, who was present at the program, gave orders in the control booth at 10:57 for the shows which were to follow at 11 to permit Godfrey to finish.

Three programs were affected: Lowell Thomas, with a Coast repeat of his news show; Eric Sevareid, making his regular 11 o'clock newscast to the east and middlewest, and George Bryan, making his 11 p.m. newscast over WCBS for the local N.Y. area only. At 11:35 a remote dance band took the air and the remaining shows were heard on schedule.

CBS board chairman William S. Paley made a tape-recording of the Friars Club 20th anniversary testimonial dinner to Jack Benny for his private collection. He is presenting a few limited sets of the recordings of the speeches—generally conceded among the best in recent years—to Benny, Fred Allen, George Jessel, Irving Mansfield, Bernard Baruch and one or two others.

There was a proposal to merchandise the records for benefit of the Friars but Paley wants to keep his private recordings within a limited circle.

Extension of WLW's (Cincinnati) grassroots programming formula, conceived several years ago by James D. Shouse and Robert E. Dunville, furnished nearly 500 bound copies of historical radio scripts to libraries, schools and historical societies in Ohio, Indiana, Michigan, Kentucky and West Virginia during past four months.

Gilbert W. Kingsbury, administrative assistant to Dunville, president, makes available copies of WLW scripts of its "This Land of Ours," "Builders of Destiny," "Our America" and "Personalities in Your Government" programs to institutions and groups.

New York's Civil Service Commission will shortly hold exams for post of assistant program director of WNYC, the city-owned station. Position will pay $4,950 annually.

Applications must be filed at the CSC office, 94 Duane Street, N. Y., through Nov. 29. Candidates must have had at least two years of paid experience planning and producing programs for a licensed station, or the equivalent, and will be given written and oral tests.

Clifford J. Durr, former member of the FCC, may soon return to law practice in Montgomery, Ala., if he does not accept a teaching post which has been offered him by a large university, it is learned in Washington.

Should he open a law office he will handle radio and common carrier cases, which would require appearances before the Commission. Durr began his career as an attorney in Montgomery after completing his studies at the Univ. of Alabama and Oxford University in England, where he was a Rhodes scholar.

During the past four months, Durr has been recuperating in Montgomery from an orthopedic operation.

Catholic radio and TV performers, as well as network brass and employees and others engaged in broadcasting, will have a fourth annual Communion breakfast in the grand ballroom of the Hotel Waldorf-Astoria, N. Y., Sunday (25). Breakfast is scheduled to follow a 9 a.m. mass at St. Patrick's Cathedral. Idea for the annual Communion breakfasts was started by Joseph Sheehan, an NBC mailroom staffer. "Uncle" Jim Harkins of NBC chairmans the committee for this year's affair.

Three correspondents of RadioDiffusion Francaise, the French Broadcasting System, are winding up a three-month tour of the U. S. as guests of the State Department's Educational Exchange Bureau (OEX). They gathered enough material for over 50 half-hour broadcasts on "La Vie en Amerique."

Trio, which covered 20,000 miles of the U. S. in their own car, are now giving Gotham the o.o. before returning to Paris.

Packard 500G Vidpix Pattern

Continued from page 25

hour stanzas completed and in the can before attempting to line up a bankroller. Vidfilm producers usually turn out only a single pilot film and attempt to make their sale on it alone. "Rebound" pix are dramas with a shock ending, and each has a different story and cast. Series was formerly titled "Cry of the City" and the "Rebound" tag may also be changed to something else before the contract takes effect about Feb. 1.

Pact is for a firm 26 weeks, with options for an additional 91. Crosby retains all residual rights and, while BCE execs set the deal with Packard directly, the pix are to be turned over to United TV Programs for reissue bookings on a regional and local sponsorship basis after a year's time. Barney Gerard will produce, write and direct most of the series. With the investment in "Rebound" having paid off, Everett Crosby, prez of BCE, has greenlighted, a new series of pix, for which he also plans to turn out a full cycle of 13, instead of just a pilot, before attempting to sell them.

Crosby, together with BCE veepee Basil Grillo and sales chief Charles Brown, wrapped up the deal with Packard in huddles in Detroit last week. S. J. Andrews, Maxon's AM-TV chief, handled the agency end of the pact.

Mister PLUS wears cowboy boots,
His hat's ten-gallon size.
He's full of yips and rootу-toots
And news to pop your eyes!

"If you want KIDS, by flock or herd,
Try MBS — we've won 'em!
And if you'll simply say the word,
We'll put your brand upon 'em!"

— the difference is MUTUAL!

FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

Eileen BARTON
BILL GOODWIN SHOW
— NBC-TV —
Coral Recording Artist
Direction: M. C. A.

EUGENE SMITH
"Sultan of the Ivories"
DYNAMIC PERSONALITY—BOOGIE WOOGIE ARTIST
Personal Management RAY BARRON
Direction McCONKEY ARTIST CORP. 1780 B'way, N. Y. C.

Inside Stuff—Television

New device which permits superimposition of TV images without the transparency that usually results, and thus enables actors to be superimposed onto miniature sets, has been invented by George Gould, director of ABC-TV's "Tom Corbett, Space Cadet." Gould, who developed "The Gismo" with ABC engineers Rolph Drucker and David Fee, has filed for a patent on the gadget, which cost only $100 to build.

Although superimposition is used in tele, the transparency effect (which destroys the illusion of "reality") is generally eliminated with mechanical devices. Gould's Gismo, however, gets rid of the transparency by electronic means.

With the Gismo, "Corbett" can get shots of actors scurrying over the hulk of a "prehistoric dinosaur" which is actually only a two-foot-long papier-mache model. Production costs are cut, since even the most intricate effects require no more than two hours of rehearsal time, with the performers working on a calibrated floor plan.

Gismo also permits the bankroller, Kellogg cereals, to get live "animated" commercials for a small part of what filmed animation would cost. With the electronic superimposition technique, the cereal boxes appear to fly, dance and pour themselves into bowls before live performers. Gould is also serving as adviser on other shows which want to use the Gismo technique.

Possible shift of WOR-TV, N. Y., from its present transmitter site at North Bergen, N. J., to the Empire State Building is being discussed in the trade following disclosure of details of the WOR-General Tire proposed merger.

Under terms of the proposed deal, the new company will lease the WOR and WOR-TV transmitter sites from R. H. Macy's, WOR parent firm, rather than buying them outright. Thus, it's reasoned, it would be relatively easy for the new outfit to drop its lease on the TV tower, move to the Empire State Building, with Macy's finding a new lessee for the structure.

WCBS-TV, flagship station of the CBS web in N. Y., lost little time this week in lining up a sponsor for the Wednesday night edition of its "News of the Night," which was ankled last week by Colgate. Local Chevrolet Dealers, which bankrolls the show the other five nights it's broadcast, signed for Wednesday night also, while at the same time renewing for the entire package.

Program has Allan Jackson as commentator four nights a week, with Winston Burdett covering on Wednesdays and Harry Marble on Saturdays.

Jack Carson, first NBC-TV comedy star to attempt a book show last season instead of the usual revue-type productions, will try another innovation for his stint on the Saturday night "All Star Revue" this week (24)—that of motion picture production technique. Instead of working from the Center Theatre, N. Y., Carson will move into NBC's big Studio 8-H in Radio City, where 15 separate sets are to be built around the wall. Actors will then move from set to set during the performance to achieve a fluidity of action, a la pix.

Move to 8-H also means that Carson will be dispensing with the large studio audience, usually considered a must for comedians in order to time their gags. Studio has a gallery with a capacity of only 200, which the comic thinks is plenty large enough for the purpose and also gives him more of a chance to play directly to home viewers.

An estimated 60,000,000 people in all parts of the country saw one or more of the World Series games via television last month, according to a statistical study completed last week by the NBC-TV research department. For purposes of comparison, the web showed that the Oct. 6 game (a Saturday) between the Yankees and the Giants was seen in 5,650,000 homes, double the number that tuned into the Yankees-Phillies game of Saturday, Oct. 7, 1950. Web attributed this to increased TV set circulation and extension of live facilities to the Coast.

Indicating that a video show with marquee lure will attract a sizable audience regardless of the time of day, the Saturday game this year drew a fat 35.2 rating in Los Angeles, according to the NBC research department, despite it's having been transmitted there at 10 a.m.

NBC-TV's "Kukla, Fran and Ollie" delegation makes its annual pilgrimage to Detroit for personal appearances Thursday (22) and Friday. Show will be beamed from the WWJ-TV studios both nights.

Burr Tillstrom's group will appear in the J. L. Hudson Store's annual Thanksgiving parade Thursday and will guest at a special meeting of the Detroit Television Council the following day.

Bonafide Mills cancels out the Lady Iris Mountbatten starrer, "Versatile Varieties," effective Dec. 14. Bankroller claims that the reason is fact ABC-TV could line up only 17 outlets, while it had more than twice that amount when the show was on NBC-TV and later on CBS-TV. Network, however, reportedly feels that the stanza is "not up to nighttime standards" and asked the sponsor to up the budget nut or to move to a daytime slot, which the backer refused.

David Kees to CBS-TV

David Kees, currently production manager of KPIX, San Francisco, has been appointed CBS-TV director of special events. Kees, who directed the pickup of the Japanese Peace Conference in September, replaces Bob Bendick.

Bendick, after 10 years with CBS, resigned to join Cinerama Productions, outfit working on a simulated three-dimensional film process, which is headed by Michael Todd and Lowell Thomas.

WGN-TV

Continued from page 27

Mont tieup, and WBKB's 6:30 to 9:30 p.m. affiliation with CBS remains intact. Pact was inked by WGN-TV general manager Frank P. Schreiber and Herbert Ackerberg, CBS stations relations veepee.

Chicago Tribune station will carry Colgate's "Strike It Rich," American Home Products' "Love of Life," and Procter & Gamble's "Search for Tomorrow." Starting Dec. 3 WGN-TV will also carry CBS' "Mike & Buff" show and Mel Torme strips.

WBKB will continue to beam the afternoon Garry Moore spread and "First Hundred Years."

THE NEW YORK TIMES, OCTOBER 17, 1951.

RADIO AND TELEVISION

Telecast of Princess Elizabeth's Canadian Tour Picks Up Some Amusing Sidelights

Various sights

Actually, it was the commentary of Mr. Lynch, one unrehearsed act by the Mayor of Windsor and the antics of a black pup that almost stole the show from the royal couple. Warming up for the grand entrance of Elizabeth and Philip, Mr. Lynch invoked good old American vernacular by referring to them as "the heiress presumptive to the throne and her sailor husband, the Duke of Edinburgh."

and it was

WWJ-TV

as usual

that pioneered and engineered the first international telecast, over the NBC network. As reported by The New York Times, WWJ-TV's own Budd Lynch, Canadian Veteran who lost an arm at Dieppe, literally stole the show with his commentary during the Royal couple's visit to Detroit's neighboring city of Windsor, Canada. WWJ-TV's initiative is an important contributing factor to this station's overwhelming popularity in the great Detroit market.

FIRST IN MICHIGAN — Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ TV

History comes to life in

"Williamsburg Restored"

. . . a new film that should be in every library

This new documentary film of Virginia's colonial capital presents a picture of historic Williamsburg as it was two hundred years ago and as it is today. It vividly portrays the scope of the architectural achievement in the restoration of the town to its 18th century appearance.

44 minutes • Sound • Color • 16 MM
Rental $5.00 Sale Price $100.00

Produced by Julian Bryan International Film Foundation

TO RENT OR PURCHASE WRITE TO
Colonial Williamsburg
FILM DISTRIBUTION SECTION, WILLIAMSBURG, VIRGINIA

TV's Blue Chips

Continued from page 27

reportedly now seeking another TV showcase and Owens-Illinois is also said to be on the lookout for a video program. On the local level, such firms as Monsanto Chemical is now sponsoring the Tex McCrary - Jinx Falkenburg "N. Y. Close-Up" on WNBT, NBC's N. Y. flagship, along with the public utilities outfits, such as Brooklyn Union Gas.

Such bankrollers, the webs point out, being financially able to afford TV, usually sign on for a 52-week deal and don't buy in and out like some of their other clients. These are also the advertisers, it's cited, who make life easier for the agencies since again they're more interested in selling general goodwill than in selling products. As a result, they seldom switch agencies once they've signed on with one. U. S. Steel, for example, has been repped by BBD&O for a number of years, as one of that agency's biggest and best accounts.

Milwaukee — Richard Shireman, formerly WISN local sales manager, has been named national sales manager of the Milwaukee CBS affiliate.

"Unquestionably, the World's

Currently COTILLION ROOM, Hotel Pierre, New Yo

Greatest Ballroom Dancers"

RUSSELL RHODES
New York Journal of Commerce

VARIETY
(October 24)
HOTEL PIERRE, N. Y.
(Cotillion Room)
"Tony and Sally DeMarco add up to a most effective cavalcade of eye-appealing and boxoffice-arresting terpsichore."
Abel.

WALTER WINCHELL
(November 7)
"Recommendations to Diversion Seekers: The DeMarcos at the Cotillion."

RUSSELL RHODES
New York Journal of Commerce
(October 25)
". . . the perennial Tony and Sally DeMarco swaying as light as thistledown in their opening number over the Pierre's Cotillion Room floor. Unquestionably the world's greatest ballroom dancers, they drive themselves tirelessly to meet the demands of their admirers with a seeming effortlessness matched only by their extraordinary mastery of rhythm."

LEE MORTIMER
New York Sunday Mirror
(October 21)
"Dancing DeMarcos are the top team in the business."

LOUIS SOBOL
New York Journal-American
(October 29)
". . . And the thrill that never fades every time we catch the delightful Tony and Sally DeMarco in their exquisite, effortless feathery dances — currently jamming the Pierre's Cotillion Room."

GEAN ORLIN
Gotham Guide
(November 3)
"These world famous dancers, back at the lovely Cotillion Room in the Hotel Pierre for the second season and by popular demand, are delightful, delicious, de-lovely, and like gilt-edge bonds wherever they appear."

HY GARDNER
New York Herald Tribune
(October 24)
"Tony and Sally DeMarco, now the toast of Stanley Melba's Cotillion Room."

ROBERT W. DANA
New York World-Telegram and Sun
(October 17)
". . . did all an audience could expect of great dancers last night in the Cotillion Room."

TONY and SALLY DeMARCO

—(4-WEEK ENGAGEMENT EXTENDED TO 8 WEEKS—Concluding DEC. 10)

Television Chatter

New York

Martin Manulis, producer of "Crime Photographer," will lead discussion on scripting the show at the Radio Writers Guild TV clinic Tuesday (27) at the Hotel Astor . **Edwin J. Kaspar**, ex-NBC, has joined WOR-TV's Chicago sales force . **Hope Miller**, who did Spanish dialect on "Date With Judy" Saturday (17), handles French part on NBC-TV's "Goodyear TV Playhouse" Sunday (25).

Sig Mickelson, CBS-TV news and public affairs chief, slated to discuss the role of radio and TV in promoting brotherhood at a meet of the National Conference of Christians and Jews tomorrow (Thurs.) in Detroit . Charles of the Ritz (face powder) has signed for a series of spots on two WNBT shows, "Here's Looking at You" and "Eve Hunter Program" . Salzburg Marionettes, which made their American debut on **Ed Sullivan's** "Toast of the Town" (CBS), scheduled for a repeat booking Dec. 9 . "The Continental," TV series featuring **Renza Cesana** and now seen on the Coast only, has been sold to Burlington Mills for a network spread. No net or time has been set yet for the show, a Masterson, Reddy & Nelson package . **Martin Brandt** set for a role on ABC's "Crime with Father" Friday (23) . **Ernest A. Marx**, sales chief for DuMont receivers, leaves for a tour of South American countries tomorrow to set up distributorships and arrange licensing agreements . He's slated to return to the U. S. about Dec. 16 . **Gary Stevens**, co-producer of "Luncheon at Sardi's" and "20 Questions," to Florida for vacation . **Trevor Adams**, manager of WJZ-TV, named exec coordinator of the 14-hour "Celebrity Parade for Cerebral Palsy" telethon, scheduled to be carried by the station starting at 9 p.m. Dec. 8 . Screenwriters **Mort Braus** and **Malvin Wald** have acquired TV and film rights to 300 criminal cases from the files of Herbert L. Maris, w.k. Philadelphia attorney, who specialized in reopening the cases of convicts who claimed to be innocent. William Morris office is packaging the show, titled "Justice for All" . Five more salesmen have been added to the WPIX sales staff, raising the total to 11. New staffers are **Paul Fischbein, Spencer L. Rowe, Ben Scholnik, Richard Romanelli** and **Harrison E. Mulford, Jr.** . "Critical Digest," weekly theatre newsletter, now publishing a daily TV and radio service, including reviews and comments from newspapers and magazines in N. Y., Los Angeles, Chicago and Washington . **Jim Britt** tagged to call the play-by-play on NBC's pickup of the Army-Navy football game Dec. 1 . **Joe Walsh** set for a feature role on CBS' "Crime Photographer" tomorrow night . **Ken Nydell** signed to a one-year pact to narrate the Roller Derby pickups via WCBS-TV.

Actor **Joseph Julian** apparently acted too hard in his role on ABC's "Crime With Father" last Friday night (16) . Julian broke a rib during a fight sequence on the show, but didn't know about it until he checked with a doctor on Monday . . . Continuing his emphasis on name actors, **Herbert Swope, Jr.**, producer of NBC's "Lights Out," has set **Richard Greene** for the starring role Monday night (26) . **Eddie Albert** topped the cast this week (19) . . . Toby Press, Inc., is slated to publish a comic book series based on CBS' "Big Top" . . . **Walter Hart**, former director of "Goldbergs" on CBS and who also megged the Paramount film of that name, signed by **Louis G. Cowan** to direct two editions of DuMont's "Cosmopolitan Theatre."

Walter Abel and **Lon McAllister** on "Tales of Tomorrow" Friday (23) . . . Look mag and **Joel Hammil** have developed a tele show previewing important events; William Morris office is handling . . . **Charles R. Abry** upped to eastern sales manager for ABC-TV and **Rupert Lucas** has been named to new post of television program sales manager for the web . . . NBC personnel men **Ernest de la Ossa** and CBS' **Zach Becker** attended Television Writers Group cocktailery Friday (16) . . . Staffers **Dave Graham** and **Gordon Leigh** take over active management of Ross Reports, with **Wallace Ross** taking a leave to write a book on tele, following release of the outfit's just-released TV directory.

Cameron Prud'homme and **Bob Shawley** on "Young Mr. Bobbin" Sunday (25) . . . **Frank Merlin** added to NBC-TV's "One Man's Family" . . . **Connie Boswell** debuts on the **Alan Young** show tomorrow (Thurs.) . . . Actress **Eva Marie Saint** and "Bert Parks Show" producer **Jeffrey Hayden** are honeymooning.

Hollywood

Frank Wisbar wound "The Broken Cord," last in his current series of "Fireside Theatre" vidpix, and will be dubbing for two weeks, resuming with another six Dec. 3.

Marguerite Churchill and **Warren Douglas** topline "Cord," shot at Eagle-Lion studios . **Robert Osterlough, Ned Glass** and **Lee Marvin** set for "The Silver Hat," one in "Rebound" series of telepix shot by Bing Crosby Enterprises at RKO Pathe, with **Bernard Girard** as producer-director . **Gloria Winters** inked for femme lead in two of Flying A Productions' "Range Riders" vidpix, "Blind Canyon," and "The Bandit Stallion" . . **Gloria Jean** before Snader Telescription cameras on her 17th birthday, warbling . **Bobby Troup** and his Trio on the same day . . **Elbert Walker** ankled KNXT to join FHJ-TV as production manager. **Robert Livingstone** is manager of operations. **Ken Higgins** continues as program director . **Jeanne Cagney** and **Bill George** star in "$200," Ziv TV telepic in "The Unexpected" series, rolling at California studios . "Sauce for Mrs. Gander," original teleplay by **Barry Trivers**, acquired by Jerry Fairbanks Productions . **Sid Rogell**, veepee of Fairbanks Productions, and head of the Permanent Charities Drive for TV, talked to members of the Alliance of Television Film Producers at a session held at General Service studios . . Clyde Beatty Show, set as series of 26 half-hour telepix, will be sold as complete unit embracing TV, AM and merchandising, according to prexy **Walter White** of Commodore Productions . **Ed Blondell** vice **Lester Blackburn** as director of lighting for KLAC-TV, Blackburn ankling to return to Warner Bros . KTTV's chief engineer, **Joseph W. Conn**, leaves this week on business trip east . **Marilyn Hare** joins cast of KLAC-TV's "Women Are Wonderful" program.

Wesley Barry back from junket through midwest for William F. Broidy telepix company.

Chicago

Don Herbert, NBC-TV's "Mr. Wizard," profiled in the current issue of Time with Parade dittoing Dec. 2 . F. W. Amend Co. (Chuckles Candy) expanding "Hail the Champ" from three to seven ABC-TV stations Dec. 22. **Herb Allen** hosts the Saturday kiddie show . WBKB's "Fun and Features" getting another revamp and title change next week. Comic **Frazier Thomas** takes over major duties with host **George Menard** exiting to handle station's "Tele Shopper" . . **Susan Miller** is new assistant to **Elizabeth Bain**, WGN-TV film director . Fox Head Beer moves its "400 Houseparty" hosted by **Toni Gilman** from WBKB to a Thursday night spot on WGN-TV . . **Art Youngquist**, WENR-TV's "Dr. Fixum," putting on a handicraft demonstration next Tuesday at the Spaulding School for Crippled Children . . With Ethyl Corp. bowing out, the Refiners Distributing Co. is picking up the tab for **Tom Duggan's** Sunday night sports show on WNBQ, Dec. 2 . **Howard Christiansen**, General Artist Corp. tele veepee, in town for confabs at the local office . Mutual Benefit Insurance Co. has renewed **Bob Considine's** Saturday NBC-TV show for another 39-weeks, effective Jan. 19 . **Ernie Simon's** morning WBKB show from Isbell's eatery has been postponed until first of the year so it can be slotted back-to-back with **Arthur Godfrey's** CBS a.m. TV venture . . Chi NBC-TV lighting expert **Al Scarlett** has shifted to NBC Hollywood . First Federal Savings and Loan Assn. continuing with Tuesday and Thursday segments of **Dorsey Connors** nightly show on WNBQ . **Mel Ballairs** will emcee juve quiz show bowing Sunday (25) on WENR-TV for Salerno Biscuit Co.

Brescia to LBS

Dallas, Nov. 20.

Matty Brescia, former radio-TV cordinator for the minor leagues and VARIETY correspondent in Memphis, has been named press and baseball publicity chief for the Liberty Broadcasting System.

Earlier this year, Brescia was liaison between radio and TV broadcasters and the minor leagues.

NBC-Boca

Continued from page 34

formula must be used, otherwise rate making would be done by expediency.

NBC takes exception to the Committee's rejection of "the theory that the installation of a television set in a radio home eliminates the use of radio in that home." NBC says that while it, too, rejects that theory, the fact remains that it would be unrealistic not to take into consideration the impact of TV in a radio home.

NBC goes along with the committee's conclusion that "the adoption of any arbitrary formula which bases radio rates on the growth of television circulation, rather than on radio's own efficacy, will necessarily lead to the destruction of radio." However, the network denies there is anything in its plan calling for a re-evaluation every six months on the basis of increased television circulation, as set forth by the Committee.

Far from "breaking down" the concept of network national coverage, as indicated by the Committee, NBC maintains that its new "bonus station" projection actually perpetuates such national coverage.

In answer to the Committee's deploring of the new practice to take less than 13 weeks of business, NBC claims it is more realistic to take smaller doses of biz today in a bid to strengthen the economic foundation of the network.

As for "diverting spot revenue" from local stations to national networks, another Committee gripe, NBC maintains that, actually, it is increasing spot revenue of stations through the inauguration of its "Minute Man" plan.

Nielsen

Continued from page 34

regular Nielsen rating service, but this may be a move in the web's negotiations with Nielsen for the "complete" service.

Some web researchers have raised objections to Nielsen's new service, on the grounds that it is based on about 450 "audimeters" and that consequently the analytical data involves only a small sample. However, the ABC researchers feel that it provides an adequate cross-section for practical accuracy. According to Oliver Treyz, ABC research chief, "Nielsen is the only service that tells how many homes are viewing and how often."

Treyz said that since the AM and TV Nielsens are based on the same research techniques, info on both media will be comparable. He figures that sponsors will thus be able to tell not only how much duplication of audience there is between two video shows, but also how much duplication between specific radio and tele stanzas.

ABC was the first web to sign for the "complete" AM Nielsen service, with NBC and Mutual following suit. As in the radio sphere, the "complete" TV service includes access to Nielsen's marketing data, from the Food and Drug Index. This info can be used to get an index of the sales effectiveness of a show.

Nielsen will charge the webs on the basis of their portion of total tele billings. This would cost NBC-TV most, since it had 49% of total billings in August, with CBS-TV having 31%, ABC-TV 15% and DuMont 5%.

DUROCHER, DAY TEAM FOR TV FILM SERIES

Hollywood, Nov. 20.

Leo Durocher and Laraine Day are working in a series of 104 15-minute telepix tagged "The Hot Stove League," with sports celebs appearing as guestars of the series, rolling at General Service studios, with Desilu Corp. shooting.

Baseball bull-session format began rolling with three Saturday. Guesting on opener was N. Y. Yankee manager Casey Stengel. Ralph Kiner and Nancy Chaffee appear in the second, and Brooklyn Dodger manager Charlie Dressen in the third.

Eastern financier Mahlon Mohr is angeling the series, being produced by Marted Productions, headed by Marty Martyn and Ted Kneeland. Robert Todd is writer of the series. Deal now being finalized for national distribution, with first vidpix to be released in January.

The Lip will bow out during the baseball season, his wife helming solo then.

Piccadilly Picks 'Story' Vidpix on WABD, N.Y.

Piccadilly Tobacco, new entry in the cigaret business, will tee off its ad campaign in the metropolitan N. Y. area with a series of 26 half-hour vidpix aired over DuMont's WABD. Series, titled "Story Theatre," and produced by the Frederic W. Ziv Co., will occupy the Sunday night at 11 period, starting this week (25).

First film will be Elizabeth Gaskell's "The Manchester Marriage," starring Jan Clayton and featuring Richard Travis, Edgar Barrier and Queenie Leonard. Agency for Piccadilly is Hilton & Riggio.

Detroit—WJBK-TV had a prosperous week, taking in more than $72,000 worth of new biz. As a result, these new programs will be added to the schedule: The Tel-Ra film series "National Pro Football Highlights," Allen Funt's "Candid Camera," sponsored twice weekly by Pfeiffer Brewing, and "Boston Blackie," sponsored by Procter & Gamble's Cheer.

In Grateful

THANKSGIVING

to all my Friends—

and Especially . . .

Jack Barry
Fielder Cook
Dick Clemmer
Dan Enright
Monty Ford
Bob Fryer
Dick Goode
Maury Holland
Carol Irwin
Bill Kaufman
Jess Kimmel
Cal Kuhl
Worthington Minor
Carleton Morse
Ralph Nelson
Paul Nickell
Johnny Poyser
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David Rich
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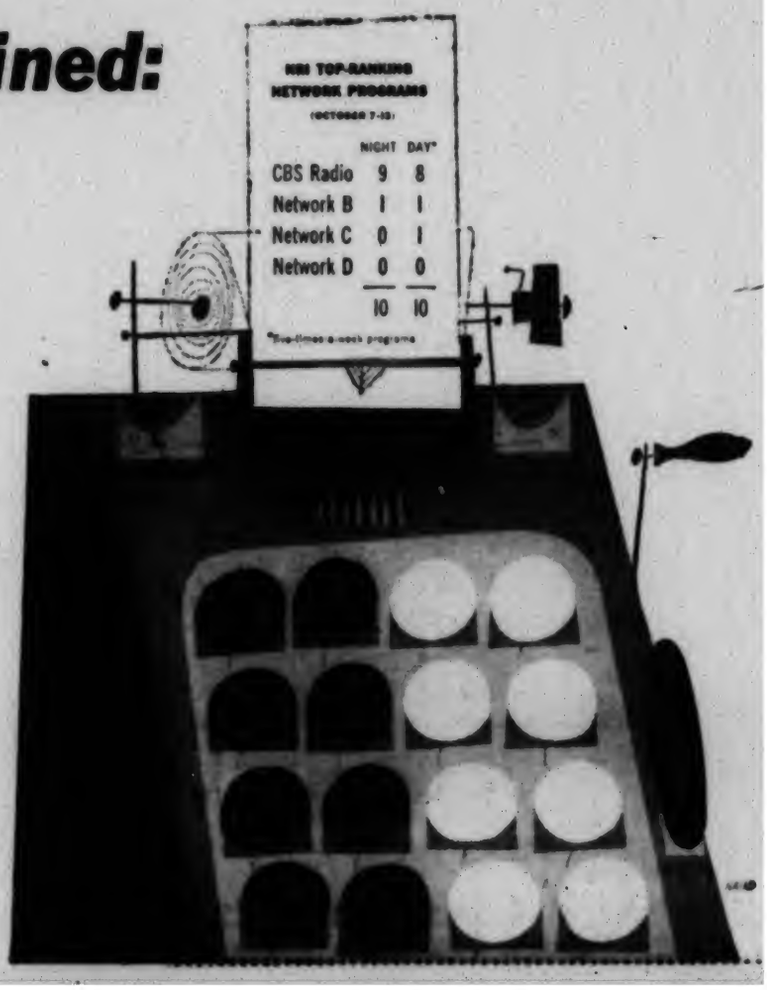

Bill Munday's Comeback

Continued from page 36

din Kay, pioneer radio man and at that time manager of WSB, Atlanta NBC affiliate owned and operated by The Journal, wandered into the sports department seeking someone to announce a baseball game. All the staffers ducked out except Munday, who, being a cub, got stuck with the assignment. He did okay, so it wasn't long before he was the station's top sports spieler.

In 1928 he helped Phil Carlin cover the Georgia U.-Yale game and Carlin was impressed with his work. When Georgia Tech went to the Rose Bowl Jan. 1, 1929, Munday went along and worked the game with Graham MacNamee.

It was this game that put the spotlight on Munday and his cornpone accent and originality in descriptive phraseology. Many things happened in that game, including Roy Riegels' memorable wrong-way run and the explosion of the football.

It wasn't long before Munday was getting choice NBC assignments, broadcasting sports events from all sections of the country. Radio listeners loved to hear that boy's Southern drawl. Munday's future was bright, but after a few years he let the opportunity slip through his fingers.

Munday Disappears

He did his last network broadcasting in 1937. He disappeared from the public eye and little was heard from him, even by his intimates.

Two years ago Munday took stock as he puts it.

"I had tagged all the bases on the way down," he said, "so I thought I would put all I had left into a radio comeback attempt."

The first thing he did was take the job of handling the microphone of the p.a. system at local high school football games to "restore his confidence." The next step was to do half-time spieling on the Georgia network, which broadcasts Georgia U. games.

Then he persuaded Sam Kane, manager of WGUS, an indie in nearby Decatur, Ga., to let him work up a program of his own, titled "Bill Munday Recalls." Listeners soon learned that Bill had retained his mike technique.

During the summer NBC invited Munday to New York to appear with Ben Grauer on Silver Jubilee on NBC, and then came the invitation to be one of the honor guests at the Radio Executives Club's function Thursday.

Munday, at present, is public relations director for Georgia Safety Fire Commissioner Zach Cravey.

Munday got what could be a fine break along his comeback trail when CBS' John Derr gave him the assignment to cover the Tech.-L.S.U. game as part of CBS' Saturday Football Roundup, upon which Red Barber rides herd. He did such a fine job that he got three subsequent assignments to take part in the roundup and undoubtedly will get more.

NLRB Calls for Election In IATSE-NABET Friction On ABC Sound Engineers

Washington, Nov. 20.

Dispute between stagehands and engineers for jurisdiction over sound effects technicians at New York City operations of ABC will be settled by the employees themselves, the National Labor Relations Board ruled yesterday. Board ordered an election to determine whether the technicians desire to be represented by IATSE (International Alliance of Theatrical Stage Employees) or NABET (National Assn. of Broadcast Engineers and Technicians), or neither.

NABET's contract representing the technicians expired Oct. 31. The union has represented ABC engineering employees on a nationwide basis since 1944.

Board's ruling on the question of jurisdiction held that in view of past bargaining history of the sound effects technicians as a separate unit, and the dissimilarity of their duties as compared to the engineers, NABET's contention that the New York ABC employees should be merged into the existing nationwide unit of engineers is "without merit."

Board ruled that the sound effects personnel "constitutes a division of the program department, which is concerned with the artistic quality of broadcasts. The engineering department . . . is responsible for the transmission of the artistic effects through the electronic process. There is no interchange of functions or employees between the sound effects division and the engineering department."

IATSE's contention that the sound effects technicians in the program department of ABC in New York constitute an appropriate unit for collective bargaining, was upheld by the Board.

Mikan's Minn. TV Show

Minneapolis, Nov. 20.

George Mikan, member of the Minneapolis Lakers league team and generally considered the world's greatest basketball player, has made his debut as a WTCN-TV personality with his own Saturday morning half-hour show, designed primarily for the young fry.

Among other things, Mikan demonstrates how he makes his various shots.

Philco's '51 Dip

Philadelphia, Nov. 20.

Philco Corp. sales and earnings dipped slightly in the first nine months of this year below the comparable period last year. President William Balderson, in making the report, announced, however, the company would have another successful year in 1951.

Sales in the first nine months totalled $228,431,000 compared with $229,205,000 in 1950. Sharpest drop was in the third quarter, which was responsible for the whole lag in sales volume. September quarter sales dropped to $54,408,000 from $82,193,000 in the 1950 period.

Net income for nine-month period after Federal and State income taxes and excess profits taxes, amounted to $7,963,000 or, after preferred dividends, $2.18 per share of common stock, compared with net income of $9,877,000, or $2.72 per common share in 1950.

Fairbanks in Tie With Consolidated

Hollywood, Nov. 20.

Jerry Fairbanks Productions, which recently exited its merger with Official Films, is negotiating a joint production-distribution deal with Consolidated Television whereby CT would possibly finance Fairbanks Productions as well as handle sales. One of factors delaying the inking is that Fairbanks is still bound to OF on certain commitments which must be ironed out before a new deal is consummated.

However, it's likely CT will take over sales of any Fairbanks product not tied to OF. In move to emphasize present expansion of sales, the firm is creating a sales division of Consolidated with Peter M. Robeck as head. Halsey Barrett, DuMont account exec in N. Y., has been hired as eastern sales manager. Heavy budget for sales promotion has been okayed by CT owners Norman and Harrison Chandler of Los Angeles Times. Robeck, with Los Angeles Times' KTTV before joining Consolidated, is known to be shopping for marketable vidpic properties. W. V. Clum, Consolidated prexy, recently said it's likely CT will finance production.

AMOCO TO SPONSOR CBS 'YEAR OF CRISIS'

Amoco Gas signed this week to sponsor on both CBS radio and CBS-TV the web's annual fullscale roundup of the top news events of the year. As in previous years, Edward R. Murrow will supervise the production and emcee, and CBS newscasters and analysts will be flown in from all parts of the world to participate. Agency for Amoco is Joseph Katz.

Radio and TV webs will have separate shows, with the AM version scheduled for Dec. 30 in the 4 to 5 p. m. period, and the TV program going Jan. 1 from 3 to 4 p. m. Scheduled to take part, in addition to Murrow, are Richard C. Hottelet, Alexander Kendrick, David Schoenbrun, Ned Calmer, Howard K. Smith, George Herman, Larry LeSeuer and Eric Sevareid. Show is to be titled "The Year of Crisis: Challenge of the '50s."

Program was sponsored last year by Chevrolet.

Post-Pabst Sports Show On CBS Radio Agenda

CBS is lining up a live sports show to pitch to advertisers to follow its Wednesday night Pabst fights. As with CBS-TV's "Sports Spot," bankrolled by General Cigar following the video pickups of the fights, the show would be sold on a five-minute rate, with the understanding that the sponsor might get anywhere from three to nine or 10 minutes, depending on the length of the fight.

John Derr, CBS associate sports director, would produce and emcee the show. Time is now filled on CBS with music.

Cleveland—Fred Wilson of "Fox Fur Trappers" and "Cliquot Club" fame put together a 30-minute WTAM show, featuring the station's orchestra in a Thursday (15) silver anniversary NBC show.

Dewey

Continued from page 36

election this year which the Communists swept in the Gold Coast of Africa.

Stressing the "great opportunities faced and the wide influence exercised by women broadcasters," the Governor commented, "The women in this room are probably the dominant factor in public life." They have "women listeners to themselves all day, and some men listeners," while men commentators are heard in the evening, in competition with a wide variety of air entertainment. The Governor mentioned that housewives turn on the radio "to avoid boredom" and "keep it on all day." He also underlined the "ruling" role American women play.

Dewey's presence at the AWRT luncheon in the Ten Eyck Hotel, with Mrs. Dewey, represented a big feather for the local chapter. He had recently turned down many other invitations to speak in Albany and upstate. His talk was not broadcast or recorded.

DuMont's Loss

Continued from page 36

resulting from the FCC's announced proposal to lift the freeze and open the ultra-high frequencies to transmission. He added:

"The high factory inventories of all manufacturers, together with those in the hands of distributors and dealers, exerted a strong pressure on sales prices, which had to be reduced substantially. Since cathode ray tubes are an integral part of receivers, and our tube division sells to other manufacturers as well as to our own receiver division, tube sales and prices also dropped." Dr. DuMont noted, too, that the gross loss figure of $2,062,547 includes provision for possible losses arising from bad debts. "The credit risks," he said, "were inherent in the methods adopted to move the inventory."

Looking to the future, the DuMont prez noted that credit restrictions have been eased and that the Office of Defense Mobilization has halted mass production of color receivers, both factors which should help boost receiver sales. In addition, he said, a thaw of the freeze "appears imminent" and that "we are ready for UHF reception." He revealed that DuMont is now working on, or has notice of, more than $60,000,000 in Government contracts. "We are contemplating improvement in the closing weeks of the year," he said, "and expecting a 1952 business volume at least 25% in excess of our high year, 1950."

NARND

Continued from page 27

KCBS, San Francisco; WTVJ, Miami, and WNBQ, Chicago.

James Bormann, WCCO, Minneapolis, was elected NARND prexy, succeeding Ben Chatfield, WMAZ, Macon. Tom Eaton, WTIC, Hartford, was named veepee, and Sheldon Peterson, KLZ, Denver, remains as treasurer. New directors are: Bill Ray, WNBQ, Chicago; Paul Wagner, WOSU, Columbus; James Byron, WBAP, Fort Worth; Mort Linder, WSBT, South Bend, and Russ Van Dyke, WHO, Des Moines.

BIOW EXPANDING COAST OPERATION

Hollywood, Nov. 20.

Jack Runyon is expanding his Coast operation of the Biow agency following the acquisition of two new clients, Dennison Foods and Delco-ware. He moved up Ed Feldman to executive supervisor of all Philip Morris production, named Mary Morris a supervisor, and brought in Charles Davies from NBC-TV.

Biow Hollywood-originated shows include "I Love Lucy," "Racket Squad" and Eddie Cantor, with occasional stands by Horace Heidt. Both new accounts are planning heavy radio and TV schedules for the Coast market.

St. L. Blackout

Continued from page 27

cessions granted were annual maximum sick leave of three weeks, plus accumulated sick leave up to a maximum of six weeks; maximum "union security," referring to the right of the engineers to organize; one pay scale, with no differential for new employees and a new one-year contract running to midnight, Nov. 14, 1951.

The strike against the stations was called early Thursday (15) and pickets immediately appeared at all of the stations. KSD, the Post-Dispatch (Pulitzer) station was the first to sign the new agreement after being off the air for nearly three hours. Its video station, the only one here, was not affected.

The engineers, members of Local 1212, IBEW, gave notice of the termination of the contract Sept. 12 and huddles were conducted spasmodically from the date until the strike. Frank W. Jacobs, international v.p. of the union, headed the union's negotiating panel and was assisted by Albert O. Hardy, international representative; Denis Volas, president of Local 1212 and five members of the local. Management was represented by S. E. Sloan, president and manager of KXLW and six other radio station execs. Both sides were assisted in reaching the agreement by Arthur R. Hale, commissioner of the U. S. Conciliation and Mediation Service. Most of the union's 130 members were on strike, causing the first mass work stoppage in the local radio history.

Cincinnati—Jim McIntosh, former announcer and account exec of WGRC, Louisville, has joined WKRC as account executive. Station's video link, WKRC-TV, upped Robert Huber from producer to production manager; took on Lloyd Smithson for new post of assistant program director, and added Paul Wagner, ex-manager of WCSI, FM station in Columbus, Ind., as a salesman. Changes followed resignation of Rod Mitchell as program director.

New starring on NBC's
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Advertising attention guaranteed

Never before has an advertising medium *guaranteed* that *your message* would receive attention . . . until now.

For decades, advertisers have bought media on the basis of the number of times that an advertisement *might be* read (or heard) . . . not the number of times that it *would be*.

Publications offer "guaranteed circulation" but no guarantee of the attention that will be given to *your ad*.

Today, NBC Radio invites your participation in a plan which guarantees that your advertisement will be heard in American homes 5,300,000 times each week at the low, low cost of $2.75 per thousand.

Significantly, this announcement is made as NBC begins its second quarter-century of leadership in the industry.

There is no if, and, or but about this plan. The Nielsen Audit Bureau,* a division of the A. C. Nielsen Company, will audit and certify the number of times your commercial is heard each week.

If, according to Nielsen's audit, your commercial is heard less than an average of 5,300,000 times weekly, you get a pro-rata refund at the end of 13 weeks. Delivered messages in excess of 5,300,000 are bonus.

The "guaranteed circulation" of the nation's biggest weekly magazine is 5,200,000 and the cost to you for just the "opportunity" to get attention in this magazine is $3.48 per thousand for a black-and-white page. You pay $3.48 for 1000 *chances* to have your ad read. Compare this with NBC Radio's $2.75 *guarantee* that your ad *will be heard*.

• • •

Three leading network programs are yours to sponsor in this plan. Your cost of sponsoring all three jointly with two other advertisers is only $14,600 per week, including time and talent. You get a one-minute commercial plus opening and closing "billboards" in each show.

Only three advertisers can participate at this time . . . the first three that sign.

NBC
radio network
a service of Radio Corporation of America

**Based on Nielsen Radio Index . . . a measurement of the specific minute your advertisement is on the air.*

Tele Followups

Continued from page 38

celebbing his 10th anni at the jail with a group of friends. Killer forced his cell-mate, who was to wait on the warden's table, to install and set the clock and then plead sick, so that he could escape in time. But, the warden in turn requested that the killer sub as a waiter and, since he would naturally have been suspect anyway if he'd refused, he was forced to walk into the warden's home and, apparently, to his own death. Story wound with the killer and a guard on their way to the warden's home, with the audience left to guess at the climax.

Plugs for Rhodes Pharmacal's Imdrin seemed overlong and oversold.

Abbott & Costello's second video venture for the season on Sunday (18) over NBC turned out considerably better than their first. The comics didn't act as though they were strangers to the medium as they did on the initialer. They were not only at home here, but seemed to be having fun with the audience and their material. There was pace and smoothness and plenty yocks on stanza.

This session was somewhat reminiscent of the film which brought them into big time "Buck Privates." The theme was similar and there were some episodes that looked familiar. The "awkward squad" routine was in that genre. The general theme of getting into the Army by mistake was also the theme of the film. There were some good incidents, gags and the kind of performance that brought A&C to the top.

Surrounding cast was ample. Louis "Satchmo" Armstrong gave out some trumpet licks that are among the best in the music business. Another factor was George Raft's role as a tough sergeant. At one point Raft did an exceedingly sexy tango with one of the stray femmes on the show. Rosette Shaw did well with her one tune and a tap trio knocked off a novel routine for good results.

Perry Como added a potent cornball touch to his thrice-weekly show last Wednesday (14) on CBS-TV by bringing on Hank Williams for his first video airer. Williams filled the bill excellently, complete with 10-gallon hat and sharp twangy vocalizing. As long as oatune exponents continue to ride the crest of the disk sales wave, Williams'll be a sock TV guestar.

Brevity of stanza (a 15-minuter) limited Williams to only one song, but it came across with impact. He sang, "Hey, Good Lookin'," his own composition, with an appealing drive. He appeared a trifle ill at ease and camera shy at first but loosened up nicely in the closing bars.

Como was particularly effective in his songalog and he's developed a video nonchalance that's winning. He soloed "Sin," blended with the Fontane Sisters on a breezy, "A Fine Romance" and closed in a mostalgic mood with the Ray Charles chorus on "That Old Gang of Mine."

Mounting and camera work were plus.

Surprising similarity between the American Thanksgiving theme and the Jewish Feast of Tabernacles (Succoth) was pointed up interestingly by Morton Wishengrad on NBC-TV's "Frontiers of Faith" Sunday (18). Produced in collaboration with the Jewish Theological Seminary, the half-hour stanza revealed that many of the customs supposedly inaugurated by the Pilgrims in their preem Thanksgiving feast was actually pre-dated by several centuries by the Jewish festival.

Wishengrad, who doubled as scripter-narrator, did a fine job of translating the one into terms of the other and also of explaining the significance of the many customs associated with Succoth. Students from the seminary, including an eight-voice chorus, projected excellently the liturgical music and prayers accompanying the holiday. Milton Katims, violist-conductor with the NBC Symphony Orch, displayed his virtuosity technique on his viola with another selection of traditional music.

EARL HUDSON HEADS ABC WESTERN DIVISION

Hollywood, Nov. 20.

New veepee for ABC's western division after the merger with United Paramount Theatres is approved by FCC will be Earl Hudson, currently head of Paramount theatres in Michigan. He formerly lived in Hollywood and has a wide acquaintance in the radio and picture industry.

When Hudson takes up his new duties, not expected until late next year, Bill Phillipson, current division head for the network, returns to ABC in New York for an important post.

Enright to Israel On B'cast Survey Mission

At behest of the U. S. State Dept., indie packager Dan Enright flies today (Wed.) to Israel to survey the new state's broadcasting system. He'll study the setup, which is government-owned and includes AM and shortwave (for foreign listening) stations, for six weeks before making recommendations to the Israeli.

Enright, who is partnered with Jack Barry in "Juvenile Jury," "Life Begins at 80," etc., was formerly a production exec at WOR, N. Y., and resided in the Near East for 10 years.

Salt Lake City—Donna Williams, formerly traffic manager at KALL and KDYL is now with KNAK in the same capacity.

51-Station TV Spread On Bowling Sponsorship

Chicago, Nov. 20.

Pabst Brewing Co. and the Brunswick-Balke-Collender Co. will bankroll the beaming on NBC-TV of the finals of the annual All-Star bowling tourney to be held here Dec. 16. Half-hour telecast will be carried on 51 stations.

Brewery and bowlers' supply firm are also lifting the tab for WGN-TV's local pickup of the preliminary and finals.

NBC Guarantee

Continued from page 25

per-minute data. A show may have a 9.0 rating, the NBC official said, without getting 5,300,000 listeners for the plugs.

'No Risk' Feature

Herbert on Monday (19) speculated that "we can lay an egg," but added that he expected the shows to reach 5,600,000-5,800,000 listeners per week. He stressed that while GAAP was similar to NBC's Operation Tandem, the no-risk feature would be bait to accounts not now on radio, and this was a departure from present network radio conditions where chains are "cannibalistically" raiding each others' clients.

An agency exec told VARIETY that GAAP puts the emphasis solely on numbers, rather than on other qualitative factors. He explained that a product which is pitched to specific age or economic brackets is interested less in quantity than in a selected audience.

NBC's thinking is that radio is primarily a mass medium and can reach more people at less cost than any other. On the other hand, bankrollers wanting a selected audience are free to choose other airers geared to their kind of market.

Herbert said that NBC's $2.75-per-thousand figure contrasts with $3.48 per thousand copies of the largest U. S. magazine (Life). He added that the Life guarantee covers circulation and not readers of the ad message.

Some quarters raised the question of other NBC clients asking for the same kind of guarantees. It's answered, however, that most shows already on the web are doing as well for their backers. Additionally, there are other compensating factors, such as sponsor identification, ability to promote a stanza and selection of vehicle to hit the desired type of sales prospects and to put the plug in the appropriate "editorial" framework.

Cleve. Mayor

Continued from page 25

tion had been able to get beyond the mayor's aides.

The following day, Day apologized, carrying the statement "Last night on this newscast a story was broadcast relative to the absence of Mayor Thomas A. Burke, who had been announced as scheduled to appear on behalf of the Red Cross blood program . . . story implied the Mayor had declined to appear. We regret that implication. WGAR had not received any commitment from the mayor. It was misleading to imply in any way that Mayor Burke is not fully behind the blood program. The reason he did not appear was because, as he had stated, he was not aware of our request until it was too late to complete arrangements for him to appear . . . We deeply regret having broadcast a story that was misleading and unfair and that may have questioned the sincerity of the mayor in such a worthwhile cause.

"Carl George, general manager of WGAR, met with Mayor Burke this afternoon and told him 'WGAR sincerely regrets any situation which causes a misunderstanding like this.' George said further: 'We are sorry this happened. It is not the policy of this station to hold Mayor Burke up to ridicule, but rather, to offer our complete support in the many worthwhile projects the mayor has undertaken on behalf of Cleveland.'"

Day also pointed out that the station had for many years cooperated with the mayor's office.

Mayor Burke, after listening to the Friday evening broadcast said he accepted the apology, and that the incident is closed.

Television Reviews

Continued from page 29

Radisson Flame Room, songstress Diane Adrian chalked up one of the show's hits with two numbers, "Autumn Leaves" in French and "Hello, Young Lovers." Her plea for the defense program's support also was right on the beam. Rudy Vallee and Charlie Barnett, Hotel Nicollet Flame Room and St. Paul Fame stars, made strong impressions, too, with their entertainment contributions. So did pianist Toby Prin, the Jimaren Singing Trio, the Dancing Duo pantomimists, the Arthur Murray Dancers, baton twirler Patti Duryea and the dozens of other performers.

A pair of fighting Marines, just back from Korea, fitted in nicely with their recital of fighting experiences that emphasized the need for blood bank donation. Rabbi Morris Gordon told, too, of an experience at the front where he found blood transfusions saving human lives. Clinton Morrison, chairman of the drive, reported on the progress being made.

All in all, the layout was calculated to keep plenty of TV set-owners out of bed and glued to their screens and to satisfy in an entertainment as well as a public service way. *Rees.*

TODAY'S TEENS
With Don Gallagher, W. Lloyd Warner, guests
Producers: William Jones, Cecil Widdifield
Director: Dick Locke
30 Mins.; Fri., 9:30 p.m.
HOTPOINT
WENR-TV, Chicago
(Maxon)

WENR-TV has something of a sleeper in this teenage discussion show and measured against other local offerings it should find considerable favor with the vidfans seeking some substance for their viewing menu. Panel is composed of four high schoolers who give their views on various adolescent problems. Prof. W. Lloyd Warner of the University of Chicago is on hand to comment on the youngsters' position and to offer the elder's viewpoint. Proceedings are emceed by Don Gallagher.

Panel, on session seen (16), was comprised of a quartet of highly articulate teeners who obviously were star students in their respective speech classes. First couple of "problems" were pretty lightweight, dealing with such matters as should a lad help his folks at their store at the expense of basketball practice and what's the best way to ask for that first date.

Final question, however, brought the best reaction from the forum and provided the show with a note of authority. This query had to do with whether or not the "Adults Only" tag on certain motion pictures is justified. Consensus was that 18 year olds, at least, were capable of making their own film selections without restrictions. Professor Warner went into the broad field of censorship, calling it a "self-defeating thing."

Not unimportant contribution to the affair was supplied by Gallagher who keep things expertly paced from his emcee chair. Gallagher also worked the commercials in a relaxed, but professional, manner. *Dave.*

BERL OLSWANGER SHOW
With Nell Murphy
Producer: Russ Mayberry
15 Mins., Mon.-thru-Fri., 11:45 a.m.
Participating
WMCT, Memphis

The Berl Olswanger show here has cemented itself with Dixie TV fans over WMCT as a digestable menu for noonday audiences across the board. The 15-minute package is a light but a definitely watchable and listenable show. Berl's better than par on the keyboard is practically one of the chief reasons for the beaucoup listeners that the show garners daily. Olswanger, who also emcees the program, is terrif when it comes to segueing, from pop to classics. He knows his way around and holds his audience with his in-between gab before the lenses. Olswanger scored aplenty with his own composition, "Halloween Boogey," when caught here on Halloween eve.

Nell Murphy, Berl's protege who is easy both on the eyes and ears, paced smoothly in the curtain number of "That Old Black Magic." Miss Murphy wrapped up her stint before the WMCT cameras with a neat and nifty vocalling of "I Whistle a Happy Tune." Olswanger and Miss Murphy form a good-looking team and should continue to click down here.

Camera work and production chores of Russ Mayberry were good. *Matr.*

CBS, B&K in 100G Suit; Charge Local Show Nix

Chicago, Nov. 20.

CBS and Balaban & Katz, owner of WBKB, Chi CBS TV affiliate, were tapped for a $100,000 damage suit here last week by a local bankroller who claims the station violated a contract by bouncing a local show for a network entry. Suit was filed in Federal District Court by Cribben & Sexton Co., and its agency, Christiansen.

Plaintiff charges it had a WBKB pact since Dec. 10, 1950, for the Sunday 5 to 6 p.m. period, but that the station pre-empted the slot Oct. 14 this fall to carry CBS' "Star of the Family."

Morris' WFIL Post

Philadelphia, Nov. 20.

Claude C. Morris, veteran radio man, has been named production director at WFIL. Morris is actually returning to the station, for he worked a year at WFIL as radio producer and actor-announcer in 1935-'36.

He was associated with the Compton Agency and the Walker & Downing Co., in New York, supervising network radio production.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL

The Philadelphia Inquirer Station

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

WJBK heads hockey net 3rd year in a row! That's right. 1951 is the third consecutive year WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the 16-station state-wide radio hookup. Sales results must be good . . . the same Detroit brewery has assumed full sponsorship for the three hockey seasons!

WJBK-AM-TV-DETROIT

WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

BIG PUSH VS. DISK BOOTLEGGERS

Reveal RCA Inadvertently Pressed For Major Bootleg Record Company

Concern of the major companies in bootleg disk operations was hypoed last week by the disclosure that RCA Victor's custom record division had been inadvertently pressing records for one of the major pirate labels now in circulation.

Commenting on the disclosure, Victor vice-prexy William A. Buck said: "We are now conducting a careful investigation to find out whether anyone in RCA had the slightest knowledge that any of our customers were having us press from masters which they had no right to use. Further, we are working on new procedures which we hope will make any such situation impossible in the future."

The Victor exec explained the custom record division's involvement with the bootleg company by declaring that "while we do the best we can, it would be a complete impossibility for us to check every one of the thousands of selections we press to order each year for our customers against the hundreds of thousands of sides pressed since the record industry began." The irony in the current situation is that Victor had been pressing long-play disks bootlegged from its own catalog.

Buck further declared that "RCA will not press records for anyone whom we find is trying to peddle records from masters which he has no right to use . . . and we intend to take whatever steps may be necessary against this scheme." It's understood that in the last few months, Victor's custom record division has been turning down orders to press from masters which they suspected to be pirated. Previously, Victor's engineers only checked outside material to screen out possible "blue" disks.

Buck explained that one of the functions of the custom record division was to fill a "real need of the industry, the public and the performer. Many organizations in the record industry are too small to afford the expense of complete pressing facilities of their own . . . If only those who could afford owning and operating a modern pressing plant could compete in the record business, we think the public would not be deprived of a lot of very good music the larger companies are unable to handle. It's this kind of competition by the little fellow with no big fixed overhead which helps keep the older companies on their toes."

Buck made the statement after a consumer disk mag, The Record Changer, charged that Victor had been aiding bootleg operations via its custom records division.

Immigration Screen Bars Six Tooters Of Toronto Symph From U.S.

Toronto, Nov. 20.

Six members of the 94-man Toronto Symphony Orchestra, under the conductorship of Sir Ernest MacMillan, have been refused entry for a Detroit engagement scheduled for Nov. 27. John Elton, TSO manager, said the screening difficulty was "due to the inflexible provisions of the U. S. Internal Security Act."

The list of members was submitted to U. S. Immigration officials a month ago for screening purposes, with a large number of players being foreign-born. Decision is important in that Toronto Symphony has several concerts scheduled for U. S. cities, with musician replacements to be made immediately but these also to be screened.

Mabel Mercer to Atlantic

Vocalist Mabel Mercer has been inked by Atlantic Records, N. Y. indie diskery.

Deal marks her first diskery tie-up since she waxed tunes on the indie Liberty label more than 20 years ago.

James J. Geller

details the saga of a quest to recompense a colleague, Stephen Foster, in an interesting Tin Pan Alley piece titled

The Thankless Muse

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on editorial feature in the

46th Anniversary Number

of

VARIETY

Decca Off 50% For 3 Months; Outlook Strong

Reflecting this year's business dip, Decca Records' royalty payments to publishers for the three summer months ending Sept. 30 dropped nearly 50% from the previous year. Total was 17% lower than the royalty payoff for the preceding three-month period ending June 30.

Although Decca has failed to come up with a sizeable hit so far this year, the diskery is currently riding with a number of strong entries and it's expected that pop biz, aside from the usual Christmas activity, will rise sharply during the current quarter. One of the company's newest sides, "Tell Me Why," with the newly inked Four Aces vocal combo, has pulled away with a sale of 100,000 in the first 10 days of its release.

IRVING MILLS STEPPING BACK INTO AGCY. FIELD

Irving Mills, vice-prexy of Mills Music, is stepping into the talent picture again with the reactivation of Mills Artists, agency dormant for the past couple of years. Both Mills and his son Sidney will supervise the new operation. In the last couple of weeks the Mills office has inked Ben Ribbel, a trumpeter-vocalist from Texas, and Al Lomano, New York singer.

Indicative of the upbeat in the folk-music market, the Mills office is concentrating its talent-hunting activities in the south and west, where such music emanates predominantly. Sidney Mills is hitting the road next week to record a flock of country artists on tape, including a religioso session with Bishop James Hensley in Georgia.

The masters will be sold outright to the major disk companies.

Full-Length 'Tosca' Disk Getting Big Macy Push

Full-length LP recording of "Tosca," which Remington Records is releasing, is getting a hypo with national promotion in all 35 department stores in the R. H. Macy chain. This marks first time for such a widespread push by Macy's on a release.

Opera was recorded in Florence last summer under direction of Emidio Tieri, and stars Vassilka Petrova in the title role, with orchestra and chorus of the Maggio Fiorentino backing. Recording also features Piero Campolonghi, Melchiore Luise, Metropolitan basso, and Eddy Ruhl, young American tenor.

N. Y. CO. TARGET OF THE INDUSTRY

Aroused by new and flagrant examples of disk-pirating, top music industry execs are planning to hit the bootleggers with a multi-pronged attack designed to clean up the situation permanently. New "corrective" strategy will be applied jointly and separately by legalities of major disk companies, Harry Fox, publishers agent and trustee, and Rex Riccardi, executive aide of James C. Petrillo, American Federation of Musicians prexy.

Immediate target of the cleanup is a New York outfit, the largest pirating company in the business with an extensive catalog of jazz classics on long-play disks. Although operating in the open for over a year, with the label's name clearly indicating the pirating tactics, this company had been more or less "tolerated" by the major diskers due to the expense and difficulties of prosecuting bootleg cases. As a result, this pirating outfit has built up a national distribution system, servicing even strictly legitimate retail outlets on a cash basis.

As the initial move against this company, Fox will put legal bars on all numbers used on the pirated long-play disks. Most of these comprise standard jazz works originally cut by such names as Louis Armstrong, Bessie Smith and King Oliver for Columbia Records and RCA Victor more than 20 years ago. Failure to pay royalties constitutes a direct infringement of the Copyright Act and subjects the infringer to damages under civil law.

The AFM, meantime, is stepping into the situation via the Music Performance Trust Fund, for which Samuel Rosenbaum is trustee. The MPTF will move to collect the 5% cut paid by all the AFM-licensed diskers into the fund, which was designed to alleviate unemployment caused by canned music. If the pirating outfit refuses to pay the 5%, as is indicated by its previous violation of all other normal industry practices, the AFM will enlist the support of all other labor groups to put the squeeze on the bootlegger.

Some of the disk execs have been pressing for criminal prosecution against the pirates but industry lawyers are not confident of success in this direction. They claim that it would be nearly impossible to get a conviction under the statute books since they are not clear on the criminal penalties even for deliberate infringements.

DESMOND EXITS M-G-M FOR 2-YR. CORAL PACT

Chicago, Nov. 20.

Johnny Desmond, vocalist on Don McNeill's ABC "Breakfast Club" and ABC-TV Philco program, last week left M-G-M Records for a Coral pact. Desmond had been on M-G-M for the past three years. His C'est Si Bon" is one of the label's biggest sellers.

Singer has a two-year contract with Coral with a one-year option. It calls for 5c per side and a guarantee. Decca subsid is making him top male vocalist and he'll get first call on tunes. Jimmy Hilliard will cut four sides with him in December.

Dick Long Orch Ends 25th Semester at Curtis, Mpls.

Minneapolis, Nov. 20.

Dick Long and his orch are being held over again at the Hotel Curtis Cardinal Room—for at least another week and more likely indefinitely. The outfit just has concluded its 25th year and 1,300th week at the spot—believed to break all records for a long engagement.

It has been Long's orchestra all that time, but, of course, numerous personnel changes otherwise have occurred during the quarter century.

U.S. Batoneers, Disking With Foreign Tooters, Balked by AFM; Shaw Chilled

Diskographer

Jim Walsh

(Impresario of 'Walsh's Wax Works')

recalls the funny and the unusual in

Disking Early Days

• • •

on interesting editorial feature in

46th Anniversary Number

of

VARIETY

In a move to correct the unemployment situation among U. S. windjammers, American Federation of Musicians is throwing up stiff barriers against foreign recording sessions by U. S. bandleaders. AFM prexy has already chilled an Artie Shaw project to cut 16 sides in London for release by Decca records here.

Petrillo notified Shaw that an investigation indicated that Shaw's selection of an English orch was motivated by "commercial" rather than "artistic" considerations and therefore he would "throw the book" at Shaw if the platters were released in the U. S. market. The AFM ultimatum came while Shaw was recently in London preparing the recording sessions with a 35-piece orch.

Tutti Camarata, and other U. S. leaders on occasion have been taking advantage of the opportunity offered by the relatively low wage scale of English musicians, who get paid approximately $10 for a four-side date compared to $43 for U. S. windjammers. Since the costs of these groups are paid out of the leader's royalties, use of English musicians can result in much larger net earnings for the maestroes.

Shaw's commitments were for eight Latin-American sides and eight pop standards, all recorded with an orch more than twice the size of his usual ensemble. They were to have been Shaw's first sides for Decca in over 18 months. Shaw, incidentally, returns to England in January to make a series of two-reel films called "Inside Music." He begins a Continental concert tour next April with the Ted Heath orch. It's not expected that British musician union rules will permit him to work English concert halls, but, as a variety act, he could play theatres.

Kapp Succeeds Grean at RCA, Moves in Dec. 1

The command switch in RCA Victor's pop artists and repertory operation was finalized last week with the appointment of Dave Kapp as Victor's new recording manager, succeeding Charles Grean. Kapp, who exited Decca Records last summer as veepee over a&r after a policy tiff with prexy Milton R. Rackmil, steps into his new spot Dec. 1.

Grean handed in his resignation with the Kapp appointment by RCA prexy Frank M. Folsom, but agreed to stay on for several weeks to wind up his chores and smooth the transition in the company's pop a&r operation. It's expected that Grean will exit the company by Jan. 1. Grean has been with Victor about five years, getting his present post early last year in another reshuffle of the a&r setup.

In his new position, Kapp will work closely with George Marek, Victor's overall popular and longhair a&r chief, who has been chiefly active on the business end

(Continued on page 44)

LOMBARDO TO LAUNCH 93-DAY TOUR IN FEB.

Guy Lombardo will do one of the longest concert tours he's ever undertaken starting in mid-February. Maestro will be out 93 days, and will return May 1 for his annual stand at the Roosevelt Hotel, N. Y.

Surrounding talent hasn't yet been set by Music Corp. of America.

Leeds Gets Pub Rights To Ventura European Pix

Lou Levy, Leeds Music topper, has acquired the publishing rights to the score of Ray Ventura's filmusical production, "Monte Carlo Baby." Pic was shot in France, with Jules Munshin and Audrey Hepburn starring. Paul Misraki cleffed and lyrics are by the English writer, Geoffrey Parsons.

Levy just negotiated a deal with Ventura for the latter to make in Europe a series of 30-minute vidpix starring the Andrews Sisters, who Levy manages. (Further details in film section.)

COL ADDS DUER

Columbia Record has added Douglas Duer to its longhair division's promotion staff. Duer will work as a field man under Paul Wexler, Col's vice-prexy over sales.

Duer formerly worked with the Philadelphia Orch Assn. as publicist.

Seattle AFM Joins 'Welcome Lane' Shows For Korean Veterans

Seattle, Nov. 20.

Seattle Local 76, of American Federation of Musicians, has furnished orchestras for 42 troopship welcomes in the continuing program of Greater Seattle, Inc., to put on welcomes at the Seattle port of embarkation and in "welcome lanes" in downtown Seattle for returning Korean veterans. Orchs are paid from the Local's recording fund.

The "welcome lane" idea, dreamed up by Jack Gordon and Guy Williams, publicists for Greater Seattle, Inc., has received international publicity and veterans of the Korean war, returning through Seattle for leaves, say that news of the city's "Welcome Lane" has spread throughout the Orient.

Another show biz group, the Barclay girls, a group of six Seattle high school girls, all members of the American Guild of Variety Artists, has also garnered much publicity from the Seattle welcomes. The girls originally did a can-can routine at troopship welcomes, but protests by blue-noses resulted in a change to a highland fling routine.

Reed Unopposed For Seattle Tooters Prexy

Seattle, Nov. 20.

Harry L. Reed, who has been president of Local 76, American Federation of Musicians for the past nine years, is assured of another term in office by being nominated for re-election without opposition. Three other officers: Ed J. Carey, secretary; Alvin Schardt, vice-president, and Cliff Lehman, treasurer, were also nominated without opposition.

The office of business representative will be contested, however, with Jack Smith nominated to oppose incumbent Del J. Fitzwater, who defeated Smith in last year's election. The election will be held Dec. 12.

Flock of O'seas Pubs in U.S. Face Cold Attitude on Foreign Tunes

Although there's been a flood of European publishers making the Tin Pan Alley rounds during the past few weeks, biz transactions have been on the light side. American pubs made more sales than purchases and are demonstrating unprecedented caution in picking up tunes with a lyric that needs an English adaptation.

Reason for the cut down in launching foreign tunes here is seen in the extra large divvy of the royalties. Foreign pubs get 50% of the mechanical rights and 10% of the sheet music sales. If the American pub has to call in a writer to Americanize the lyric, he has to shell out an additional 10-15% of mechanical rights and at least 1c for each copy of sheet music sold. The 35% left for the American pub isn't enough to warrant publishing the foreign tune unless it's already been established as a sock European entry. Preference has been going to the British publishers' tunes because there's no need for any extra slicing of the royalties.

Some of the European pubs who've been dickering here have been Jacques Kluger, of Belgium's World Music; Guiseppe Ricci, rep for Curci, Italian pubbery; Pierre Bates, of France's Edition Nationales Arlequin; Reg Connelly and Charles Bruil, who top pubberies of their own name in England and Germany, respectively.

N.Y. Show Biz, Civic Brass Prep Meet to Discuss City Music Festival

Meeting of show biz and civic leaders has been called in N. Y. for next Monday (26) at the Hotel Governor Clinton by Lawrence Tibbett, prez of American Guild of Musical Artists (although he's now touring in the legiter, "Peter Pan"), and Newbold Morris, board chairman of the N. Y. City Center, to discuss plans for establishing an annual N. Y. City Music Festival.

Project, prompted by the success of the annual summer Berkshire Festival, in Lenox, Mass., as well as by the draw of music festivals abroad, has been informally talked about for some time. Sparkplug of the project is H. B. Cantor, prez of Hotel Governor Clinton, as well as head of the Carter chain of hotels, and a longtime music patron. He sees the festival as excellent biz for N. Y. during the slack entertainment seasons, plus being a cultural boost. Another prime mover in the idea is AFM's exec secretary, Hyman R. Faine.

Pre-meeting discussions have revolved around idea of a festival in late spring-early summer, after the regular legit, opera and concert seasons are over, and before advent of the summer Lewisohn Stadium season. Idea is to enlist such N. Y. organizations as the Philharmonic-Symphony, N. Y. City Opera Co., Met Opera Assn., N. Y. City Ballet Co., Ballet Theatre, etc.

Reps promising to attend the meeting are execs from disk companies, music publishers, hotels, unions, concert managers, radio stations, etc., and include Alan Kayes, Joe Carlton, Milton Weintraub, Fritz Reiner, Betty Bean, Leon Barzin, Cong. Emanuel Celler, Abraham Chasins, Irving Robbin, Hyman R. Faine, H. B. Cantor, Samuel Chotzinoff, Newbold Morris, Arthur Judson, Lucia Chase, Mrs. Minnie Guggenheimer, Jack Adams, Sylvan Levin, Arnold Shaw, Anatole Chujoy, Helen Dzhermolinska, Douglas Watt, Howard Taubman, O. O. Bottorff, William Stein, Charles Wagner, Oliver Sayler, Richard Jones, Solly Pernick, Dr. Franko Colombo, Irving Kolodin, John Martin, Wladimir Lakond, Marks Levine, Morton Sydney, Harry Robbin.

Stern Tour Set

Violinist Isaac Stern, who returned to N. Y. last week after a seven-month tour of Europe and Israel, will trek the U. S. through April, for a 54-date sked set by his manager, Sol Hurok. He plays with the Cincinnati Orchestra Saturday-Sunday (24-25).

Harms Sues Yonkers Spot In Infringement Action

Charging infringement of one of its copyrighted numbers, Harms Music last week filed suit in N. Y. Federal Court against the Enchanted Room, Yonkers, nitery.

Publisher claims that the cafe performed its "I Get a Kick Out of You" without a license. Statutory damages of not less than $250 are sought.

ELLINGTON PACKAGE HITS BIG 21G IN CHI

Chicago, Nov. 20.

Concert date of Duke Ellington, Sarah Vaughan and Nat (King) Cole racked up a sock $21,000 for two performances Sunday (18). Opera house was sold out several days in advance, with Herb Carlin, house manager, having to sell pit seats to take care of the overflow.

Stan Kenton concert last week was held down to $9,100, still fine, but hampered by rainstorm which injured window sale. Carlin hopes to do another series of jazz dates in February or March.

N.Y. Sister Music Duo in Pic During Continental Tour

Paris, Nov. 13.

Maro and Anahid Ajemian, New York sister piano-violin team of Armenian extraction, now on their second continental concert tour, halted their trek last week to appear in the new film, "Le Costaud des Batignolles," directed by Patrice Dally. Duo is due for dates in Amsterdam, the Hague and Brussels this month, before returning to N. Y. for a Carnegie Hall recital Jan. 11.

Sisters already have been signed to appear next season with the Vienna Philharmonic under Wilhelm Furtwangler and the Orchestra Suisse-Romande under Ernest Ansermet. George Avakian, Columbia Records exec, who is husband of Anahid, the violinist member of the duo, is accompanying them on the current tour.

Alan Livingston, Capitol Records pop artists and repertoire chief, headed back to the Coast yesterday (Tues.) after supervising the cutting sessions on the "Top Banana" original cast album Sunday (18) in N. Y.

Best British Sheet Sellers

(Week ending Nov. 10)
London, Nov. 13.

Longing for You	Sterling
Too Young	Sun
Because of You	Dash
Tulips and Heather	Fields
I Love Sunshine	New World
Beggar In Love	Cinephonic
My Liberty Belle	Dash
Loveliest Night Year	F.D.&H.
Sweet Violets	Morris
Rosaline	Reine
Shanghai	Harms-Connolly
Too Late Now	New World

Second 12

My Truly Truly Fair	Dash
Unless	F.D.&H.
Kentucky Waltz	Southern
Vanity	Sun
Chr'st'ph'r Col'mb's	Connelly
Be My Love	F.D.&H.
If You Go	Maurice
Lullaby of Broadway	Feldman
Allentown Jail	Bourne
I Wish I Was	Maurice
At End of Day	Chappell
Ivory Rag	Macmelodies

MORE ON 'GOOD TASTE' IN SONGS, RECORDS

New York.

Editor, VARIETY:

Your editorial on "Good Taste" in the issue of Oct. 31 ought to be in the hands of every record executive, large and small, disk jockey and record retailer, for it sounds a timely warning to the various branches of the music industry.

Surely the decency we have cherished through the centuries should be protected from the assaults made on it by those who would barter it for smutty double-meaning recordings offered to the public.

Smart is our industry if it heeds your warning before it feels the wrath of public revolt.

Tuxedo Records,
(Chris Forde, President.)

Cambridge, Mass.

Editor, VARIETY:

Want to commend you on your excellent editorial on "Good Taste." I go along with you completely. It is very wise to suggest curbing what might be a dangerous trend before it gets out of hand.

Ed Penney,
(Program Director, WTAO.)

Decca Inks Bill Monroe

Decca's folk and western division has inked singer Bill Monroe to an exclusive pact. Monroe's brother Charlie is already a Decca pactee, and the pair will work together and solo.

Hank Garland, another Decca country artist, was renewed with a one-year deal.

Jocks, Jukes and Disks

By MIKE GROSS

Mitch Miller Orch: "Green Sleeves"-"Love Makes the World Go Round" (Col). There's enough charm and musicianship in this coupling to make it a solid jock and juke entry. Mitch Miller has blended his orch and chorus with taste and the predominance of the horn section in the orch backing is an unusual fillip. "Sleeves," a modernization of an old folk tune, loses little by the updating. Lyric, at times, falls into a cliche groove, but the melody is ingratiating and the rendition top drawer. **Peter Hanley** heads the vocal group in fine style. Flip, a more romantic item, gets a similar workover with the **Paulette Sisters** coming in for a top vocal assist. It's a tossup as to which sides'll get the most plays.

Four Aces: "Tell Me Why"-"Garden in the Rain" (Decca). Four Aces, who hit with "Sin" on the indie Victoria label, don't lose any ground in the platter parade with their first Decca cut. They make the most out of average material with their stylized quarteting but song selection will have to improve on future slices if they're to stay up there. "Tell Me Why" is a torcher type right up the Aces' alley. On the bottom deck, they work over a sentimental lyric nicely.

Tom Glazer: "We Wish You a Merry Christmas"-"Round and Round the Christmas Tree" (Young People's Records). With an overload of hokey Xmas songs flooding the market, Glazer's offerings stand out as entries which relay the true spirit of the season. "Wish You a Merry Christmas" is Glazer's adaptation of an old English song which he delivers with warmth and simplicity. Reverse is adapted from an American folk song and Glazer projects in an appealing manner. It's a solid seasonal package.

Marion Morgan: "I Get a Warm Feeling"-"Charlie Changed His Mind" (M-G-M). Marion Morgan won't move out of the "promising femme vocalist" category with this disk. Gal again displays good pipes and platter personality but she's held back by the mediocre material. "Warm Feeling" suffers from a tired melody and lyric and Miss Morgan's efforts on its behalf are wasted. "Charlie" is the kind of tune which nobody could help.

Connie Haines: "Love Lies"-"Yes You Are" (Coral). "Love Lies" is a bouncy item which suits Connie Haines' vibrant vocaling but it lacks the necessary spark to nab the juke trade. Reverse is a slow and tedious ballad which Miss Haines can do little with. **Neal Hefti Sextet** and the **Cavaliers** aid her nicely on both sides.

Lou Dinning: "Little White Cloud"-"Blue December" (Capitol). Lou Dinning, who's done most of her wax work for Capitol as part of the **Dinning Sisters**, solos "White Cloud" effectively but it's styled in too similar vein to **Johnnie Ray's** okeh etching to catch up. Gal displays neat phrasing technique and mood projection. She gives "Blue December" the kind of sultry rendition that appeals to the jock and juke trade.

Les Compagnons De La Chanson: "The Three Bells"-"That Lucky Old Sun" (Columbia). "Bells," a French import, gets a moving English interpretation from Les Compagnons de la Chanson who had waxed it previously with Edith Piaf in their native lingo. In the English verse, they retain the simplicity and warmth of the song fable despite overtones in their Gallic accent. It's a potent entry and should give the all-American versions a strong battle. Team isn't as stirring on the "Lucky Old Sun" workover.

Danny Davis: "I'm Not Alone"-"Crazy Heart" (M-G-M). Danny Davis scores solidly on his first M-G-M waxing. Lad looms as an impressive newcomer who's headed for the top brackets. In a clear, well-modulated tenor, he projects an appealing youthful quality which should click with the femme fans. "I'm Not Alone" is a good ballad entry which Davis delivers with feeling. On "Crazy Heart," Davis has a better melody and lyric to work with and he should be able to crash the male vocalist sweepstakes with it.

Georgia Gibbs: "Cry"-"My Old Flame" (Mercury). Georgia Gibbs continues to impress on her Mercury sides. On "Cry" tune which has been hopped on by almost every diskery, she sells with enough emotion to make it an important contender for platter plays. By eschewing the vocal trickery groove into which so many vocalists have fallen, she remains a pleasant thrush who doesn't disappoint her devotees. Her handling of the oldie, "My Old Flame," makes it come alive.

Ronnie Gilbert: "Just One More Chance"-"Flamenco" (Decca). Ronnie Gilbert, a regular member of the **Weavers** vocal combo, moves in as an important solo thrush with "Chance." The romantic ballad is a change of pace for her but she displays a vocal polish that's completely winning. She segues back to the familiar driving type song on the Decca reverse for okay results.

Alan Holmes Orch: "I Ran All The Way Home"-"I've Got Lonely Arms" (King). Alan Holmes orch offers pleasant listenable and danceable rhythms on wax. The orch toes the melodic line with simple but ingratiating arrangements. "All The Way Home" is a good commercial item and **Don Meehan's** vocaling is a definite plus, reverse is ditto.

Platter Pointers

Dinah Washington and **The Ravens** get lots of spirit into "Hey, Good Lookin'" (Mercury) . . . **Paul Weston** orch has a charming slice in "Charmaine" (Columbia) . . . On the indie Texadisc label, **Dale Belmont** has bouncy version of "Your Troubles Vanish When You're Spanish" . . . **Ted Heath** orch works over the Rodgers-Hart fave, "With A Song In My Heart" in an attractive dance tempo on London . . . **Eileen Wilson** is impressive on "Find Me" (Decca) . . . **Billy Eckstine** and **George Shearing** blend for okay results in "Taking A Chance On Love" and "You're Driving Me Crazy" (M-G-M) . . . "Love Me Or Leave Me" gets a fair workover by **Louis Heywood** (Coral) . . . **Louis Prima** orch workover of "Shake Hands With Santa Claus" on Columbia looks like a nifty seasonal entry . . . **Buddy De Franco** orch deliver "Too Many Dreams" on M-G-M in top style.

Standout, western, folk, blues, rhythm, religious, polka, etc.: **Hank Williams,** "I'd Still Want You" (M-G-M) . . . **Chuck Willis,** "It's Too Late Baby" (Okeh) . . . **Joe Fingers Carr,** "Ragtime Melody" (Capitol) . . . **Marie Knight,** "It Came Upon A Midnight Clear" (Decca) . . . **Bobby Wayne,** "Mother At Your Feet Is Kneeling" (London) . . . **Big Three Trio,** "Tell That Woman" (Okeh) . . . **Bill & Doree Post,** "Peace In The Valley" (M-G-M).

Iturbi to Dallas

Dallas, Nov. 20.

Jose Iturbi will conduct in Dallas for the first time on Jan. 16 at McFarlin Auditorium.

He was engaged by the Dallas Symphony for a special concert.

VARIETY 10 Best Sellers on Coin-Machines Week of Nov. 17

1. SIN (7) (Algonquin)	Four Aces	Victoria
	Eddy Howard	Mercury
2. COLD, COLD HEART (9) (Acuff-R)	Tony Bennett	Columbia
3. BECAUSE OF YOU (16) (Broadcast)	Tony Bennett	Columbia
	Les Baxter	Capitol
4. DOWN YONDER (7) (Southern)	Del Wood	Tennessee
	Champ Butler	Columbia
5. SLOW POKE (3) (Ridgeway)	Pee Wee King	Victor
6. I GET IDEAS (15) (Hill-R)	Tony Martin	Victor
7. AND SO TO SLEEP AGAIN (5) (Paxton)	Patti Page	Mercury
	Dick Haymes	Decca
8. UNDECIDED (4) (Leeds)	Ames Bros.-Les Brown	Coral
9. DOMINO (2) (Pickwick)	Tony Martin	Victor
	Bing Crosby	Decca
10. JEALOUSY (2) (Harms)	Frankie Laine	Columbia

Second Group

BLUE VELVET (Warnow)	Tony Bennett	Columbia
WORLD IS WAITING FOR THE SUNRISE (9) (Crawford)	Les Paul-Mary Ford	Capitol
DETOUR (2) (Hill-R)	Patti Page	Mercury
IT'S ALL OVER BUT MEMORIES (Shapiro-B)	Tony Martin	Victor
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
HEY, GOOD LOOKING (Acuff-R)	Frankie Laine-Jo Stafford	Col.
TURN BACK HANDS OF TIME (2) (Choice)	Eddie Fisher	Victor
WHISPERING (6) (Miller) (Fisher)	Les Paul	Capitol
COOL, COOL, COOL OF EVENING (Famous)	B. Crosby-J. Wyman	Decca
	Dean Martin	Capitol
I WON'T CRY ANYMORE (United)	Tony Bennett	Columbia
COME ON-A MY HOUSE (15) (Duchess)	Rosemary Clooney	Columbia
SWEET VIOLETS (12) (Morris)	Dinah Shore	Victor
LOVELIEST NIGHT OF THE YEAR (14) (Robbins)	Mario Lanza	Victor
TOO YOUNG (24) (Jefferson)	Nat "King" Cole	Capitol
	Richard Hayes	Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Songs With Largest Radio Audience

Week of Nov. 9-15

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Ghost Of A Chance—†"Millionaire for Christy"	Mills
A Kiss To Build a Dream On—†"The Strip"	Miller
And So To Sleep Again	Paxton
Because Of You—†"I Was An American Spy"	Broadcast
Bella Bimba	Goday
Charmaine	Llon
Cold, Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
For All We Know	Feist
Frosty the Snow Man	H & R
Getting To Know You—•"The King and I"	Williamson
Here Comes the Fattest Man In Town	Life
I Get Ideas	H & R
I Ran All the Way Home	Laurel
I Wish I Was—†"Slaughter Trail"	United
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
It's All Over But the Memories	Shapiro-B
Manhattan	Marks
More More More	Remick
Old Soft Shoe	Shapiro-B
Painting Clouds With Sunshine—†"Painting Clouds"	Witmark
Shanghai	Advanced
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Tinkle Song	Vinrob
Undecided	Leeds
White Christmas	Berlin
Wonder Why	Robbins
World Is Waiting For the Sunrise	DeSylva-B&H

Second Group

Be Mine Tonight	Peer
Detour	H&R
Don't Cry Little Girl	Beacon
Got Her Off My Hands	Harms
Hello Young Lovers—•"King and I"	Williamson
I Love The Sunshine Of Your Smile	Johnstone-M
I Still See Elisa—•"Paint Your Wagon"	Chappell
I Won't Cry Any More	United
If Wishes Were Kisses	Roncom
If You Catch a Little Cold	BVC
Just a Moment More—†"My Favorite Spy"	Paramount
Love Is Here To Stay	DeSylvia-B&H
Meanderin'	Harms
My Dream Christmas	Life
Never—†"Golden Girl"	Robbins
Nobody's Darlin' But Mine	Leeds
Oh How I Need You Joe	Cosmic
Rudolph the Red-Nosed Reindeer	St. Nicholas
Sleigh Ride	Mills
Solitaire	Broadcast
Too Young	Jefferson
Up and Down Mambo	Life
When	Gallico
When the World Is Young	Criterion
While We're Young	Regent

† Filmusical. •Legit musical.

Top Songs On TV

(Alphabetically Listed)
Week of November 9-15

Based on copyrighted Audience Coverage Index & Audience Trend Index, published by Office of Research, Inc., Dr. John G. Peatman, director.

And So To Sleep Again	Paxton
Because Of You	Broadcast
Cold Cold Heart	Acuff-R
Down Yonder	LaSalle
I Get Ideas	H&R
In the Cool Cool Cool Of the Evening	Burke-VH
Loveliest Night Of the Year	Robbins
(It's No) Sin	Algonquin
They Call the Wind Maria	Chappell
Too Young	Jefferson

FIVE TOP STANDARDS

Bye-Bye Blackbird	Remick
Here Comes the Show Boat	Shapiro-B
I'm Just Wild About Harry	Witmark
Ol' Man River	Harms
Waitin' For the Robert E. Lee	Alfred-H

K.C. Philharmonic Assn. Booking Pop Names With Coin Saved From Fed. Tax

Kansas City, Nov. 20.

Extra money provided by the new amusement tax ruling exempting non-profit groups is the springboard for a new policy of the Kansas City Philharmonic Orchestra. The Philharmonic Association is continuing its usual prices for its Sunday pop concerts, and is using the would-have-been tax money to bring in guest artists.

First under this policy is Ethel Waters, who appears next Sunday afternoon in a one-concert date. The date was conveniently arranged, since Miss Waters plays in the legit "Member of the Wedding" for a week in the Orpheum Theatre, ending Nov. 24. Following the concert she continues with the legit company in its Des Moines engagement. The Nov. 24 date will be the first such concert for the Negro songstress.

Richard Wangerin, business manager, said the orch already has set John Sebastian, the harmonica virtuoso, for a pop date on Feb. 17, made possible by the new source of income. Wangerin said he is angling several other popular artists for future pops. First artist which the Philharmonic had under this policy was Capt. Leroy Anderson, the arranger and composer. He was on duty at Ft. Riley, Kans., and came here for the concert which featured his compositions. Orch did turnaway biz for this session.

Pops frequently do capacity biz in the 2,562-seat Music Hall, and top gross is around $2,200. Tax relief provides about $400, with which to book an artist. Rather than lower the price commensurate with the tax relief, Philharmonic board decided it would rather go in for the guest artist pitch.

New policy is proving successful with the advance scale heavy for the Waters concert.

L. Wolfe Gilbert arrived in N.Y. from the Coast over the weekend for confabs with the writer classification committee of the American Society of Composers, Authors and Publishers and to plug his current hit song, "Down Yonder."

Carlin's Coast Quickie To Record 'Snow'-Day

Steve Carlin, impresario of most of RCA Victor's kiddie records, quickied to the Coast this week to set up new Dennis Day waxings to coincide with the re-release of "Snow White." The Walt Disney classic is due for distribution anew in February.

Carlin specializes in producing and scripting this kidisks, of which Victor artists such as Day, Milton Berle and others, are most active because of their juve appeal.

Transcriptions New Market For Col LP Platters

Columbia Records, which pioneered the long-play development in the pop and longhair field several years ago, is currently pushing the LP development into the radio transcription field via its Columbia Transcriptions department. In the past year, Col's transcription wing has converted the bulk of its pressings to microgroove with an estimated annual billing of $1,000,000. Col prexy Jim Conkling, who joined the company early this year, is sparking the LP conversion with an all-out promotion campaign.

Heretofore, broadcast agencies and bankrollers have been pressing their transcribed shows and spot announcements exclusively on the 16-inch 33rpm disks, which have been a standard in this field. Via the LP technique, Columbia is now able to package equivalent shows and spots on 12 and 10-inch platters with considerable savings in material, packaging and shipping costs.

Major problem in the swingover of stations to use of the LP transcriptions has been the lack of suitable playback equipment in the indie outlets. In the past couple of years, however, broadcast outlets have been installing microgroove playback machines in increasing numbers, with disk jockeys in some cases using pop long-play platters on their shows. Col execs estimate that about 80% of the stations are now equipped to handle the LP disks.

Inroads of television on radio billings has been a break for the transcription field in the past couple of years, since it has cut down on the number of live AM shows. Continued search for budget savings on the e.t.'s has provided Columbia with its strongest pitch for LP's, since the latter cost substantially less than the 16-inch disks. In last few months, such commercial bankrollers as Procter & Gamble have swung over to LP on their disks shows. Also public service organizations and religious groups are using LP disk shows for the air and then donating them to schools and churches for playback on regular machines.

Columbia's transcription wing, incidentally, also presses microgroove disks for over 20 other indie labels, mostly in the longhair field.

3 Pluggers Nominated For MPCE Prexy Post

Candidates for office in the Music Publishers Contact Employee's election skedded for Dec. 12 were nominated at a meeting held in New York last week. Nominees for prez are Bob Miller, Leo Diston and Harry Weinstein. Joe Santly, Bob Baumgart, George Gilbert and Weinstein were nominated for the veepee post and Charles Lang and Frank Abramson are running for treasurer. Twenty candidates were also nominated for the six-man MPCE exec council.

Some of the candidates are mulling plans to form a party ticket for the campaign. This will mark the first time in MPCE's history that the candidates will not run separately. Ballots are being sent out to members this week.

Diskers Find Fewer Musicals to Wax This Season and They're Not Sorry

Plug Uglies

A rising tendency by chirpers toward excessive plugging of their disks during their stints has been noted in various vaude houses. Many payees have not been reacting too kindly to the overdose of verbiage, and house managers are often put in a difficult position, not wishing to embarrass performers or act as material censors.

Some singers' spiels go so far as to mention the price of their platters, and in one recent case a thrush revealed his royalty cut, "all of which goes to the Government anyway." The latter appeal is particularly low grade, according to one house manager in a key situation.

Contrasting with last season's plethora of original Broadway show albums, indications point to slim pickings for the diskeries this season, and they're not complaining. Only two new legit musicals have preemed since September—"Top Banana" and "Paint Your Wagon"—with two others being prepped for production within the next three months, "A Month of Sundays" and "Pal Joey," a revival.

The waxed legituners were, for the most part, sales flops last season, but the diskeries kept cutting them mainly for prestige value. The separate show tune etchings were wax duds, too, with not a single one breaking away for a hit. Last season's crop included "Guys and Dolls," "The King and I," "Call Me Madam," "A Tree Grows in Brooklyn," "Flahooley," "Make a Wish" and "Seventeen." Only "Guys," "Tree" and "King" had any sales impact.

Capitol and RCA Victor have already hopped on this season's offerings. Cap cut "Top Banana" Sunday (18), and Victor etched "Wagon" Thursday (15). Both diskeries are rushing release to cash in on the Christmas sales rush. "Joey," which is skedded for a late December preem, was packaged by Columbia last spring with the show's stars, Vivienne Segal and Harold Lang. The disk companies are waiting for "Sundays" to preem in Boston, Dec. 25, before bidding for the album rights. The revival of "Music In the Air," a late spring entry, was dropped from the RCA Victor schedule.

Terping Ops Sour On Weekday Pull

Eastern ballroom operators are giving up on efforts to hypo midweek band biz and are now stressing a strong marquee barrage to build weekend b.o. Some of the ops have dropped their weekday dance dates to put all their eggs into the Friday-Saturday shindigs while others, who are running a six-day operation, save the big guns for the weekends using inexpensive non-name orchs as gap fillers.

These ops figure that the name orchs can't pack 'em in for a full week these days and are shying away from the usual one or two week booking. The non-namers, they claim, come cheaper and fill the bill for the midweek dancers adequately. Ops have discovered that they can stay in the black with the inexpensive bands with as little as 50 couples coming in on a midweek night. The name orchs and vocalists have been racking up sock grosses in their weekend stints with some spots drawing enough to carry them through the sluggish midweek days.

Frank Dailey, operator of the Meadowbrook, Cedar Grove, N. J., is spearheading the Friday-Saturday name drive. Coming up for this weekend (Nov. 23-24) and the following weekend (Nov. 30-Dec. 1) is Vaughn Monroe's orch. Vocalist Alan Dale comes in Dec. 7-8 and Rosemary Clooney is booked for Dec. 14-15. Dailey is using Larry Fotine's orch for the weekday biz and to back the name vocalists on the weekend. For the Xmas vacation season, however, Dailey is seguing to the name band schedule bringing in Ralph Flanagan's orch for a 12-day stay beginning Dec. 18.

RELIGIOSO COMPOSER LOOKS TO WHITE HOUSE

Hollywood, Nov. 20

Stuart Hamblen, former western warbler and disk jockey, will run for the U. S. Presidency next November as the official choice of the Prohibition Party.

Hamblen became active as a dry two years ago, climbing off his cayuse, selling his racing stable and composing religious songs such as "It Is No Secret" and "These Things Shall Pass." Royalties on his hymns and platters netted him more than $35,000 in the past year.

Latching on to the political hypo, Columbia Records is planning a new promotion on Hamblen's "It Is No Secret," platter which was released last year. Latter side will be reissued backed up by Hamblen's latest, "These Things Shall Pass."

Kurtz to Cuba

Houston, Nov. 20.

Efrem Kurtz, conductor for the Houston Symphony Orchestra, will leave here for Cuba where he is scheduled to conduct the Havana Symphony Orchestra in a series of two concerts Dec. 2 and 3.

Bruno Walter is scheduled to be guest conductor of the Houston Symphony on Dec. 4, during Kurtz's absence.

Sliced Budgets On Radio Shows Hurt New Tunes

Sliced radio budgets are forcing publishers to shell out their own coin for orch and vocalist arrangements so that they can get their new tunes plugged. With live AM shows now working within limited budgets, program producers have been stressing standards rather than use up their allowance on new copying and arranging fees. Modest budgets allotted the majority of video shows has also kept the plugging of new tunes at a minimum.

The orchs and vocalists usually have a solid backlog of oldies which costs them nothing to repeat. Publishing firms with hefty standard catalogs have been reaping the benefits from this cutdown. It's been a strong factor in upping their performing rights returns.

Although the smaller firms are squawking about the additional overhead, they figure the plug will pay off. If they can build a song via the smaller AM and TV airers, they feel they'll get the big commercial network plug which can further help the tune. All of the large shows foot their own bill on the copying and arranging.

The pubs have cut down on cuffo arrangements for the smaller bands playing New York hotel rooms. Only time they may consider prepping an arrangement for the orch leader is if he's got an air wire, and even then they don't give out too often.

50 D.J.'s at RKO-RCA Gala for Tony Martin

Following guest personals tonight (Wed.) at the preem of his RKO starrer, "Two Tickets to Broadway," at the Paramount Theatre, N. Y., Tony Martin will be partied by RKO and RCA Victor at Toots Shor's. Among invited guests are some 50 disk jockeys.

Martin, who recently cut a "Tickets" album for RCA Victor, arrived in New York yesterday (Tues.) and is scheduled to appear at the last two Paramount shows today. He then leaves for Cleveland for a similar guest stint at the Palace Theatre, where the film opens Thanksgiving Day.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. DISK JOCKEYS

VARIETY WEEK ENDING NOV. 17

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N.Y. Jack Lacy—WINS	Boston Bill Stewart—WHEE	Atl. City Alan Owen—WMID	Br'ldsboro Dave Keen—WTSA	D.C. Eddie Gallaher—WTOP	Lawrence Bob Perry—WLAW	Albany Paul Finnegan—WTRY	Phil. Red Brees—WPEN	Hartford Ross Miller—WTIC	Worc'r/W Dick Smith—WORC	Sch'ndy Earle Pudney—WGY	SOUTH: Sav'nah Shag Friedman—WTOC	N.O. Larry Wilson—WNOE	St. L. Frank Brown—KXLW	Norfolk Roger Clark—WNOR	K.C. Jim Lantz—KCMO	San Ant'o Bob Jenkins—KONO	Ind. Gary Gwynn—WIBC	Richmond Ray Schreiner—WRNL	Atlanta Herb Harris—WQXI	MIDWEST: Chi. Paul Irving—WEDC	Mpls. Jack Thayer—WLOL	Det. Fran Petley—WJR	Milw'kee Paul Bartell—WTOX	Pitt. Phil Zinkand—WWSW	FAR WEST: L.A. Al Jarvis—KLAC	S.F. Lee Malley—KYA	Seattle Wally Nesbitt—KESC	Tulsa Bob Anthony—KRMG	Alb'q'que Jerry Nesler—KGGM	TOTAL POINTS
1	3	10	Eddy Howard	Mercury	Sin	1			3	1	5	1		1				5		2	1	2	3		1				1		1		7	1	1	156
2	2	16	Tony Bennett	Columbia	Cold, Cold Heart			4	5	4		6			8	1			8	4	3	3	8	6			3		3	2	2	2	5	4		128
3	1	21	Tony Bennett	Columbia	Because of You			1		2	4	9		2	7		4				4		1	1						1		1	4			102
4	5	7	Ames Bros.-Les Brown	Coral	Undecided	4	5		6	9		10		3		2		9	1		2	9	6	5			9		6		10		6	7	6	94
5	7	4	Les Paul-Mary Ford	Capitol	Just One More Chance			3				7		4	5						10					6			5		8		1	8	9	55
6	12	3	Frankie Laine	Columbia	Jealousy	6						2			2			7	10		9							1	4		4					54
7	4	11	Patti Page	Mercury	And So to Sleep Again	3	6	8		3	2	8						10										9	4	4	5			10		53
8	6	14	Les Paul-Mary Ford	Capitol	World Waiting for Sunrise					6						4						1		7				9		3		5		9	7	48
9A	10	23	Tony Martin	Victor	I Get Ideas					5							1				8				4					6		3		5		45
9B	23	12	Del Wood	Tennessee	Down Yonder					8								1	7		5			3			5							3		45
11	9	9	Four Aces	Victoria	Sin			2							1				5								2			9		4				43
12	14	4	Nat "King" Cole	Capitol	Unforgetable	10										7			2	1						2		10			6					29
13	18	3	Pee Wee King	Victor	Slow Poke				1			4		9									2						2							27
14A	49	6	F. Laine-Jo Stafford	Columbia	Hey, Good Looking			10						7							7	8	7	2	10		1									26
14B	23	21	Les Baxter	Capitol	Because of You				4													7			3						3			2		26
16	8	9	Eddie Fisher	Victor	Turn Back Hands of Time	8			9		7					3				6	6				4											24
17	15	11	Tommy Edwards	M-G-M	It's All in the Game						3		3					2					9				6									22
18	21	2	Jo Stafford	Columbia	Shrimp Boats						6					10		4							7			2								26
19	43	3	Tony Martin	Victor	Domino					10	7				10	8			4					10		8					7				10	25
20	19	22	Rosemary Clooney	Columbia	Mixed Emotions								7			5				3										5						24
21		4	Freddy Martin	Victor	Down Yonder									5											5							9			2	23
22	21	9	Champ Butler	Columbia	Down Yonder			6	8						6							4									9					22
23A	17	3	Bing Crosby	Decca	Domino	7								8				3															8			18
23B		5	Fontane Sis	Victor	Cold, Cold Heart						1																	3								18
25A		1	Mantovani	London	Charmaine	5	7					5															10									17
25B	27	4	Mindy Carson	Victor	Out in the Cold Again																					1	4									17
27	43	4	Louis Armstrong	Decca	I Get Ideas																		4										2			16
28A		1	Walter Schumann	Capitol	The Call the Wind Maria		3																			4										15
28B		2	F. Laine-Jo Stafford	Columbia	Gambella							3			4																					15
30		3	Buddy Greco	Coral	I Ran All the Way Home		9						5																8	8						14
31A	39	21	Rosemary Clooney	Columbia	Come-on-A My House												2													7						13
31B	23	14	Frank Sinatra-H. James	Columbia	Castle Rock												6			10								4								13
33		4	Dick Haymes	Decca	And So to Sleep Again																	5			6											11
34A	27	3	Richard Hayes	Mercury	Out in the Cold Again			7																		9			7							10
34B	26	2	Tony Bennett	Columbia	Solitaire															8							7		10				9			10
34C	33	32	Mario Lanza	Victor	Loveliest Night of Year																	6										6				10
34D		2	Mary Mayo	Capitol	Domino		1																													10
34E		1	Dinah Shore	Victor	The End of a Love Affair								1																							10
39A		2	Tab Smith	United	Because of You		10												3																	9
39B	33	32	Nat "King" Cole	Capitol	Too Young												5															8				9
39C	11	6	Tony Bennett	Columbia	Blue Velvet	2																														9
39D		1	Mitch Miller	Columbia	Green Sleeves		2																													9
39E		1	Dean Martin	Capitol	Solitaire								2																							9
44A		2	Buddy Morrow	Victor	Shanghai												3																			8
44B	36	3	Dennis Day	Victor	Never																					3										8
44C		8	Tony Martin	Victor	Over a Bottle of Wine																														3	8
47		2	Margaret Whiting	Capitol	And So to Sleep Again																														4	7
48A	51	21	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening																				9							7				6
48B	15	5	Perry Como	Victor	With All My Heart and Soul														5																	6
48C	46	2	Guy Mitchell-M. Miller	Columbia	Always Room at Our House																					5										6
51		5	Rosemary Clooney	Columbia	I'm Waiting Just for You																	10	10													2

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This Year — or Any Year —

Spike Jones'

record of...

"RUDOLPH THE RED-NOSED REINDEER"

and

"ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH"

78 rpm 20-4315—45 rpm 47-4315

the BIG New HITS are on...

RCA VICTOR RECORDS

On the Upbeat

New York

Hal Cook, Capitol Records promotion director, headed back to the Coast last week . . . **Del Wood**, pianist, pacted by Music Corp. of America . . . **Joe Carlton**, Mercury Records artist and repertoire chief, to lecture on "Recording Technique" at Brooklyn College . . . **Paul Brown** disk flacking **George Siravo's** orch . . . **Tommy Tucker** orch playing two dance dates at the Naval Supply Course, Bayonne, N. J., Dec. 5-6 . . . **Tony Bennett** into Chicago Theatre, Chicago, Friday (23) . . . **Charles Shribman** packaged the **Stan Kenton-Louis Armstrong** package not Associated Booking Corp. as erratumed . . . **Milton Karle** disk-flacking **Billy May's** orch in the east . . . **Nellie Lutcher** into the Bandbox, Chicago, Nov. 30 for two weeks . . . Songstress **Mary Mayo** into the Biscayne Lounge, Cleveland, Nov. 26 . . . **Kay Armen** booked into the Hotel Thunderbird, Las Vegas, for three weeks beginning Thursday (Nov. 22) . . . **Buddy Johnson** orch into the Howard Theatre, Wash., Friday (Nov. 23) . . . **Gene Ammons** orch opens at the Midway Hotel, St. Louis, Dec. 7 . . . **Erroll Garner** into the Senator Hotel, Dec. 3 . . . **Sarah Vaughan** opens at the Storyville, Boston, Dec. 3 . . . **Elliot Lawrence** orch playing at the 14th Annual National Showman's Assoc. today (Wed.) at the Hotel Astor, N. Y. . . . Singer **Jan Arden** headed for the Coast for TV guesters and film transcriptions . . . Film short of the click Xmas song, "Rudolph The Red Nosed Reindeer," ready for release within a week.

Chicago

April Stevens chirps at Coliseum, Sioux Falls, S. D., Nov. 21 for a week . . . **Trenier Twins** staying on at Rossonian Club, Denver . . . Zanzibar, Denver is switching policy and is bringing in higher priced acts with **Mills Bros.** coming in Dec. 3. **Pee Wee Hunt** follows for five weeks and then **Nellie Lutcher** on Feb. 1 . . . **Jo Ann Lynn** replaces **Sunny Anderson** as vocalist for **Jimmy Palmer** orch . . . **Angelo's**, new spot in Omaha, has also gone in for live attractions with **Milt Herth Trio** in Dec. 28 for three weeks and **Arthur Walsh Co.** set for the next bill . . . **Jeri Southern** does two-weeker at Club Biscayne, Dec. 3 and does ditto at the Gay Haven, Detroit, Dec. 17. **Count Basie** has string of one-nighters through midwest starting with St. Louis, Nov. 25 and ending with McClure, Ill. Dec. 19 . . . After **Vaughn Monroe** leaves the Chicago theatre Jan. 9 he plays some one shots nearby, ending up at the Wisconsin University, Jan. 22 . . . Paradise Theatre, Detroit, is plugging band shows and has **Lionel Hampton** for Dec. 28 week and follows with **Duke Ellington** Feb. 1 . . . **Buddy Greco** hits the Ohio territory with stand at Moe's Main Street, Cleveland, Dec. 3, and then Show Club, Loraine, Dec. 10 . . . **Paul Neighbors** in for holidays at Shamrock, Houston, Dec. 4 . . . Casino, Quincy, Ill. has **Bob Berkey** orch from Dec. 4 through 23 and then have set **Billy Bishop** crew for three more as of Dec. 25.

Pittsburgh

Tony Pastor band booked for a one-nighter at Royal Ballroom Tuesday (27) . . . **Howdy Baum** into Bill Green's for four weeks, following the **Tommy Carlyn** engagement . . . **Claude Thornhill** orch closes Sunset Ballroom's season at Carrolltown tomorrow night (22) . . . **Johnny Corlett** has taken over the personal management of **Buddy Laine** outfit. Laine just signed with MCA. **Sid Dickler** will represent him in his home-town area . . . **Stan Bailey's Trio** into the Fifth Avenue Cafe for an indefinite run. **Saxman Bailey** has **George Wells**, who used to have his own orch, on piano and **Gene Delucente** on drums . . . **Luke Riley** has withdrawn his notice as maestro of the Casino Theatre house band and will stay through the season . . . organist **Jean Allen's** option hoisted again at Ankara Lounge.

Houston

Frankie Laine opened at the Shamrock Hotel, Houston. Appearing with him are his accomp. **Carl Fischer**, and drummer **Stanley Ray** . . . **Sammy Pagna Quintet** for Outskirts Club, San Antonio, featuring **Andy Carlo** as vocalist. A "Western Jamboree" with **Smile Whitley** orch takes over each Wednesday night.

Record Dealers Group Pushes Drive In N.Y. to Nip Store Price-Cutting

In a move to crack down on price-cutting tactics used by some disk stores, a new outfit, the Record Dealers Organizing Committee, is conducting a drive in the New York metropolitan area for the formation of a permanent retailers' association. The organizing committee, comprising a group of N.Y. retailers, has issued a manifesto calling for grassroots support and a $1 membership fee.

The N. Y. group marks the latest effort in a long line of previous moves to curb the discount houses by applying pressure on the major companies. None of the previous organizing drives materialized in any national or well-known retail trade organization capable of taking the lead in the price fight. Current discount situation, however, has deteriorated to such a chaotic level that many retailers, heretofore uninterested in any sort of a "union," are now showing interest in the Record Dealers Organizing Committee.

Latter group, as the opening shot in its organizing drive, told retailers that they were interested in investigating whether any of the disk companies has been discriminating in favor of the discount houses. Industry execs have long been aware that most diskeries, outside of the top companies, have been making deals with the big discount houses whereby the latter get their merchandise at a 50% rather than a 40% discount.

Projected retailer organization would also bar the practice of trans-shipping disks from one area to another. Under this tactic a discounter who has trouble getting merchandise from his regular distrib buys disks from out-of-town distribs who need ready cash. Among the major companies Columbia Records has put a strict ban on any unauthorized trans-shipments.

COAST TOOTER LOCAL ADDS $50 'CLUB' DUES

Hollywood, Nov. 20.

Musicians Local 47, facing increased overhead plus lifting of one-year residence restriction on out-of-town tooters, is driving for added coin through a separately chartered musicians club. Heretofore local's initiation fee has been $50 but the club had none. Now the club also has an initiation fee. Since all members of the union are members of the club, all newcomer tunesters must pay the extra coin.

Due on $5 monthly basis, a member is ineligible for work until paid in full.

This, in effect, nullifies AFM lifting of one-year restriction which had caused beefs among local musicians.

Xavier U. Concert Choir of New Orleans will be heard for the first time in New York, at Town Hall, Friday (23).

PROGRAM
REFLECTIONS IN THE WATER
ENCHANTING WALTZ STANDARD
By
Paul Francis Webster

BMI record report

RATES RAVES ✓ **CRY** (Mellow)—Every version rates raves from the press. Cash Box calls the Johnnie Ray (Okeh 6840) release "Disk of the Week" and "a tremendous side." Billboard awards strong "PICKS" to every entry: Johnnie Ray, Georgia Gibbs (Mer. 5749), June Valli (Vic. 20-4378), Four Knights (Dec. 1875), Eileen Barton (Coral 60592) and Bill Farrell (MGM 11113). There's no doubt about this tune clicking.

* * * * *

BILLBOARD "PICK" ✓ **FLAMENCO** (Hollis)—Frankie Laine (Col. 39585) earns a glowing "Disk of the Week" from Cash Box and a vigorous "PICK" from Billboard. Reviewers describe it as "dynamic and stimulating." Can be another "Jezebel."

* * * * *

"DISK OF THE WEEK" ✓ **MANHATTAN** (Marks)—Dinah Shore and Tony Martin (Vic. 20-4345) again on a great duet in this Rodgers and Hart tune. Cash Box selects it "Disk of the Week," and says, "one of the most attractive sides this pair has made together."

* * * * *

HOLIDAY HIT ✓ **NEW YEAR BELLS** (Village)—"One of the more likely holiday songs of the season," says Cash Box of the Dotty Travis-Jack Swanson (Abbey 15057) disc which rates "Bullseye of the Week." Billboard names it "record to watch" and "week's best performance potential." Equally promising are releases by Tommy Sosebee (Coral 64107) and Red River Dave (MGM 11070).

* * * * *

HOT NOVELTY ✓ **LAY SOMETHING ON THE BAR BESIDES YOUR ELBOW** (Vier)—Jerry Lewis (Cap. 1868) has a hot item in this ditty which Billboard says, "is by far the best thing Lewis has done on disks." Interest in the tune was stirred up by earlier releases from Ole Svenson (S & G 3038), Chuck Murphy (Coral 60584) and Chuck Wright (Tower 1504).

* * * * *

RINGS BELL ✓ **ON A HONKY TONK HARDWOOD FLOOR** (Fairway)—"Should ring the bell for jocks and jukes," reports Billboard, and rates Kay Starr's (Cap. 1856) spirited novelty a lusty 86 (excellent).

* * * * *

FAST MOVING ✓ **RAGTIME MELODY** (Babb)—Del Wood (Tennessee 800) adds further to her current popularity with this fast-moving ditty. Disc gets an 86 rating from Billboard and an okay from Cash Box. Other top waxings are by Rex Allen (Dec. 27876) and Lola Ameche (Mer. 5750).

* * * * *

IN TOP FORM ✓ **THE END OF A LOVE AFFAIR** (Duchess)—Dinah Shore (Vic. 20-4286) has another great recording which Billboard classifies as "excellent" and says, "Dinah's in top form as she turns in a splendid interpretation of a beautifully written piece of material."

BROADCAST MUSIC, INC.

Long-Play Platters Spreading in Japan; Machines a Factor

Tokyo, Nov. 14.

Long-playing records, introduced in Japan last April, are winning slow but steady acceptance by Nipponese longhair enthusiasts. Nippon Columbia Records, one-time affiliate of the U. S. Columbia Records, is now pressing 1,500 LP disks per month and had issued 11 titles by the end of October. Platters are made from American masters obtained on an exchange agreement with Columbia in the U. S. Firm expects to close a deal soon with M-G-M records for masters of pop releases.

Japanese production of microgroove disks is limited by the availability of Vinylite, which is imported from America. Sales also depend on the number of 33 rpm record players in use. Nippon Columbia has sold approximately 1,000 of the slow-speed players (at the equivalent of $49.95 each), but expects sale of the machines to show an upbeat when more microgroove records are available. Twelve-inch LPs retail for 2,300 yen ($6.35).

Firm is now pressing between 400,000 and 500,000 standard 78 rpm shellac disks monthly. Platter sales have shown steady improvement since the war's end.

Dave Kapp

Continued from page 39

of the diskery's pop operation. Kapp's and Marek's views on the music scene closely parallel each other, particularly as to stressing class tunes as against novelty and "gimmick" disks.

Victor's new setup makes Kapp topkick over the current a&r staff comprising Hugo Winterhalter and Norman Leyden in New York and Henri Rene, recording manager on the Coast. Any projected changes in this alignment are not expected, at least not until Kapp is able to make a detailed study of the situation.

It's understood RCA veepee Lonnie Sacks brought Kapp to Folsom's attention.

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Inside Orchestras—Music

Honoring the 40th anni of the San Francisco Symphony Orchestra and the 17th and farewell season of its conductor, Pierre Monteux, the Library of Congress last week formally accepted an album of RCA Victor recordings of the orchestra's music as part of its permanent collection. Ceremonies in which Acting Librarian Verner W. Clapp accepted the album were carried via NBC closed circuit network for Washington and Frisco audiences.

Occasion recalled first out-of-studio attempt by the old Victor Talking Machine Co. to make a recording of the S. F. Orchestra in session in Oakland, Calif., in 1925. First excerpts to be played back before proceeding with the recording, RCA related, were highly satisfactory "except for a series of mysterious unmusical sounds puctuating the music." Investigation traced the noises to an air vent. Parading outside in a body, the engineers immediately spotted the trouble. A herd of goats, placidly munching the grass around the studio walls, had been intermittently expressing their pleasure at the music inside by softly baa-ing.

Jimmy Durante is freelancing since leaving M-G-M Records exclusively. He cut a bestseller with Helen Traubel for RCA Victor and while preferring to sign exclusively with the corporation which also has him under an affiliated NBC contract, RCA found it could not guarantee the Schnozzola either the desired coin or the material. Since the latter, more importantly, determines the number of sides, Durante decided to freelance which accounts for his recent Decca waxing of a couplet with Ethel Merman. Latter is an exclusive Decca disker, of course.

Eddy Arnold, RCA Victor's leading country singer, is currently making his weight felt as a songwriter with three of his tunes now being promoted via regular pop releases. Victor's Eddie Fisher has just cut Arnold's "Anytime," while Sammy Kaye, for Columbia, has waxed his "Bouquet of Roses." Capitol Records is also prepping Arnold's "Don't Rob Another Man's Castle" with a pop version.

One of Fisher's initial clicks, incidentally, was also an Arnold creation, "I'll Hold You In My Heart."

In a move to cash in on the top b.o. grosses being racked up by Metro's filmusical, "An American In Paris," M-G-M Records is releasing two versions of "Love Is Here To Stay," the pic's hit tune, on one platter. The disk is being culled from M-G-M's soundtrack album of the film and the "David Rose Plays George Gershwin" album. One side'll have a Gene Kelly vocal and the other a Rose instrumental.

Work on Metro's projected feature about Louis Armstrong's career, titled "Glory Alley," has gotten underway, with Willard Robison having been set to write two songs for the pic's score. Robison's "That's What the Man Said," written some years ago for Armstrong and recorded by the latter for Decca, will also be included in the score. Picture began shooting prelim scenes in Hollywood last week.

Hodges Orch in Deal With Mercury, King

Johnny Hodges' orch, a recent offshoot of the Duke Ellington organization, has entered into a unique waxing deal by which the crew will cut platters for two separate companies, Mercury and King Records.

Under its setup, Hodges will maestro the crew for Mercury releases which will be aimed at the jazz market. Al Sears, arranger for the Hodges crew, will baton for the King releases, which will be slanted for the blues and rhythm trade.

Hodges' combo is currently at the Blue Note, Chicago, and opens at the Paradise Theatre, Detroit, Nov. 16 for one week.

Abbott to So. Africa

London, Nov. 20.

John Abbott, vet publishing exec of Francis, Day & Hunter Music, is heading shortly for South Africa on a combination business-vacation trip.

He will arrive back in London in the middle of January.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 17

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neimer Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	4	2	2	3	3	7	1	4	..	2	1	1	91
2	2	"Sin" (Algonquin)	1	1	3	1	8	..	2	1	..	1	3	4	85
3	3	"Cold, Cold Heart" (Acuff-R)	5	4	4	2	1	2	5	..	..	4	4	2	77
4	4	"Down Yonder" (Southern)	6	5	8	8	..	3	6	3	1	9	2	3	71
5	5	"I Get Ideas" (Hill-R)	..	8	9	5	7	1	4	8	..	5	6	5	56
6	6	"And So to Sleep" (Paxton)	..	3	7	9	2	4	3	5	6	..	10	..	50
7	8	"Slow Poke" (Ridgeway)	3	8	..	4	..	..	..	2	..	3	..	10	36
8	11	"Undecided" (Leeds)	..	..	5	..	10	9	8	..	9	7	9	8	23
9	9	"White Xmas" (Berlin)	2	..	1	..	..	..	..	..	8	..	..	..	22
10	..	"Domino" (Pickwick)	7	..	10	7	5	..	..	..	..	8	..	..	18
11	..	"Rudolph, Reindeer" (St. Nich.)	8	..	8	..	..	..	..	..	..	..	7	6	15
12	..	"I Ran All Way Home" (Laurel)	..	..	..	8	4	..	..	..	..	..	..	..	10
13	..	"Turn Back Hands Time" (Choice)	..	..	..	..	..	..	..	..	2	..	..	..	9
14	11	"Bela Bimba" (Goday)	..	..	..	..	..	..	..	..	3	..	..	..	8
15	..	"It's All in the Game" (Remick)	..	..	..	..	..	..	..	..	4	..	..	..	7

Band Reviews

BILLY BISHOP ORCH (11)
With Alice Mann
Hotel Muehlebach, Kansas City

Billy Bishop orch is making a month-long stand in this room in an annual booking. For this date, the vet leader has added some finer touches to the musical stylings.

As in the past instrumentation is the 4-3-3 design, trio of trumpets and one trombone making up the brass section, with trio of reeds and three rhythm. Bishop adds his pianistics to make much of the output of a two-piano (plus solovox) group. Stylings of band are on the sweet side, with a variety of rhythms aimed at better dancing. In addition to current hits, Bishop offers a variety with musical comedy hits, Latins; medleys and novelties.

Throughout Bishop provides some extra touches, most of them in the vocal department. Songstress Alice Mann rates as one of the better vocalists, doing pops and somewhat more dramatic tunes as well as the clowning novelties. Bishop adds his own vocals on rhythm and novelty tunes, and works into frequent duets with Miss Mann. There's also a trio composed of Dick Ballard, Bob Shoreman and Bishop.

With this line-up crew is well prepared to do a bit of show and concert work, and Terrace Grill is having a nightly floor show put on at 11 p.m. by the band. Into this they weave some fancy keyboard work by leader, and a trio of songs by Miss Mann. All registers nicely and is right for a 25-minute layout.

Bishop band recently had a stand at the Trianon, Chi, and returns there later this season after dates in Omaha, St. Louis, Quincy and Cleveland. Quin.

BERNIE CUMMINS ORCH (11)
With Dottie Malone
Latin Villa, Kansas City

Bernie Cummins has been good for a date locally about once a year for a long time. Most of his previous stands have been in the Terrace Grill of the Hotel Muehlebach, but this time it's a three-week date in the Latin Villa, club which recently opened in the downtown sector. Outfit which Cummins is displaying here is much the same musical organization he has shown in the past.

Essentially it's music for dancing, featuring two-beat rhythms on the sweet side. On the vocal side Cummins features a newcomer, blonde Dottie Malone, who warbles ballads and novelties in melodic fashion. The maestro himself handles vocals on bounce numbers in acceptable stylings. Quin.

SOFT WINDS (3)
Darbury Room, Boston

This trio of ex-members of Jimmy Dorsey's rhythm section circa 1947 is currently holding down its fourth engagement here. With lineup including Lou Carter, piano; Herb Ellis, guitar, and Johnny Frigo, bass and sometimes fiddle, the music they create has established them as faves in this spot. Although the boys are hep to the modern idiom, an occasional semi-bopper such as "Jumping With Symphony Syd" creeping in, their music is primarily soft and melodic, for the spot is intimate and music is largely of backgrounding variety.

Boys display nifty change of pace in their sets, a sample offering including the melodic "There's a Small Hotel," a subtle fugue treatment to "I'll Remember April," an original, "Annabelle Lee" set to the Edgar Allan Poe poem, nicely vocalized by pianist Carter, and "Honeysuckle Rose" slyly played out of meter for kicks. Oddly enough, the latter clicks with nonmusical clientele as well as the hepsters.

Individually, the boys are sock, with Carter's swing providing solid backgrounding and equally slick soloing. Ellis is neat on the guitar and bassist Frigo ties the trio together neatly. Elie.

San Antone Music Assn. To Book Top Longhairs

San Antonio, Nov. 20.

The San Antonio Civic Music Assn. has been formed here to bring stellar attractions in the musical field to the city by the 1952-53 season. The new organization will replace the regular Friends of Music series after the current season.

James E. Devoe has been named exec secretary and treasurer of the new group. The organization has been formed as a part of a circuit throughout the southwest.

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Starting as a music publishing house, AMI will offer a comprehensive program covering every type of composition, in the lighter as well as in the serious vein.

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RETAIL DISK BEST SELLERS

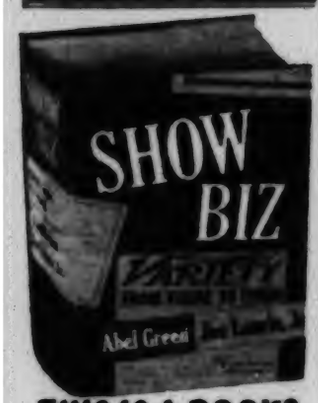
VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 17

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Deagl's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Dan Leary)	St. Louis—(Ludwig Music House)	Omaha—(A. Hospe Co.)	Seattle—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Cleveland—(Record Mart)	TOTAL POINTS
1	3	TONY BENNETT (Columbia) "Because of You"—39362	8	2	1	10	2	..	1	2	..	2	6	..	64
2	1	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	5	6	3	..	7	3	2	5	2	3	..	..	62
3	2	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	2	..	8	..	3	9	5	..	1	7	8	..	55
4	8	FOUR ACES (Victoria) "Sin"—101	4	..	..	1	1	..	..	..	2	1	..	3	54
5	12	FRANKIE LAINE (Columbia) "Jealousy"—39585	3	4	..	4	..	6	..	..	..	..	3	4	38
6	4	EDDY HOWARD (Mercury) "Sin"—5711	..	1	2	..	..	..	6	1	..	..	..	..	34
7	5	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	10	9	..	..	5	4	4	..	..	4	9	..	32
8	8	PATTI PAGE (Mercury) "And So to Sleep"—5706	..	..	5	..	..	..	7	2	4	10	..	..	27
9	13	TONY BENNETT (Columbia) "Blue Velvet"—39555	7	7	7	9	4	..	..	..	..	..	..	..	21
10	..	JOHNNY RAY (Okeh) "Cry"—6840	..	..	..	..	..	..	..	..	..	..	1	1	20
11	..	JO STAFFORD (Columbia) "Shrimp Boats"—39581	..	..	10	6	..	..	..	..	7	..	2	..	19
12	10	EDDIE FISHER (Victor) "Turn Hands of Time"—20-4257	..	..	..	8	..	..	3	6	..	9	..	..	18
13A	14	DOLORES GRAY (Decca) "Shrimp Boats"—27832	1	..	..	..	..	5	..	..	..	..	..	..	16
13B	11	DEL WOOD (Tennessee) "Down Yonder"—775	..	3	..	..	..	8	..	..	..	6	..	..	16
14	14	TONY MARTIN (Victor) "Domino"—20-4323	9	..	6	7	..	..	9	..	10	..	..	..	14
15A	9	F. LAINE-JO STAFFORD (Col) "Hey, Good Looking"—39570	6	..	..	..	9	7	..	9	..	..	..	..	13
15B	..	JOHNNY RAY (Okeh) "Little White Cloud"—6840	..	8	..	..	..	1	..	..	..	..	..	..	13
16A	..	RICHARD HAYES (Mercury) "Out in the Cold Again"—5724	..	5	..	..	..	..	..	..	..	..	..	5	12
16B	..	MANTOVANI (London) "Charmaine"—1020	..	..	..	..	..	..	..	..	..	..	4	6	12
17	16	CHAMP BUTLER (Columbia) "Down Yonder"—3953	..	..	4	..	..	..	..	7	..	..	..	..	11

FIVE TOP ALBUMS	1	2	3	4	5
	AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	New Sound Volume Les Paul-Mary Ford Capitol H-286 CCF-286 CCN-286



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Sibelius Royalties

Continued from page 1

monies blocked there. Latter may run between $5,000 and $10,000 alone.

Leipzig now being in Russian (East German) hands, Sibelius has been dealing lately instead with his Finnish publishers, Teosto. Withholding of his royalties in the U. S., through legal technicalities, has long been used by the Reds as a propaganda weapon, so that this latest Truman move has been hailed abroad, especially in Finland, for its morale value, as an excellent legal and diplomatic move by the U. S. It's also regarded as a great moral victory for Sibelius.

His early works, such as the famed "Finlandia" and "Valse Triste," are now in the public domain and can't be protected. But works such as the Fourth to the Seventh Symphonies, "Tapiola," "Tapiola," "Origin of Fire," incidental music to "The Tempest," and others, frequently performed by U. S. sympha, will now bring the composer his royalties.

Top Artists

Continued from page 5

and a four-day stay at the Barbizon-Plaza, N. Y., where they held a sort of convention to steer the new art film company.

Starr said he'd make regular theatre exhibition deals for the pic where possible or take houses on a four-walls basis if necessary. In the event neither is practical in a town, he declared he'd play church or school auditoriums. He's planning wide tieups with museums and educational institutions. He said he was also looking forward to considerable 16m and TV income.

Starr (not to be confused with the Herman Starr who heads the Warner Bros. music interests) is prexy and Lord board chairman of Pictura. They've been associated in various enterprises since the war, some of them with Matty Fox. Their first art release was "Van Gogh" last year.

Planned for distribution in 1952 are a number of featurettes, including "Picasso's Guernica" with narration by Eva Le Gallienne and "The Charm of Life," narrated by Rex Harrison. It will also release a color pic on Leonardo Da Vinci, including his paintings, drawings and sketches as well as models of his inventions which were recently exhibited by the International Business Machine Co.

"Pictura" will include episodes on Bosch, Carpaccio, Goya (with the guitar playing of Segovia), Toulouse - Lautrec, Gauguin and Grant Wood.

20th-Fox, incidentally, is about to release a series of shorts on various artists. They were produced in European museums during the past summer by Marilyn Silverstone, daughter of 20th's foreign chief, Murray Silverstone.

Local 802 in Late Pact With Met Prior to Bow

New York Local 802, American Federation of Musicians, reached a last-minute agreement with the Metropolitan Opera management which permitted the Met to debut the new season last week (13). Under the new pact, the musicians won a 10% wage hike, plus a severance-pay formula still to be worked out in detail.

Pact will run for two years.

DECCA *data*

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Oriental, Chi

Chicago, Nov. 16.

Jesse, James & Cornell, Gene Sheldon & Loretta Fischer, Gordon MacRae, Brian Farnol Orch (11); "Golden Girl" (20th).

Although not a long show, three acts here pack a lot of punch. Band number at the opening seems a bit anti-climactic. It's brassy, however, with the 11 pieces sounding like lots more. Leader Brian Farnol doubles on sax and clarinet and also takes a chorus of "Sorrento" in not too bad a voice.

Jesse, James & Cornell get the act session underway solid with sepia steppers doing a joint terp number while balancing huge trays for brisk reward. Each member then takes off solo for some fancy skating glides, running, and hand-over splits, getting big mitt. Trio get together again for some fine tapping to build to strong finish.

Gene Sheldon is a fave here. His panto work combined with efforts on the banjo are as strong as ever. He goes through the usual tries to pluck out a few bars, heckled by orch members, and failures get laughs. His Harry Langdon-type pusn backed by some fine double-jointed, loose flung body work hit the funnybones of seatholders. It's his nonverbal battle with foil Loretta Fischer that wins him his biggest returns.

Gordon MacRae hasn't been around here for several years. He has added a new and attractive facet. Once a straight singer, he's blossomed forth as an impressionist and he's good with his takeoffs on Crosby and Bogart, though not as strong with Cary Grant. Baritone has a brisk, friendly opener with "What a Wonderful Day," but gets the juves with "Hello, Young Lovers." Handsome singer then does two Gershwin tunes, "Liza" and "Summertime." His medley of three oldies, "Annie Laurie," "Peggy O'Neill," with a bit of soft-shoe and heel kicks, and "Laura" are heavy applause-getters. For an encore he has an unfamiliar song from "Guys and Dolls"—that is, unfamiliar here as the show hasn't hit town—"Luck, Be A Lady Tonight." There's some crap shooting animation here that gets some chuckles, but something more recognizable might be a stronger clincher. Zabe.

Capitol, Wash.

Washington, Nov. 18.

Debbie Reynolds, Carlton Carpenter, Dean Murphy, Los Gatos (3); The Albins (2); "Love Nest" (20th).

Capitol is back in stride with a bright and fast show. Accent is on youth and variety and payees approve throughout.

Debbie Reynolds and Carlton Carpenter, back as singles after their bell-ringing debut here as a team a year ago, are still at their best in their joint finale. Both youngsters show improvement in stage savvy since their last D. C. stint, and neither has lost the quality of bounce and freshness which is their natural stock-in-trade.

Carpenter has come a long way in showmanship during the past year. He is still typical Joe College, with his lean, lanky build part of the act. His pipes are pleasant enough, though it's his "perpetual motion" style and his natural and deliberate gaucheness which put his tunes across. His brief forays into patter to intro the final two numbers leave much to be desired.

Lad tees off with "Aba-Daba" and "Row, Row" welded into one, then does a novel and effective arrangement of "Singing in the Rain" with fast changes of tempo, "So Long Ooh Long" and "Peg o' My Heart," from his new Metro pic, wind up act. Galleries give singer a good sendoff, though his lack of variety in presentation may account for absence of sock.

Debbie Reynolds is long on cuteness, personality and general appeal, though lacking in real vocal quality. She starts slowly with a combo of "Love Is Sweeping the Country" and "It's Gotta Be Love," but warms up considerably with a jivey arrangement of "Carolina" sung in marathon manner. Doesn't hit her stride until "Long, Long Winter" and "Oogie, Oogie Wawa," for which she dons an oversize raccoon coat to lend local color. Payees, however, hold back until the windup, with Carpenter, in "You Wonderful You" and a boop-boop-a-doop version of "I Wanna Be Loved By You." Since they click so much better as a team, one wonders why the obvious effort to dissociate them.

Comic-impressionist Dean Murphy delights with his top-drawer routine. Though his material remains largely unchanged, it is so smoothly handled, with such varied pace, that it all bears repetition. Murphy's opening gag lines show him to be as deft a comic as he is an impressionist. His timing is perfect, and his manner sophisticated and winning. His succession of takeoffs, helped as much by sock scripting as by his convincing techniques and good taste, is tops. Runs the gamut of Hollywoodites, but it's his final group of sentimental tributes—to W. C. Fields, Mrs. Roosevelt, Churchill, and FDR—that garner showstopping results.

Albins, team of comic terpers, do okay with a strictly slapstick burlesque of adagio and ballroom terping. There's too much clowning and too little subtlety in their hardworking ribbing of the art, though galleries seemed to get a few good laughs at show caught. Best bet is their ventro takeoff, with gal doing a good job as a rag-doll dummy.

Los Gatos are fine pace-setters with their jazzed-up acro. The self-styled cats impress more as monkeys as they bounce around stage, jumping all over each other. Team has a good pantomime-comedy style, and dash off to hep mitt action. Love.

Empire, Glasgow

Glasgow, Nov. 12.

The Edorics (3), Lester Sharpe & Iris, Rob Murray, Betty Driver, Three Hellos, Les Hellyos, Petersen Bros. (2), Len Young, Randolph Turpin, Bill Matthew's Empire Orch.

Randolph Turpin, ex-middleweight champ of the world, is the two-a-night attraction here. He does last 15 minutes of the show, presenting, with support of trainer and boxing partners, an exhibition and training routine.

Turpin is no vaude star. He's as much at home on the variety stage as a duck out of water. His exhibition is for the fairgrounds booth or the boxing ring, not for a No. 1 musichall.

Len Young, British singing-comedian, does the interviewing chores, questioning Turpin on his recent trip to the States and on his impressions of Sugar Ray Robinson, whom he describes as "a swell guy."

This talkie-talkie has little appeal. Boxing fans in the audience applaud loudly, but there's no entertainment value for the other customers.

It is the "little acts" who are the best on this bill, people like the daring trick cyclists, the Three Hellos, and the aerial act of Les Hellyos. Magician Lester Sharpe has a neat way with cards.

Pop thrush Betty Driver, with a warm Lancashire personality and many familiar songs, is a decided success. She finishes her act by bringing on a miniature white French poodle, then a large jet-black type.

Bill is sure proof that star boxers can't take the place of genuine vaude troupers in music-hall. Gord.

Olympia, Miami

Miami, Nov. 18.

Hal Winters, Jay Seiler, Bobby Whaling & Yvette, Paul & Roberta Brady, Mila Raymon, Les Rhode House Orch; "Behave Yourself" (RKO).

Topliner Tony Bennett had to beg out of his engagement here when he arrived with a case of laryngitis. Hal Winters, current at the Vagabonds Club, who substituted, was a fortunate fill-in. Guy purveys a potent tenor which embraces the nuances of the better pops and standards in fine fashion. Plusses impact with easy manner and delivery handled in simple style to earn solid returns all the way. In short, he repeats click at the Vagabonds, where, incidentally, he's been held over for the winter.

Balance of show has intelligent blend of novelty and comedy to make for a satisfying lineup for vaude addicts. Jay Seiler, in the comic slot, does okay. Works in his melange of patter, some new and some heard, panto bits and his topper, the ski-dance, which marks up the mitts in healthy proportion.

Orb pleaser and matching looks with virtuosity on the violin is Mila Raymon. The tall, dark-haired European gets them with her commercial longhair offering. Bow work is a palm-rouser, with the blending of compositions artfully routined for overall reaction. Looks a bet for video as well as intimeries and vauders. Features native Hungarian tunes with finale "Hot Canary" a refreshing twist for solid bowoff.

Expert acro and balancing-tumbling work by Paul & Roberta Brady in teeoff spot mixes slapstick for relief to make for nifty pace-setter. Assortment of bicycles utilized by Bobby Whaling & Yvette adds sound novelty to proceedings. Comedy antics are giggle-getters, with the gasps coming when they work into the fast wheeling tricks. Les Rhode and house orch okay on the backings. Lary.

Terrific Ovation For Judy Garland On Palace Return

By NAT KAHN

Judy Garland was welcomed back to the Palace Theatre on Broadway Friday night (16), and it seemed as if it were opening night all over again. The songstress, who collapsed during her performance a week ago Sunday night (11), was never in better voice upon her return, and there was hardly a dry eye in the house when she finished her 45 minutes on stage.

Though this is a good bill basically that supports the star in a revival of what started out to be straight two-a-day vaude, Friday night's audience made no pretense of their state of expectancy. They were there to see Judy Garland, particularly in view of all the publicity attendant on her illness and hospitalization.

Finally, on the heels of a lyrical intro by the eight-male combo billed as Judy's Boy Friends, she filtered through from the wings. The ovation lasted fully a minute. She just stood there, waiting for the response to die down—hands folded behind her, footing uncertain, her obviously mixed emotions leavened only by a childish grin. It was a public's acclaim for a star whom they have long since adopted as their own, and no performer ever was cheered more lustily back to convalescence. And then, for 45 minutes, she rocked 'em with everything that she did—in a performance that would certainly fatigue a healthier performer. She was obviously weary at the end, and there is no doubt that cutting her schedule from 13 performances a week to the current 10 will be a welcome relief.

This reopening-night audience did not include the galaxy of notables that were present when the Palace first returned to two-a-day several weeks ago with Miss Garland as the headliner; this was an audience of the mass public, and there is hardly anything that she has ever done wrong as far as the public is concerned. It was a great performance by a great talent, and there was no questioning the sincerity in her tearful begoff speech at the curtain as ushers flanked her with flowers from well-wishers.

Through her rhythm opener, through the special-material and special arrangements, through the medley of standards and songs that she introduced in Metro musicals, she socked home all the way. At her finale ("Over the Rainbow"), when she seated herself at the stage apron attired in a tramp get-up, there was accentuated the gamin quality that she has never lost—the self-same quality that time and circumstance have failed to erase. And Friday's audience found it difficult to dam the deluge. It's a great tribute to a performer, who can do that to an audience—at $4.80 top, no less.

There are one or two so-called breaches of stage deportment in Miss Garland's performance (like removing her shoes) that only the more captious might find significant, but these "lapses" are unimportant where she is concerned. It's all consistent with the little-girl quality of her performance. Otherwise, she is doing just about the same rundown that she did prior to her illness. The theatre, forced to shutter Monday through to Friday night's reopening because of the enforced layoff, lost nine performances, including the unfinished one the night she took sick. Exchanges are being made for subsequent shows. Otherwise sellouts are the rule for what started out to be eight weeks for Miss Garland but may now go indef.

New schedule calls for no Monday performances at all, where before there had been just a Monday night show. There will be no matinees Tuesdays and Fridays, but there will be evening and matinee performances the rest of the week.

The bill, with one exception, is the same as that which opened with Miss Garland on Oct. 16. Where the Langs had been the openers, the Cristianis, standard tumbling act, are now the tee-offers in a sock few moments. The rest of the layout still comprises Doodles & Spider, in their pantomime-to-disks comedy; Smith & Dale, with their "Dr. Kronkhite" sketch, the Szonys, in their superlative ballet-type dancing; and Max Bygraves, the British comedian.

Apollo, N. Y.

Eddie Vinson Orch (13), Spic & Span, Cycling Kirks (2), Lucille Chance, Three Chocolateers, Ravens (4); "Criminal Lawyer" (Col.).

Although all the ingredients of a well-paced session are all there, the new show at the Apollo only occasionally emerges from so-so. Most of the acts are familiar, and it's a good bet most of the patrons have witnessed the proceedings before.

Show opens with the Eddie Vinson orch (five brass, five reed, three rhythm) giving out with solid versions of "Jump & Grunt" and "Cherry Red." Leader does the vocal for the latter number and gets some good yocks for his peculiar style. His voice cracks into falsetto which at times is somewhat irritating. Vinson returns later with a trimmed aggregation (one brass, three reed, three rhythm) and gets a growing round of chuckles with the lyrics for "Home Boy" and "Kidney Stew Blues." Former tune allows Vinson to rib himself with frequent references to the baldness which gained him the "Mr. Clearhead" tag.

Spic & Span are an okay hoofing duo with a fast tap specialty, but show nothing to distinguish them from other acts in this category. Show's pace picks up considerably with appearance of Cycling Kirks. Duo rides a flock of trick bikes and wins the crowd with its amazing unicycling.

The Chocolateers, comedy trio, have been around a long time and still rate high with Harlem audiences. They work hard at comedics in the slapstick-wild-gyration vein. Although they rate a begoff, act is strictly for the local fans.

The Ravens, a vocal foursome in closing spot, prove they deserve the top billing. They open with "Write Me One Sweet Letter" and follow with "Sin" and "Honey I Don't Want You." Bass and the tenor take turns in handling choruses and both score heavy mitts. Encores at show caught included "Why Did You Leave Me" and a smash rendition of the "Whiffenpoof Song," which earned the outfit the jackpot.

Vinson does a good job in bringing the acts on and off. Novelty dancer Lucille Chance is listed in New Acts.

Casino, Toronto

Toronto, Nov. 17.

The Merry Macs (4), "Sugar Chile" Robinson, Danny Crystal, Mary Beth Olds, Bud & Cece Robinson, Jimmie Cameron, Archie Stone House Orch; "Tampico" (20th).

Back after 10 months in Britain, including that Palladium engagement, plus eight months on the Continent, this is first theatre date on this side of the Atlantic for the Merry Macs. They're three singing men and a dame (Marjorie Judd and Ted McMichael; Clive Erard, an English addition to the act; and Roy Chamberlain, their pianist.

In addition to more sophisticated bounce and flash wardrobing, energetic quartet also has brought back plenty of new British song material which, blended with American pops for style and tempo changes, rated an enthusiastic begoff when caught. Opening cold with "Rollin' Train," a success at the Command Performance at the Palladium, the four segue into a bouncy arrangement of "I'm Forever Blowing Bubbles," toss in a medley of Scot, Irish and Welsh folk songs—with an American accent—notably a sultry version of "My Ain Folk" by Marjorie McMichael, and a wham finale of "Honeysuckle and the Bee," complete with coordinated calisthenics. With their new material and intrinsic song styling, these personable youngsters are oke for any entertainment media.

Another U. S. act boasting of Palladium success is "Sugar Chile" Robinson, he complete with kilt and tartan tam-o'-shanter. Precocious youngster is still monotonously banging that right foot on a box as accompaniment to his showmanly piano boogie, complete with frenzied fist and elbow effects on the keyboard, this notable in his "Baby Blues," "Numbers Boogie" and "Caledonia." Negro kid also is interpolating some gravel-voiced vocalistics in his piano work, plus knowing leers for his "I Can't Give You Anything but Love." It's cute at first but can become distasteful, particularly when it's realized the child can't fundamentally understand the wording of the lyrics. And his coach should instruct the boy to eliminate the temple-pounding beat of that right foot on a hollow box.

With house band on stage before an eye-filling blue and silver drop, Murray Little has assembled a 75-minute package that is his best endeavor in many months. In addition to the marquee lure of the Merry Macs and "Sugar Chile" Robinson, every other act this stanza is of headline calibre. This goes for Bud & Cece Robinson, a couple of agile youngsters who display plenty of speed and originality in their neat tap routines, eccentrics and collegiate type dancing, complete with an energetic Charleston; Danny Crystal for his patter and interpretations of the Inkspots and Rose Murphy; the graceful contortion work on the high tables of Mary Beth Olds, a red-haired beaut in blue briefies whose exercises have not spoiled her contours.

Jimmie Cameron, as m.c., commendably knits the proceedings together, coupled with the neat assists to all acts of Archie Stone and the tiered house orch in front of that rich blue and silver full-stage set. McStay.

Paramount, L. A.

Los Angeles, Nov. 15.

Perez Prado Orch (16), Joaquin Garay, Carlos & Linda, Rene & Puppets; "Bride of the Gorilla" (Realart).

Live layouts are only a spasmodic occurrence at this Fanchon & Marco outpost these days—and this one won't generate sufficient interest to make vaude a more frequent offering hereabouts. General audiences won't find much to their taste; and devotees of the mambo, which Perez Prado brought across the border with him, will have to do the bulk of the ticket buying to give their high priest any degrees of success.

Prado's frenetic tempos dominate the layout and the supporting talent leans toward the latune beat. Best known is Joaquin Garay, singer-emcee, who's also pressed into service here as an interpreter. He works smoothly in all spots, although he's on a trifle too long when singling. He earns his best returns on "Gay Ranchero" and "Adios Muchachos." Garay has appeared to better advantage in local niteries.

Prado still is working on crutches, aftermath of a recent accident, but it doesn't slow the tempo of the outfit. Brass-accented arrangements are trickily off-beat, frequently including 16-beat rests that confused both audiences and emcee Garay into thinking the tune was ended at show caught. Four-man sax section and a rhythm group consisting of brass, drum and a pair of bongos set the beat. Prado rests at the keyboard only once, fingering his mambo version of "Malaguena" for top response.

Traveling with crew are Carlos & Linda and Vicky Holiday & Erma Romero. Former offer some top Latin terping and earn plaudits for a neat change of pace with a jitterbug beat. Latter pair are spotted in a needless, near-finale number that is a time-waster despite their gyrations. Also on the bill is Rene, who cleverly manipulates puppets through some south-of-the-border dances and intros a marionette bongoist with a solid beat.

Layout badly needs tightening and pacing. Opening shows slopped over by a full half-hour and apparently no one on stage was the least bit concerned. Kap.

Low-Cost Travelog

Continued from page 3

the screen friends and relatives from their old hometowns — and they frequently do.

"Here's Ireland" played around for more than 10 years and still gets an occasional date. It played Brooklyn's Academy of Music for six Sundays in succession with performances from 10 a.m. to midnight, and about 400 other engagements.

Irish Productions, which distributes the films, seeks theatre exhibition in large Erin-ite centres such as New York, Chicago, Boston, San Francisco and St. Louis. In communities with less of a brogue, the pix are presented in church halls and auditoriums. General admission is $1.20, according to Charly Wilson, prexy of the distrib outfit. If the showing is on church premises, it gets a percentage.

Recently-formed, Irish Productions is planning to lens on its own additional pix for the transplanted shamrock-lovers. It is dickering to take over the late Bill Kennedy's Irish-American Film Co., which had specialized in this field.

Stanton, born in County Cork, formerly conducted an Irish hour over New York's WOV. In Philadelphia Stanton for 23 years has produced and emceed the "Irish Hour" on various stations. His Philly office is a clearing house for Irish activities and information. As he puts it, "Anything pertaining to Ireland, I'm supposed to know."

Quebec Tightens Curfew as Church Pushes House-to-House Canvass

Montreal, Nov. 20.

Montreal's annual spasm of virtue teed off last Friday (16) night when provincial police raided a w.k. gambling joint on the outskirts of town and picked up 200 persons who are being held without bail.

The raid, stiffest to date, under personal orders from Premier Duplessis, continued to have repercussions all weekend. Saloons and cafes that usually run through the night went out of their way to make sure a 2 a.m. Sunday closing was observed. Late floorshows went on well before the official closing hour. Floating crap games and barbotte (a French-Canadian dice game) parties vanished. Horse parlors drew in their ears, and joints operating with a "tolerance" license had a shaky weekend.

Just to remind cafe owners they meant biz, provincial police cancelled the license of Ciro's, a late-hour jazz saloon, for alleged abuse of curfew.

At the request of pastors of Roman Catholic churches in the province, volunteers began a house-to-house canvass yesterday (Mon.) seeking strict enforcement of liquor laws, closing of grills and cafes from midnight Saturdays, and progressive restrictions on the number of licensed liquor establishments. The canvassers expect to get 1,000,000 names in the province, with at least 5,000 canvassers active in Montreal alone.

Early weekend closings and restricted Sunday hours will cut heavily into cafes with shows, particularly those importing talent from outside Canada, who depend on heavy Saturday coin to cover light weekday boxoffice.

41 Thesps Volunteer For Global Xmas Shows

Hollywood, Nov. 20.

Total of 41 Hollywood thesps volunteered to carry Christmas cheer to servicemen in Europe, Africa, Alaska, the Caribbean and the Pacific areas. Four groups were rounded up by Col. Joseph Goetz and George Murphy, chairman of the Hollywood coordinating committee.

Players are Julia Adams, Richard Allan, Roscoe Ates, Ward Bond, Kay Brown, Raymond Burr, Betty Butler, Carleton Carpenter, Diane Cassidy, Carolina Cotton, Tony Curtis, Yvonne De Carlo, George Dolenz, Paul Douglas, Yvette Dugay, Maynard Ferguson, Lisa Ferraday, Johnny Grant, Marilyn Johnson, Howard Keel, Piper Laurie, Janet Leigh, Arthur Loew, Jr., John Lund, Connie Ross McKenzie, Joyce McKenzie, Ray Milland, Bodil Miller, Richard Morris, Jane Nigh, Debbie Reynolds, Barbara Ruick, Helene Stanley, Jan Sterling, Audry Totter, Bobby Tucker, Forrest Tucker, Beverly Tyler, Pat Williams, Joy Windsor and Keenan Wynn.

UJA 'Night of Stars' Pulls $110,000 at N.Y. Garden

"Night of Stars," annual benefit of the United Jewish Appeal, held Monday (19) at Madison Square Garden, N. Y., grossed $110,000. Figure is $10,000 above that of last year's.

Among those appearing were Ezio Pinza, Joey Adams, Harvey Stone, Jean Carroll, Bert Lytell, Ed Sullivan, Phil Foster, Henny Youngman, Johnny Mack, Al Kelly, Red Buttons, Jinx Falkenburg & Tex McCrary, Roddy McDowell and the Radio City Music Hall Rockettes.

Gross of the yearbook isn't figured in the Garden receipts inasmuch as advertising is solicited on a national basis and each UJA branch is allocated its portion of the ad revenue.

Werfel's New Agency

George Werfel, formerly with the International Theatrical Corp., headed by the late Clifford C. Fischer, has opened his own agency in New York.

Prior to joining Fischer, Werfel was with the William Morris Agency.

"Skating Vanities of 1952" will play the Sam Houston Coliseum, Houston, Nov. 28 through Dec. 2.

Jo Baker's N.Y. Apollo Debut, Then to Coast

Josephine Baker has signed to play her first date at the Apollo Theatre, N. Y. She will make a nine-day stand there, starting Dec. 19. This commitment virtually completes the cycle of top Negro artists to work Harlem's sole vaudery.

Following the Apollo deal, Miss Baker will go to California to play a series of theatre dates which are still being negotiated.

It's now problematical whether Miss Baker will play Copa City, Miami Beach, owned by Miss Baker's personal manager, Ned Schuyler, in conjunction with Murray Weinger. Singer was originally slated for an early January stand at the cafe.

Cleve. Cafes Pitch Diskers

Cleveland, Nov. 20.

Fifth nitery here to dive into field of disk names is Elias Mansur's Biscayne Club. Red Ingle's combo and Ray Eberle, Decca singer, opened there yesterday (Mon.) with budget upped.

With Sid Friedman's agency setting talent, downtown spot has pacted Mary Mayo plus comedy team of Stoner & Dennis for week of Nov. 26; Jeri Southern for two weeks with Paul Regan, Dec. 3; Bob Arndt, Dec. 10; Alan Dale, Dec. 17; Tony Alamo, Dec. 24; Helen Forrest, Dec. 31.

Biscayne is bucking such rooms as Moe's Main Street Club, Skybar and Daffy's Stardust Club which have been booking recording artists for some time. West Town Club also tried its luck with disk singers and other acts for about six weeks, but will drop revues Saturday (24) after Vinnie De Campo closes.

Yank Star Contingent Planes to London For Royal Gala on Dec. 6

London, Nov. 20.

A big contingent of U. S. stars will be planing to London on Dec. 6 to take part in a Royal midnight gala at the London Coliseum to to aid the National Playing Fields. The American talent roster will be headed by Frank Sinatra, Ava Gardner, Dorothy Kirsten, Janet Leigh, Tony Curtis, Rhonda Fleming, Jimmy McHugh and Jimmy Van Heusen. They will be joined in London by Orson Welles, currently playing "Othello," and the Wiere Bros., now starring in Val Parnell's "Peep Show."

In addition to the Sadlers Wells Ballet Co., which is talking part, the British artists will be led by Noel Coward, Tommany Trinder, the Five Smith Bros., Max Wall and the Stargazers.

Alex Shanks is producing the show, which is being sponsored by the London Variety Club. It is estimated that the gala will net over $45,0000 for the charity, which the Duke of Edinburgh heads. He will attend with Princess Elizabeth.

Martin & Lewis to Play 'Owed' Mpls. Date in Feb.

Minneapolis, Nov. 20.

Date for the Martin & Lewis appearance at Radio City here has been set for week of Feb. 22. Contract has been signed. Date is to compensate for a previous cancellation by the comic duo.

Team will play other theatre stands currently being lined up by Music Corp. of America.

Henie's Texas Dates

San Antonio, Nov. 20.

Sonja Henie will bring her ice show here for the first time, skedded Dec. 26 to Jan. 6 at Bexar County Coliseum.

The Icer will come here from Dallas. After its local run it goes to Houston for a week.

Sophie Tucker
reminisces about
How They Used to Make a Star, in the Old Days
* * *
an editorial feature in the upcoming
46th Anniversary Number
of
VARIETY

Employers Must Pay Fed. Tax For 'Seasonal' Acts

Washington, Nov. 20.

Circuses, carnivals and similar shows which sign on acts by the season are subject to all Federal employment taxes, including income tax withholding, the Commissioner of Internal Revenue has notified agency field offices.

Such situations are different for tax purposes, from cases where an employer books an individual variety act for a short time, such as a single week. In such contracts, the owner of the act is considered an independent contractor rather than an employee.

Ruling and explanation are based mainly on the decision rendered last June by the U. S. 2nd Circuit Court ruling in the case of Ringling Bros. v. Joseph T. Higgins. Internal Revenue memorandum to the branch offices explains:

"The court found that the performers were an integral part of the corporation's business of offering entertainment to the public. They were moulded into one integrated show, 'the circus.' It was not a loose collection of individual acts like a vaudeville show. The individuality of the performers was subordinated to the primary purpose of enhancing the reputation of the corporation and of producing one integrated show that would entertain the public.

"The decision of the court in the Ringling Bros. case sustains the ruling made by the bureau. Variety entertainers are employees for purposes of the employment taxes, including the income tax withholding, where the facts are substantially similar to those in the Ringling Bros. case.

"The ruling that variety entertainers who perform their special routines in a series of short-term engagements for a number of different operators of theatres, nightclubs, restaurants, and similar establishments, from control except that incidental to the continuity of the entertainment programs in which they participate, are not employees of such establishments for purposes of the Federal employment taxes and is made a part of this mimeograph."

WM Agency Reshuffles Staffers on Kemp Exit

A minor reshuffling of personnel has been made at the William Morris Agency following resignation of Hal Kemp, of the video sector, to go with NBC. Lou Weiss, of the cafe division, has been moved into tele, with Sandy Glass, of the vaude department, going into Weiss' spot. Eddie Robbins moves up from the secretarial staff to work in vaude.

In another switch, Eddie Bloom, of the publicity staff, went over to legit.

Morris office, like other agencies, regards the vaude-nitery divisions as training grounds for video. Many who formerly worked those departments are now in TV.

Gotthelf's Chi Hotels

Chicago, Nov. 20.

Manfred Gotthelf, for the past 24 years director of entertainment of the Morrison Hotel, assumes the same post with the Ambassador Hotels, East and West. He'll also handle the chores for the Sherman Hotel. Gotthelf will continue to stage out-of-town attractions he has handled previously.

Hamid Signs AGVA Insurance Pact For Boston Only; Claims 'Coercion'

The rhubarb which was expected to develop to huge proportions as a result of the hassle between the American Guild of Variety Artists and George A. Hamid on the latter's Shrine-sponsored circus in Boston, has died down. AGVA and the outdoor booker-operator-producer have come to terms, which are limited to the Shrine circus in Boston. Show opened last Saturday (17) preceded by threats of picketing which didn't develop and runs to Saturday (24).

Pact is with National Producing Co., Inc., operators of the Hamid-Morton circus, of which Hamid is prexy. NPC agrees not to interfere with AGVA "in its endeavors to organize performers" and to circulate among its own members appearing at the Hub show.

The strategic insurance angles of the settled controversy are covered via statement that the NPC "further agrees that for every performer who may join and becomes or is a member in good standing of AGVA, that for each such member it will advance a sum equal to $3.50 per week as payment on insurance coverage during the Boston engagement."

The insurance payment which AGVA sought and has gained from Hamid was the pith of the long-running fracas between them. This phase is far from settled since the agreement is not only confined to the Boston event but gives Hamid (National Producing Co.) the specific right to reopen the question, as per phrasing: "does not waive its rights to challenge the legality of the AGVA insurance plan."

Hamid has circuses coming up in Syracuse and elsewhere, and AGVA also is gunning for the booker's agricultural fairs, since he is the largest supplier of such talent in the east as well as owner of Steel Pier, Atlantic City, and head of N. J. State Fair at Trenton, among other amusement properties.

Nothing to Chance

AGVA left nothing to chance, including a clause in the agreement that obliges the circus company to produce "immediately" a list of the acts contracted for the Boston show. The pact was made last Thursday (15) and its signatories were Hamid, AGVA's national administrative secretary Henry Dunn and John J. Del Monte, Massachusetts commissioner of labor and industry.

That Hamid's resentment is no mere pose was his written statement that: "in signing the agreement, I feel it was secured under duress and coercion, and I want to go on record that, while I am in favor of anything that will improve conditions for performers, I still

(Continued on page 53)

AGVA Fines Thrush 50% Of $1,750 It Collects

Hollywood, Nov. 20.

Booker Hal Braudis of the Thunderbird, Las Vegas, was fined $1,750 by the American Guild of Variety Artists for failure to pay thrush Pola Vanessa for her 14-week stretch at the desert spot.

AGVA Coast rep Eddie Rio said that Braudis promised "he'd make a star out of me," said the warbler. She beefed to the union after becoming weary of singing the blues from May to September for nothing but applause.

AGVA slapped the chirper with a fine of 50% of the claim for working without a contract and without pay.

Schine's Splits In Upstate N. Y.

Albany, Nov. 20.

Schine's Avon, Watertown, opened Thursday (15) with vaude for three days on a regular weekend policy. The Rialto, Glens Falls, and the Rialto, Amsterdam, kicked off Friday (16) for two-day stands. The Glove, Gloversville, home of the Schine circuit, will play a variety bill Thursday (22) and Friday (23). Thursday was selected because of the holiday. Glens Falls, Amsterdam and Gloversville houses will henceforth play bills on a rotating plan that will bring a show into each city once in six weeks. Watertown, near the Pine Camp army base, will present acts each week.

Schine was one of the first major circuits to resume vaude on a big scale in 1949. It had about 10 towns in New York State and more than 20 throughout the chain playing variety during that period. Last season the circuit tapered off vaude. This year the cut is greater.

Greshler Seeks Coast Pre-Trial Venue in M&L Suit by Harry Steinman

Justice Carroll G. Walter of the N. Y. Supreme Court last week reserved decision on plea by Abner J. Greshler, former manager of Martin & Lewis, to transfer examination before trial to California, where he resides. Greshler also asked for the right to examine the comedy team in that state.

Greshler's plea is result of a breach of contract suit brought by Harry Steinman, former operator of the Latin Casino, Philadelphia, against Greshler. Steinman claimed that Greshler signed the duo to appear at the Philly cafe in 1949 but that subsequently he refused to permit the act to play the date on the ground that it interfered with a radio deal.

Steinman originally brought suit against the comics as well as Greshler, but the claim against Martin & Lewis was dropped. Greshler, through his attorney, N. Y. State Senator Fred Moritt, claimed conspiracy between the comedians and Steinman in their refusal to submit to examination in California and failure to press the case on the occasions when both Greshler and the comics were in New York.

Wirtz Icer's 18 Days At New York Garden

"Hollywood Ice Revue" with Barbara Ann Scott will open at Madison Square Garden, N. Y., Jan. 17. It will be the first time for the show in the Garden without Sonja Henie, who this season heads her own blades display after breaking with the Wirtz production.

Icer will run through Jan. 24, close for three days to accommodate other Garden events, and resume Jan. 28 through Feb. 6.

Pianist Alec Templeton will appear in Atlantic City Monday (26) for the Atlantic City Teachers' Assn.

Ottawa Fair. on Carpet, Promises Spaned Midway

Ottawa, Nov. 20.

Cued by various local groups in early September, a drive to "clean up" the midway at Central Canada Exhibition came to a head last week (15) with parting World of Mirth shows for the 1952 event.

Frank Bergen, World of Mirth head, and Bernard (Bucky) Allen, concession manager, reached an agreement with the association, headed by H. H. McElroy, which included such items as toning down girl shows and talkers, banning of seven games (rolldown, clothespin pitch, devil's bowling alley, blower, swinger, duck pond and block) and elimination of "donation" shows with no specified admission. Also hatcheted were the so-called "Life" (human embryo) show and war crimes display. Most games are to be cut to a 15c level.

CCE will set up a policing committee to check the shows, games and rides during the exhibition. Local service clubs and similar groups will be permitted to operate games on the grounds.

Versailles, N.Y., Revue Eved for Miami Beach

Red Pollack, operator of Ciro's, Miami Beach, is negotiating for the Versailles, N. Y., revue, "All About Love," as an opening show for his spot.

Pollack is currently in New York shopping around for other talent as well.

DOUBLE the Laughs this Year!

"Jones has made such an art??? of sound effects that it defies competition."
Boston Daily Record

"Spike Jones' talent this year is the best he's ever had."
GLENN C. PULLEN
Cleveland Plain Dealer

"I have never seen a straight face yet at a Spike Jones show, and I'm darn sure I never will!"
BOB GODDARD
St. Louis Globe Democrat

"It seems to me that Spike's show is better than it was the last time. It has more good nonsense and less silliness."
HELEN BOWER
Detroit Free Press

How can you follow Spike Jones? "The solid citizens of our town turned out for the Jones' opening and stayed to laugh until tears filled their eyes."
GEORGE BOURKE
Miami Herald

"Spike Jones gave the Mosque the best attendance we have seen in a long time. The presence of all these people indicates the tremendous box office pulling power of this grand gang of fun makers."
RALPH LEWANDO
Pittsburgh Press

"Jones provided a capacity audience of music lovers with a wonderful show."
Boston Herald

"Audience exhilarated—for more than two hours the audience was given a taste of some of the best entertainment to grace the American stage. Come again Spike."
J. FRED LISSFELT
Pittsburgh Sun Telegraph

"Everyone goes beserk at once and the curtain may leave you exhausted but you'll know you'd been entertained."
Boston Traveler

"The timing of the Jones' revue is so perfect. His own particular timing is even more so and his direction is so minute. Every stunt goes off like clockwork. What a showman! and what a producer!
M. OAKLEY STAFFORD
Hartford Courant

"He brought in the crowds and kept them shouting for more until well past the hour scheduled for the end of the program."
Toronto Globe and Mail

"Spike's entertainers at once caught the fancy of the audience and in their own inimitable way continued to delight the audience for two and a half hours."
KENNETH E. PALMER
Savannah Evening Press

"Tumultuous is the word for Spike Jones and his new Musical Depreciation Revue at the Clover Club. It's clean and it's hilarious."
HERB RAU
Miami Daily News

"Spike Jones a smash hit. House packed."
LEE BANKS
Savannah Morning News

"Spike Jones' sensation at the Clover Club."
Miami Panorama

"Spike Jones' show moves at a frantic pace. The home stretch puts everyone into the running with Spike crossing the wire a winner."
VARIETY

"Mr. Jones has a tendency to whip the tempo to a point beyond credibility that he transmutes his allegros into vivaces and his vivaces into prestissimos."
HENRY ROGERS
Christian Science Monitor

Spike Jones'

MUSICAL DEPRECIATION REVUE OF 1952

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BILL DOLL and Company

Thanks Spike!

Helen GRAYCO

"Helen Grayco's talent for projecting a pop song certainly is one of the most polished and accomplished uncovered in years."

Al Scharper
Daily Variety

The Wayne-Marlin TRIO

"On Spike's opening night, the packed room wouldn't let the Wayne-Marlin Trio off stage."

—Miami News

Ruth FOSTER

Beautiful dancing Comedienne

Freddy MORGAN

Says—
"Me Worry?"

Now in FIFTH YEAR with Spike Jones

Peter JAMES

Internationally known Comedy Star

Bill KING

"Bill King who's handy work with axes and fire wands is the most breath taking act this side of Barnum and Bailey."

Billboard

6th YEAR
with
Spike Jones

PAUL and PAULETTE

"King and Queen of the Trampoline"

Night Club Reviews

Latin Quarter, Boston

Boston, Nov. 11.

Joe E. Lewis, with Austin Mack; Bernice Parks, We Three, Arden-Fletcher Girls (8), Alan Martin, Dave Lester Orch (9), Zarde Bros. Orch (4); $2 minimum, no cover.

Joe E. Lewis is kicking off the new no cover and lowered minimum (formerly $3.50) policy at the L.Q. His zany brand of risqueities is grabbing solid reaction from ringsiders. As per usual in his annual visit here, the guy has plenty of new material to kick around which, interwoven with his oldies, grabs yocks.

Comic purveys such classic ditties as "The Lower the Neckline, the Higher the Hooper," "They Said I Was the Image of Di-Maggio," "The Biggest Pair of Parakeets in Town" and an indigo version of the pop, "Too Young." None of them is jukebox fare. Between vocalizing the guy wanders around, kibitzing with accompanist Austin Mack, the band, cadging drinks from ringsiders with the remark, "they claim it's unhealthy to drink, but I notice there are more old drunks around than doctors." It's strictly nitery stuff, and while indigo tinged, it's funny.

Surrounding bill is o.k. Thrush Bernice Parks, semi-retired for several years, is breaking in a new stint. Once she gets back in the groove, she should shape solid. Niftily clad chirp has song and showmanship savvy makes neat impresh on the floor. Offers a mixture of standards, "Hallelujah," "Wonderful," "Baba-Lu," the pop "Because of You" and the lament "Where Can I Go?," the latter sung in Yiddish and English.

Bill gets off to fast start with nifty terping of We Three, a gal and two boys, whose stint is pointed up by their youthful freshness and slick appearance.

The Arden-Fletcher girls are on hand with a couple of production numbers to Alan Martin's vocalizing and background of Dave Lester band. Lester and Zarde Bros. orchs split customer dancing chores. Biz good. *Elie.*

Eddys', K. C.

Kansas City, Nov. 17.

Grace Hartman with Dell & Abbott; Charlie Carts, Tony DiPardo Orch (8), with Marilyn May; $1 cover.

In a temporary policy switch, Eddys' restaurant has the current show playing a single week only. New booking is Grace Hartman, working with two new partners Charlie Carts, French card manipulator, is a holdover from previous week. The 45 minutes are on the clever side of comedy throughout, and add up to more than satisfactory.

Carts is a comparative youngster, but handles his cards like a vet, his tricks being based on slick manipulation and memory feats. His French-styled delivery and handsome appearance add considerably to the turn. Carts already has had several shots on TV and should be good for more.

Act which Grace Hartman and partners Gabe Dell & Norman Abbott are showing here is something of a switch on her past performances, this turn being more in the pattern of a comedy trio than of a terp routine (see New Acts). The four items they essay carry a good share of clever material, with a rough spot here and there still showing, but with snappy pacing all the way. Tony DiPardo does a good job of backing on this one. *Quin.*

Mt. Royal Hotel, Mont'l
(NORMANDIE ROOM)

Montreal, Nov. 16.

Gracie Barrie, Max Chamitov Orch (8), Hal White Trio; $1.50 cover Sat. and holidays.

Relying again on a single to carry the show, Normandie Room management brings in Gracie Barrie for her first Montreal cafe date since she played local vauders as a kid. Gal is an immediate hit with the payees on this trip. Her clear vocal style and straightforward manner with all songs endears her to ringsiders who care little for the trick thrushing of the younger chirpers currently circulating.

Miss Barrie gets off easily with "Have a Little Fun," does a socko job on "Sunday Kind of Love" with smooth backing from the Chamitov orch, and then works around to a medley-rigged offering including "My Darling" and "Only Boy in the World." Gabbing between numbers is kept to minimum and her long-established show savvy is evident throughout, particularly when it comes to handling the hecklers, et al.

Hotel Pierre, N. Y.
(FOLLOWUP)

Robert Maxwell is the newcomer to the Pierre's Cotillion Room with the DeMarcos holding over and justifiably, until Hildegarde's advent on Dec. 12. Maxwell is a virtuoso of the harp who, remindful of Hildegarde and her unique lighting effects (by courtesy of Anna Sosenko), does plenty OK with his own interesting albeit limited technique of illumination.

Perched on a pedestal and with only a permanent spot to augment the normal room lighting, Maxwell knows how to handle the efforts as he runs the gamut of his pops and standards topped by a socko Berlin medley of which the seasonal "White Christmas" is ideally attuned to his instrument. His impression of a yesteryear vaude routine is also good showmanship.

As for the DeMarcos, they remain standout in their ballroomology. The soft-shoe, the conversation pieces, the pot-pourri of dance styles, the imported Latin novelties—all are good and, of course, enhanced by the distinctive and distinguished Tony DeMarco and Sally Craven technique.

Maestro Stanley Melba, per usual, emcees and paces well; his band does its stuff with equal adeptness and Chico - Relli's rhumba band rounds it out with eclat. *Abel.*

Savoy, London

London, Nov. 7.

Patricia & Cappella, Bob Konyot & Marion Clive, Two Valors, Carroll Gibbons Orch, Roberto Inglez Rhumba Band; $3 minimum.

The new lineup at this premier London hotel once again makes its appeal to the eye. As purely visual entertainment, it gets by reasonably well within the limitation.

But the whole setup at the Savoy is conspicuous by its continued lack of presentation. None of the acts is announced in advance, and as they appear in reverse order to the list on the table cards, some confusion by the non-show biz customers is inevitable.

Three acts are kept down to just over the half hour with nearly half the time taken by the closing duo. Openers are the Two Valors, an American hand-balancing turn with an impressive foot to foot display performed while one is flat on his back and his partner is perched high up. Act is good for its type and gets standard reception.

Bob Konyot & Marion Clive who follow, register a modest laugh hit as a knockabout comedy team. Gal is above-average foil, but act would look more impressive if she were more attractively gowned. There are quite a few fancy tricks which they mix in with the more conventional stuff.

Already well known to Londoners via their long stint in the Savoy Theatre revue, "A La Carte," and their subsequent revue and nitery dates, Patricia & Cappella make a sock return. Theirs is a stylish and classy terping routine which starts off with a punch display of ballroomology technique, and is followed by an original hoofing interpretation of "Three Blind Mice." Before begging off, they make a big click with a lively Spanish number and a vivacious piece of stepping to "Tiger Rag." Patricia's standout gown gives an immediate hallmark of quality to the act.

For entire show, the Carroll Gibbons combo does its familiar excellent job of backgrounding. Rhumba music is again effectively provided by the Roberto Inglez outfit. *Myro.*

Flamingo, Las Vegas

Las Vegas, Nov. 15.

Kay Thompson & Williams Bros. (4), George De Witt, Sammy Petrillo, Michael Edwards, Calendar Girls (12), Ronnie Selby, Nick Stuart Orch (12); no cover, no minimum.

According to Kay Thompson herself, opinions are sharply divided wherever she and the Williams freres stage their effective song-romps. Judging by this statement or self-critique, the division wholly in favor of the quintet far outnumbers all traducers in the Flamingo Room. Only factor to prevent solid biz for the next two names is influx of top name competition elsewhere on Highway 91.

Imaginative and mobile routines dreamed up by the long, tall chantoosie with the white slacks and high heels, aided by deft lyric and terp touches of Bob Alton, are in a class alone. By using the look-alikes Williams Bros., Miss Thompson has found the perfect foils and aides for her song-chatter. From "Hello," and "Jubilee," the five dart about indistinctive stage variations to "Mad About the Ballet," with its charm and wit. "Quel," as Miss Thompson observes, is the Gallic query used in divers ways, with further exposition elaborated upon by the whole group. "Myrtle" tells the tale of a Brooklyn factory girl with a penchant for married men. The classic "La Pauvre Suzette" reveals the saga of a gal who loved too much, too often, and in the end, too late. Closing tossaway is the always included "'Bout You and Me," sealing the 40-minute sortie nicely.

George De Witt leaves the cathode circuit for a nitery exposition of comedics that brought him to light on "Broadway Open House." This includes the projection of impressions and nimble gab. Has good looks, warmth, plus ability to kid himself if his stuff falls by the wayside.

There arises the suggestion, while De Witt is busy hopping from personality to personality in his impresh setup, that he might show more of himself instead of miming somebody else's somebody. Uses Sammy Petrillo, Jerry Lewis' double, to help carbon Martin & Lewis in what turns out to be a showstopper. Petrillo not only looks like the zany Lewis, but muggs and chatters on the button. Bit tops stint for peak huzzas.

Dave Gould, as choreo-master of N.T.G.'s Calendar Girls, is presented with the mighty chore of setting routines for a covey of chicks, most of whom always emerge unmancuverable. Standout terpers are Sheri North and Cris Carter in a French Can Can. Joanne Saunders chirps shyly in "Hollywood Bedtime Story" before line steps about here and there while all four showgirls wander back and forth. Michael Edwards weaves vocalistics amongst the several stops and starts, emerging unscathed in "La Vie En Rose" and "Dream."

Nick Stuart takes over podium for initial backdropping in this room with sprightly efforts both during show and for dansapation. Ronnie Selby adds considerably to the Thompson - Williams Bros. scamperings in some top pianistics. *Will.*

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, Nov. 17.

Sylvie St. Clair, with Joel Merman; Sherman Hayes Orch (8); no cover, no minimum.

In a bid to attract customers of the swank Buttery, which might be dropping acts for a while, management here has made two wise moves. Initialer of the act policy should lure the cafe society which has been inhabiting the intime northside spot for many years.

Sylvie St. Clair makes her U. S. nitery debut here. In 1948, after TV in N. Y., she went to England and starred in several revues, doubling at the Churchill and Society supper clubs in London. Technically, she might not rate listing in the ranks of new French chirpers, but she is certainly a bright addition to the array of femmes who are at home in any type of nitery. Most of the bilingual material she sings is mainly in English, with the Gallic choruses all explained.

Pretty brunet, using a traveling mike, tours the small room explaining the woes of the seamstress. Her followup "Charm of Paris" is a bit of nostalgia and she gets the attendees chuckling with her tale of two lovers who met through an auto crash. Her grimaces and purrs are delightful as she recounts the amours of the feline family, humans not excluded. There's a real torch, "Nostalgia," which shows her sense of the dramatic, it might not be amiss to try more of the same as a pace changer.

For her encore she comes through with "Love Passes You By"—advice to the guys and gals in the audience to wake up. For a peppy finale she gets off strongly with "C'est Si Bon." Joel Merman does a top job on the chord backing.

Sherman Hayes is the second wise choice. Hayes, who's been conducting a theatre orch for the past year and before that for many years a commercial corn band, has switched completely and certainly found his groove in the society band field. Crew is essentially on the sweet side, but filled with more doubles and tricks than any other eight-piece society group in or around Chi. Composed of three violins (each doubling on the brass), two pianos, drum, sax and trombone, and trumpet, combination has the chi-chi book down pat from fox trot to samba. The extra added, however, is the trio vocal and the work of the maestro, an able crooner. In addition, Stan Wilde who doubles from piano and sax, has a good baritone. Orch groups its numbers in fine fashion and has a brisk Hawaiian medley, ending with "Hawaiian War Chant" with Hayes really fronting the native words while lads in the background work frantically on the guards and hand drums. *Zabe.*

Ambassador, L. A.
(COCOANUT GROVE)

Los Angeles, Nov. 15.

Eric Thorsen, Florian ZaBach, The Hurricanes (4), Eddie Bergman's Orch (13); $1.50-$2 cover.

Name value is such an adjunct in this plush caravansary that lack of it leaves its imprint in scarlet. There's not much neon strength to this triple-billing and the customer potential for the next three weeks won't call for nightly pickups by Brink. All the acts have been on TV but not of sufficient voltage to command a ringside sell-out.

Any attempt to single out the crowd's favorite would be splitting hairs. Florian ZaBach comes on first, with his hot and fast fiddling. He gives way to the Hurricanes for a brisk turn of tossing around a femme like a football. The songs of Eric Thorsen, a personable Norwegian with a friendly smile and a winning way, are well received by the sparse turnout in a room that has had Carl Brisson, whom he prototypes.

There was little enthusiasm among the sitters at show caught. In a futile effort to inject some warmth, both ZaBach and Thorsen pleaded to little avail for a show of voices. ZaBach's fiddling would have been the envy of Nero. He surely must be the fastest man with a bow and for novelty plucks the strings with his fingers as he would a banjo. A mite of a miss spends most of her time in the air being heaved around by her three male partners, aptly called the Hurricanes. It's all speed.

Eddie Bergman's crew get the evening's biggest response with their terp tempos, and the shufflers come out in force for every set. *Helm.*

Carousel, Pitt

Pittsburgh, Nov. 15.

Belle Baker, Shorts Davis, Bobby Byron, Herman Middleman Orch (5); $3-$3.50 minimum.

Back in the spotlight after a six-month layoff due to a broken arm, Belle Baker is still one of songdom's super-salesladies. She can give a lot of the youngsters in the business lessons on how to get a ringside in her corner and keep it there. Vaude's golden era gave a performer something the current canaries can't touch.

But Miss Baker is doing herself

(Continued on page 54)

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Craft Unions' Garland Gala Next Tuesday

With two-a-day headed by Judy Garland now resumed at the Palace, N. Y., American Federation of Labor theatrical craft unions are going ahead with plans to fete the singer at Hotel Astor, N. Y., luncheon next Tuesday (27). Gala was originally planned for Nov. 12, but Miss Garland's illness forced postponement.

About 200 are expected to attend, including Mayor Vincent Impellitteri, RKO Theatres prexy Sol A. Schwartz, International Alliance of Theatrical Stage Employees president Richard Walsh, and the Astor's managing director Robert Christenberry, who's also chairman of the N. Y. State Athletic Commission.

Participating unions are American Guild of Variety Artists, Local 802 of the American Federation of Musicians, Local 817 of Theatrical Teamsters; Theatrical Protective Union, Local 1; Treasurers and Ticket Sellers Union, Local 751; Sign and Pictorial Display, Local 230; and the Theatrical Amusement and Service Employees, Local 54. Luncheon committee includes Solly Pernick, Local 1; Sam Suber, AFM; Henry Dunn, AGVA, and James Dunn, Local 751.

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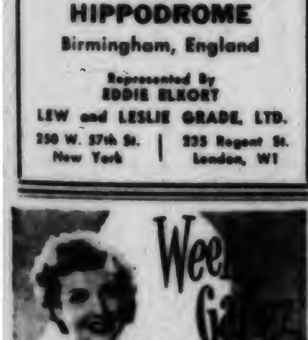

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Judy's Palace Return Stout 23G in 5 Shows

First five performances since Judy Garland's two-a-day return to Palace Theatre, N. Y., resulted in a stout $23,200. Miss Garland resumed work Friday (16) after a four-day hospitalization. No performances Monday (19).

Previous four weeks of Palace two-a-day scored $46,000, $49,500, $47,500 and $51,000.

House is selling tickets four weeks in advance.

Hamid Signs

Continued from page 49

feel and so stated at all the meetings, that the present method of AGVA and its dictatorial attitude will never succeed in a democracy. . . . If performers want to carry insurance like any other citizen does, it is up to them and not to the operators."

'Figurehead'?

Hamid claims an admission by Dunn that the prior negotiations between Hamid and AGVA prexy Georgie Price "were a waste of time" because Price was represented only as a "figurehead." "If the duly elected president is only a figurehead, in accordance with statements made by Mr. Dunn in the presence of several people at two meetings (in Boston), then all our efforts are being wasted," Hamid asserted.

It is Hamid's contention that AGVA's insurance plan was "devised as a means to force or encourage performers to join AGVA by offering the insurance plan as an inducement."

Hamid's being brought into line for the Boston engagement was reportedly hastened by the fact that under Massachusetts laws, a performer cannot be "forced" to join a union, and that those who engage performers need not sign a closed shop agreement and may make a pact with both organized and unorganized artists. It was for this reason that the pact merely gives AGVA the "right" to organize acts, latter privilege being encompassed in the Taft-Hartley and other statutes. In addition, he had the support of Andrew Seiler, potentate of the sponsoring Aleppo Temple, who, according to Hamid, offered to pay the $3.50 per performer insurance tab.

Potentate Seiler's involvement was in seeing that his show unfolded, not only as far as the acts and displays were concerned, but on the musicians' end. Latter facet was posed as a threat by AGVA, which claimed the support of the Boston tooters' local in picket duty, were that to become necessary. Agents of the musicians local sat in on the pre-pact meetings in Boston.

Death Benefit

Also figuring in the situation was a tragedy which took the life of 17-year-old Evy Trostl while performing at Polack Bros. Shrine Circus in Baltimore last Wednesday (14). Polack Bros. ponied up insurance money to AGVA several months ago, paying a reported $5,000 at the time. Miss Trostl's beneficiaries are to receive the union's death benefit of $7,500. News of the death broke during the day (15) that negotiations were being completed between Hamid and AGVA.

Of the 22 acts (72 performers) in the Boston show, Hamid credits only three of the turns (six people) with carrying union cards: Tiebor's Seals (1), Three Orantos, and Bryant Bros (2). He pointed to the fact that while acts are covered by insurance at the Boston date, they do not receive continuous protection unless premiums are paid at every stand at which they perform. He also mentioned that personnel of acts are not covered unless the names of individual members are listed with the insurance company. The last two points are regarded by Hamid as indicative of "loose" coverage by the union.

Invoke Safety Law

Baltimore, Nov. 20.

A local ordinance making nets or safety devices obligatory for high aerial acts hit Polack Bros. Shrine-sponsored circus. Last week (14), Evy Trostl, high wire performer, had a fatal fall from the apparatus.

The show was fined $50 and costs for each of the 13 performances completed, but had all but the first show's jolt remitted.

Rinso Rio

Hollywood, Nov. 20.

Eddie Rio, Coast chief of the American Guild of Variety Artists, is now the unofficial censor for Southern California.

After cleaning up parts of Lili St. Cyr's act (at the behest of the sheriff's office) so she could resume at Ciro's after a pinch, Rio prowled other Hollywood spots suggesting where sapolio might be applied. Long Beach cops then opined they could use his services, so he made the 25-mile trek to gander a pair of nitery offerings there. As a result of his advice, the shows are now as sweet as a rose after the proverbial Sumner (sic).

AGVA-ANTA Execs Meet On Working Agreement

Robert W. Dowling, chairman of the American National Theatre & Academy, and Henry Dunn, national administrative secretary of American Guild of Variety Artists, are slated to confer today (Wed.) on future ANTA benefits and probable staging of a variety night by the theatre group.

Parley is a result of Dunn's stoppage of entertainment at an ANTA dinner last week at the Waldorf-Astoria, N. Y., for dress manufacturer Henry Rosenfeld. Dunn had called off the entertainment on the ground that gratis performances are illegal under AGVA rules.

London Palladium Top-Name Policy Dependent on Availabilities in U.S.

Upon London agent Harry Foster's success this week in Hollywood in lining up top names for the Palladium depends the vaudeville future of that London music hall. Otherwise the internationally renowned vaudery goes into a revue policy again, which has been its experience in the past—notably during the war years when international talent was stalemated—until such time as top names such as Danny Kaye, Jack Benny, Bob Hope, et al., are able to come over. Yank headliners have been the sustnance of the Palladium since war's end.

Because of its importance, William Morris agency g.m. Abe Lastfogel accompanied Foster to Hollywood yesterday (Tues.) even though he wants to be back in New York next Tuesday (26) for the Judy Garland luncheon. This is the salute from all the unions to the Palace (N. Y.) star "because without her the Palace would be another movie house," says Local 306's Solly Pernick (of the Stagehands Union). Instead, the musicians, talent unions, matrons and ushers and other unions have found employment. Miss Garland is under Lastfogel's personal charge.

Foster will talk to Jimmy Durante, Eddie Cantor and personalities of that calibre. While Kaye, Hope, Benny, Tony Martin, the Andrews Sisters were there this past spring-summer, and would be welcomed back at any time, the Palladium's idea is to take a year's hiatus and alternate some other names.

Foster and Val Parnell, managing director of the Moss Empires circuit which controls the Palladium, flew over for the Jack Benny (Friars Club) testimonial dinner. Parnell has since returned to London. Foster plans remaining on the Coast more than a week, if necessary, to consummate next year's commitments, but felt that Lastfogel would be an excellent aide in aligning the people.

Lew Grade, who splits the bulk of the bookings at the Palladium with Foster, planed back to England with Parnell after a two-month stay in the U. S.

Atlantic City Mulls More Show, Less Dough

Atlantic City, Nov. 20.

Slump in off-season visitors continues to alarm business interests of this resort. The Boardwalk Assn., admitting the drop, are toying with two ways of increasing winter b.o.—giving visitors more entertainment and reducing hotel rates and offering more for money spent at the inns.

People come to the city expecting to remain a week and leave after a few days because of lack of something to do, one merchant, A. L. Roth, declared.

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Dynamically Assisted by
BETTY NORMAN
Danny O'Day's New Girl Friend

PERSONAL MANAGEMENT LOUIS W. COHAN

Night Club Reviews

Continued from page 52

Carousel, Pitt

a slight disservice with material that doesn't come off. Some of it's a little too corny for comfort, and the special lyrics of a couple of numbers are pretty second-rate. Only a Belle Baker could survive them. Of course, when she gets around to "Yiddishe Mama" and her journey down Tin Pan Alley's memory lane, that's everybody's gal. The crowds eat it up.

The voice was a little husky after being on the shelf for so long, but even that didn't matter when Miss Baker hit her stride. For her own good, however, she needs to reshape the repertoire and can a lot of the tail grain. Just sticking to the standards right now would be much better than going in for some blue stuff that doesn't have a trace of cleverness. La Baker's too much of a showman not to recognize it herself; the layoff must have temporarily dulled her reflexes.

Layout opens with some sizzling hoofing by a local lad, Shorts Davis, who bangs out a terp session that will stop a show cold anywhere. Bobby Byron is a comic, doubling as m.c., who ought to toss all his material overboard and start out fresh. Guy has an okay delivery and a decent sense of timing that deserve a better break in the joke department. His gags and stories are just downright embarrassing. He dances a little, and not bad in an antic way, and might stand a chance with a brand new pencil.

Herman Middleman's house combo still makes a lot of good music for just five men. *Cohen.*

Old Knick, N. Y.

Paul Killiam's "Bill's Belles," with Sammy Smith, Dick Dana, Dolly Dawson, Jerri Talbot, Jean Shepard, Diana Payne, Louise McMullen, Hogan & Palmer, Rosalie Barry, Eve Townsend, $2.50, $3 minimums.

The Old Knick Music Hall, which has been showing oldtime mellers successfully, has this season instituted a slight change in its format, and indications point to a successful application at this spot. Boniface Paul Killiam has superimposed burlesque principals on the stock meller company for even better fun than usual.

The burlesque comics and straightmen, who know how to get the most out of the majority of comedy situations and who are intimately acquainted with a horde of material, will probably relieve Killiam of the need for bringing in writers for the hoked-up draymas.

The current vehicle makes excellent use of the burley talents of Dick Dana, one of the better line-feeders, and Sammy Smith, one of the few dancing comics in burlesque. Smith is a good hand at garnering laughs. He contributes to the histrionics and engages in ollos with straightwoman Dolly Dawson, who knows also how to get the maximum out of a line.

The cheer-the-hero-hiss-the-villain proceedings get the usual amount of audience participation. Customers seem to have a good time during the playlet and the extracurricular bits. Staunch assists are by Jean Shepard, who plays the heroine, and Jerri Talbot, a tallish blonde who combines with Miss Shepard for vocal duets.

The song team of Hogan & Palmer have the basis of a good novelty. They essay tunes of the '20s in the costume of that era and indicate that they can work out well as a comedy novelty. Louise McMullen does a short turn at song, and minor aid is offered by Liane Payne, Rosalie Barry and Eve Townsend.

The Old Knick also is attempting to further accent the burley comic policy. They're building guest nights around Herbie Faye and Jack Diamond. Other ex-burley men are slated for later appearances. *Jose.*

Billy Gray's, L. A.

Los Angeles, Nov. 15.

Billy Gray, Patti Moore & Ben Lessy, The Cheerleaders (5), Larry Green, Bill Howe; $2.50 minimum.

Conferencier Billy Gray is back to head the current layout at this fringe-of-Hollywood boite and the fun, as expected, is fast and furious. Dialectics, the basis for three successive enlargements of the tiny room, still form the crux of his turn, but there's plenty of new material in the same vein to keep ringsiders in constant uproar.

With Moore & Lessy as whilom foils and handling their own stuff betimes, this show is about the best humor package offered in town for a considerable period. Gray, best known as a dispenser of the Hebrew idiom, has gone more bilingual this time around. His literal "translations" not only serve to make the stuff more palatable to those who don't dig the argot, but provide added yocks for those who do. Gray wastes no time on subtleties; he hits hard and fast, dishing witticisms that keep the show rolling without lag.

Moore & Lessy are worked in with Gray on the opening and closing routines, former a takeoff on giveaway programs and the latter a satire on ballet (and on Jack Cole routines) that reaches hilarious heights, particularly when Lessy gives a new meaning to entrechats. On their own, Moore & Lessy intro some new stuff to go along with their now-standard "Tales of South Passaic" and their satire on breakfast-time programs. Best of the new material is a sly parody of "The Thing" and some new verses to "Sweet Violets" that could never be heard on the air. Slick bits of business enhance their delivery to earn top response.

Rounding out the show are The Cheerleaders (New Acts) and Larry Green and Bill Howe alternating at the piano. *Kap.*

Last Frontier, Las Vegas

Las Vegas, Nov. 16.

Dorothy Shay, Martez & Lucia, Gene Nash, Devlyn Girl Revue (9), Russ Black, Bob Millar Orch (11), Don Baker; no cover, no minimum.

The rock-walled Ramona Room is being twanged by the sophisticated pastorals of Dorothy Shay for a span which promises capacity biz.

The plugger of mountain and rustic plaints gives her auditors just enough spice to warrant a begoff. Gowned elegantly, Miss Shay only reveals her calico in ditties such as "Sagebrush Sadie," "If It Weren't For Father," "Big Spender," "Fargo Fanny," "Mountain Gal" and "Love Isn't Born—It's Made." Breaks off a stand-up delivery, using only meagre hand and facial expressions, for hoked bit at rolled-on piano. Her accomper, Russ Black, is spotted driving his digits in a "Boogie," while she makes the pretense of 88ing. Pulls plenty of yocks. Back again to the Shayvian display, she gets room into an uproar with the fave, "Uncle Fud," and "Efficiency," an original containing visual kicks.

Martez & Lucia show unusual rhumbantics by difficult succession of acro-lifts and tricks. Although overhead beams are a constant menace, Martez, as understander, hoists femme atop his head while both terp. Tablers accord pair kudos after Lucia headstands atop Martez' pate sans handholds.

Devlyn Girl Revue takes up curtain with "Because of You," fronting Gene Nash's caroling of the ballad and joining with Dolores Frazzini for a bit of adagio. "Jezebel" caps proceedings following Miss Shay when Nash takes athletic surge into flips around Renee. Gals background for overall exciting terpery. Bob Millar orch is superior. *Will.*

Cashah, L. A.

Los Angeles, Nov. 14.

"Up Your Bustle" Revue, with Harry Savoy, Vernon & Draper, Nani Darnell, Niron Miller, The Flora Belles (6), The Harmoneers (4); Larry Allen Orch (7); $1, $1.50 admission.

In a town where the hiss-the-villain atmosphere of "The Drunkard" has prevailed for 18 years, hokey comedy should find a ready market—which indicates a sizeable run at this south side nitery for the Flora Duane package. It's pure corn and it's sold as such to derive pleasant returns throughout.

Comedy is raucous and uninhibited as delivered by vet Harry Savoy with some assists from comedy dance team Vernon & Draper. Most of the lines and the skits are throwbacks to the Columbia wheel—but the cast lets the audience enjoy the chance to laugh at as well as with the principals and it adds up strongly.

There's an occasional lag when the productions are taken a trifle too seriously, but generally the show moves along easily. Tunes of grandad's day are lavishly used and the gowns of the era are neatly filled by the Flora Belles.

Savoy & Vernon, who get away from dancing long enough to handle some comedy stuff, bear the brunt of the work. They get okay assistance from pert Nani Darnell in one good terp spot and from the "singing waiter" vocalizing of the male quartet.

Miss Duane energetically conducts the seven-piece Larry Allen orch for the two one-hour acts. It's a layout that should prove a bellringer for boniface Johnny Zaharias — and some judicious sharpening of the hokum might make it a short-term bet for one of the better bistros. *Kap.*

Copley Plaza, Boston

(OVAL ROOM)

Boston, Nov. 14.

Harry Marshard Orch (12), with Billy Dooley, Miguel; Naomi Stevens, Bob Taylor Duo; $2.50-$3.50 minimum.

The swank Oval Room, which scrapped its name policy at finale of last season, is now relying on informal entertainment featuring members of Marshard's band and the vocalizing of Naomi Stevens. While much of the glitter attached to the room during former engagements of Hildegarde, Vallee, Brisson, et al., is missing, it's apparently a financially okay format, for the lowered nut offsets the slump in customers.

Current informal sesh adds up to okay entertainment stint opening with orch's string ensemble in a couple of gypsy airs. Group, consisting of three fiddlers (two fiddle doubling saxmen, and bass) backs soloist Miguel, featured in adjacent Merry-Go-Round bar, draped in semi-circular fashion for neat visual and musical effect. Also spotlighted is the cherubic Billy Dooley, band's skinbeater, whose zany vocalizing has made him a fave at local deb parties. He scores just as handily with older ringsiders. Overstuffed guy appears in a flamboyant plaid dinner jacket which adds to his comic antics.

Naomi Stevens, a neat blonde thrush, dishes up a sprightly stint of special-material numbers. Includes such sophisticated ditties as "He Had Refinement," "A Girl's Best Friend Is No" and "Why Do Human Beings Have to Be Told?" Winds with rhythmic rendition of "I Surrender, Dear," with stint grabbing satisfactory results down the line.

Harry Marshard batons his aggregation, setting neat tempos for customer terping. Bob Taylor Duo fills the lulls. *Elie.*

Ice Review

Sonja Henie Ice Revue

(COW PALACE, S. F.)

San Francisco, Nov. 16.

Sonja Henie ice production in two acts. Stars Miss Henie. With Bob Harris, Betty Atkinson, Charles Hain, Norena & Norris, Buddy La Londe, Mickey Michaels, Bob Miller, Rusty Rogers, Tuffy & Gil McKellan, Janet Vanzickle, Girls (36), Boys (36); musical director, Jack Pfeiffer; musical arranger, Paul Sprosty; music supervisor, Dimitri Koorshinoff; assistants to Miss Henie, Elizabeth Kennedy, Dorothy Howes; choreography and staging, Robert Sidney; costumes, Billy Livingston; technical director, George Mandel; settings, R. L. Grosh & Sons. Opened Nov. 16, '51, at Cow Palace, San Francisco.

Superlatives come up quickly in describing "Sonja Henie with Her 1952 Ice Revue," the first of her own productions, which preemed Friday (16). Stunning costuming compete with routines and specialties to assure Miss Henie's supremacy. The costly investment repeatedly evidences itself as one lush production after another cascade into view. Climaxing all is Miss Henie's ice virtuosity, which is at its peak. Her hula in "Hawaiian Paradise" required four encores and a begoff to cheers.

Typical of the ensemble items is the starter, "Tonight We Dance" (on 40 pairs of skates), which steps off to set the pace in tempo, style and content. There's lavish robing in scarlet and white velvet with gems, mirror-brilliants and rhinestones embellishing boys and girls for maximum reflective effect. Formations, wheels and routines garner spot kudos.

Other ensemble startlers are "Jewel Ball," with gold-and-brilliants topped by glittering turbans and tiaras for girls and gold-and-gem toppers-and-tails for boys; the "On Parade" sequence, black and white, plus silver Hussar bedecking, with girls in two-foot-high feather shakers. Rocket precision stepping in this gathers break-in cheers, ditto the highpoint, a baton-tossing drum majorette routine by Betty Atkinson in crimson, white and silver. "White Elegance Ballet" is equally socko, with girls in white ostrich feather ballet skirts and boys in bespangled white and mirrorette jackets, plus six show girls in extravagant fan-trails.

The offering is further accentuated by Miss Henie in a "Dream of Love" waltz that achieves a smash ovation. Other tableaux and ensembles, including "Hawaiian Paradise" (using strob lights), "College Capers," "Tango," "Dutch Doll" and finale "Minstrel Days" (also strob) are of equal stature.

It is in the specialties, especially the comedy items, where tightened direction, pacing and spicing of material are needed. While Tuffy & Gil McKellan click to a roar encore, and Norena & Norris, in an adagio, stop the show, the "Barrel of Fun" antics lack salt and "Easter Bonnet" fails to wham in spite of colorful costuming and catchy music. "Youthful Dynamic," with Buddy La Londe in stunt jumping, and "Riding High," with Rusty Rogers and Mickey Michaels, also are on the adequate rather than superior side.

The six numbers contributed by Miss Henie achieve their intention—almost complete dominance of the session by the star. Support by Bob Harris in tandem with Miss Henie establishes him as an outstanding ice performer with appearance and dexterity all on the plus side. Vocals by Ken Stevens are above par. The work by Jack Pfeiffer and orch (31) is equal to all demands made upon it in all phases. Direction is superior; ditto the lighting, sets and choreography. Costuming, however, is no plus ultra.

Intermission span at opener was devoted to awarding honor certificates to Miss Henie and Louis Lurie (latter treasurer of Frisco Damon Runyon Fund) with verbal accolade by Mayor Elmer Robinson in behalf of Walter Winchell and N. Y. Fund headquarters, in appreciation of turning total proceeds of preem night to Runyon fund and local charities.

Advance sale was in excess of $110,000, though site of Cow Palace on outskirts of city may mitigate boxoffice wallop. Running time of opener was two hours, 50 minutes. *Ted.*

'H'WOOD SCANDALS' SET FOR ORIENT

Hollywood, Nov. 20.

Troupe of 12 entertainers has been set by Glenn Hughes, of National Booking Corp., for a 12-week tour of the Orient. Unit, "Hollywood Scandals of 1952," planes for Manila Saturday (24).

After a four-week stand in the Philippine capital, "Scandals" will trek the islands and then head for Tokyo, Singapore and Siam. Unit has no connection with the Hollywood Coordinating Committee which packages units for GI shows.

Already set for "Scandals" are Dolores & Beverly Morrell, Renee & Puppets, Bob Libonati, Harvey Wagner, and Kay Loring and six line girls; Ann Miller, Marion Gay, Pat Sullivan, Marilyn Meyer, Geraldine Swanson and Eve Williams.

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VARIETY BILLS

WEEK OF NOVEMBER 21

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 22
Danny O'Day
Jimmy Nelson
Shyrettes
Moerelyne Larkin
Inez Manier
Hal Norman
William Moon
Corps de Ballet
Rockettes
Sym Orc
Palace (R) 20
Judy Garland
Smith & Dale
Max Bygraves
C & F Story
Dandies & Spider
Cratianis
3 Hap Friends
Paramount (P) 21
Patti Page
Buddy Morrow Orc
Jack E Leonard
Martin Bros
Lewis & Dann
Roxy (I) 20
Blackburn Twins
& Pam Cavan
Jan August
Harold Barnes
LeRoy Bros
Marionettes
BUFFALO
Loews (L) 22
Bobby Reynolds
Champ Butler
Marty May
Bernadett Phelan
Dcrs
Hill & Delma
CHICAGO
Chicago (P) 23
Edwards Bros
Jan Murray
De Marco Sis
Tony Bennett
Chicago (P) 23
Laurits Melchior
Barrette
Sharkey the Seal
Jay Marshall
Oriental (I) 15
Gordon MacRae
Gene Sheldon
Jesse, James &
Cornell

Sherman Hayes Orc
CLINTON, Mass
Strand (W) 24 Only
Asylum of Horrors
COBURN, Mass
Strand (W) 27 Only
Asylum of Horrors
EVERETT, Mass
Capitol (W) 22 Only
Asylum of Horrors
FULTON, Ky
Fulton (P) 21 Only
Asylum of Horrors
LAWRENCE, Mass
Warner (W) 23 Only
Asylum of Horrors
MIAMI
Olympia (P) 21
Jimmy Troy Co
Shirley Martin
Joan Brandon
Al Norman
Carmen Cavallaro
MOBILE, Ala
Saenger (P) 24 Only
Asylum of Horrors
OWENSBORO, Ky
Bleich (P) 22 Only
Asylum of Horrors
PENSACOLA, Fla
Saenger (P) 23 Only
Asylum of Horrors
PHILADELPHIA
Earle (W) 21
Little Esther
Johnny Otis Orc
Will Mastin 3
Spider Bruce
Harold King
Springfield, Mass
Capitol (W) 21 Only
Asylum of Horrors
TROY, Ala
Enzor (P) 27 Only
Asylum of Horrors
WASHINGTON
Capitol (L) 21
Bonnie Baker
Leo de Lyon
Vanderbilt Boys
Edwards & Diane
Howard (I) 23
Buddy Johnson Orc
3 Chocolateers
Dusty Fletcher

BRITAIN

ASTON
Hippodrome (I) 19
Bobbie Kimber
Adrian & Spero
Terries Juves
Low & Webster
Terry Eileen
Olga Varona
Joe Aster & Rene
BLACKPOOL
Palace (I) 19
Albert Burdon Co
Eric James
Leslie Adams
Beryl Reid
E Arnley & G Day
Wilkins Sis
P & P Page
Linda & Lana
BRISTOL
Empire (I) 19
Wally Brenen
Michael Orb
Donna Dee
Barbara Stetson
H Avon & Clyde
Freddie Brent
Gordon B'way Girls
BRIXTON
Empress (I) 19
Don Saunders
George Cameron
Joyce Randall
Ted Gilbert
Mary Harkness
Jimmy Hawthorn
Roy & Ray
Leslie Noyes
Royal Canadian
Mounties
Rosemary Banks &
Charles
Showboat Lovlies
CHELSEA
Palace (I) 19
Beverley Sis
Payne & Evans
H Norman & Ladd
Davies & Lee
Peter Raynor
Norman Vaughn
Marrettas
Terri Carol
R & M Lamar
CHISWICK
Empire (S) 19
Harry Secombe
Payne & Evans
Harry Dawson
Janet Brown
Joan Rhodes
3 Bethlems
Cooper Twins
Leslie Randall
Gwenda Wilkin
EAST HAMPTON
Palace (I) 19
Syd Milward
Nitwits
Jimmy Wheeler
Tanner Sis
Finlay Bros
Curzon 3
Jack Kelly & Jean
Andree & Sandra
Lotus & Josie
EDINBURGH
Empire (M) 19
Joseph Locke
Maureen Rose
Stewart & Mathew
Nixon & Dixon
Gali Gali
Walthon &
Dorraine
Mabel Melrose Sis
Roger Carne
Rene Dymott
FINSBURY PARK
Empire (M) 19
Max Wall
Radio Revellers
Semprini
Dick James
Yolandas
Lester Sharpe &
Iris
Cynthia & Gladys
Tune In Lovlies
GLASGOW
Empire (M) 19
3 Romanos Bros
Bonar Colleano
Morecambe & Wise
Teddy Johnson
Wilson Keppel &
Betty
Winifred Atwell
Noele Gordon
Mills & Belita
GRIMSBY
Palace (I) 19
Jane
Claire Ruane
Trixie Maison

Lucy Loupe
Billie Brenchley
3 Colores Sis
Judy Miell
Pamela Trent
10 Girlie Girls
HACKNEY
Empire (S) 19
5 Smith Bros
Charlie Kunz
S & M Harrison
2 Valors
Raydini
Avrib & Irene
LEEDS
Empire (M) 19
D & J O'Gorman
Dudley Dale
3 Hicks
Kirk Stevens
Andree Nodes
Kotchinsky &
Gretyna
Betty Broughton
Paulette D'Orsay
Pat Stevenson
Johnny Rogers
De Lola Ballet
LINCOLN
Royal (I) 19
Sandy Daw
Vera & Norman
Margi Morris
Johnnie Marsh
Beautigals
4 K-Foleys
George Fairhurst
Brain Foley
Emlyn Williams
LIVERPOOL
Empire (M) 19
Randolph Turpin
Lee Murphy
Gladys Hay
Kovacs
Len Young
Hellyes
Victor Julian Pets
Woods & Jarrett
Joy Joy & Joy
MANCHESTER
Hippodrome (S) 19
George Robey
Hetty King
Georgie Wood
Albert Whelan
Dick Henderson
Jack Edge
Peter Bernard
Mario Lorenzi
8 Empire Girls
Keefe Bros &
Annette
NEWCASTLE
Empire (M) 19
Al Read
Skating Dexters
Saveen
Allen & Lee
Rolondo
Flying Comets
Joan Turner
3 Hellos
Lee Lee & Lee
NORWICH
Hippodrome (I) 19
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearse
N & B Bridges
M & S Davies
Neville Williams
New Embassy Girls
NOTTINGHAM
Empire (M) 19
Issy Bonn
Robb Wilton
Peter Cavanagh
Sacha Song Co
Edric Connor
Geoffrey Hibbert
Lisa Lee
Bill Owen
Barbara Shotter
Eleanor Summerfield
Leonard Sachs
V & J Crastonian
Williams & Shand
Richards Sis
PORTSMOUTH
Royal (M) 19
Reg Varney
Peter Dulay
Billy McCormack
Camilla Castelli
Marriott & Wenman
Jackie Allen &
Barbara
Roy Jefferies
Jacqueline Farrell
Sherman Fisher Gls
SHEFFIELD
Empire (M) 19

Ben Wrigley
Royal Kiltie Jrs
3 Kellys
Donna Marenka
3 Arvings
Dick Thorpe
Joy Dexter
Dale Rogers
Flo Whitely Girls
SHEPHERDS BUSH
Empire (S) 19
Roy Barbour
A Shires & Joanna
Fraser Hayes 4
Barbour Bros
Jack Hayes
Dusty St Clare
Frances Whyte

Dellarova Girls
SUNDERLAND
Empire (M) 19
Carroll Levis Co
Stan Jay & Joan
Christine Norden
2 Marurs
J & B Moxham
L & B Gordon
WALTHAMSTOW
Palace (I) 19
Exotic Eve &
serpent
Roy Dexter
Ballet D'Elysees
Prof Miraculas
Ralom & Rose
Jay Howard

CANADA

EAST HAMPTON
Granada (I) 19
Joy Joy & Joy
Lesley Travers
Bel Man & Gay
Richman & Jackson
Hackford & Doyle
Tony & Ruby

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb
Blue Angel
Chas Trenet
Kirkwood &
Goodman
Annette Warren
Bart Howard
Eadie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Art Tatum
Sylvia Miles
Larry Johnson
Sammy Benskin O
Cliff Jackson
Celebrity
Alan Gale
Freddie Stewart
Haydocks
Napoleon Reed
Chateau Madrid
Fecundo Rivera
Alonso Orc
Copacabana
Xavier Cugat Orc
Jack Carter
Abbe Lane
Dulcinas
Otto Bolivar
Whitney & David
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Teddy Wilson 4
Irving Fields 3
Gilded Cage
Roliano Ivanko 3
Kathy Barr
Michael Dentine
Mara & Maurice
Jeffrey Clay
Sconys
Vadua Del Orc
Leila & Steffen
Line
Calvin Holt
Ron Rogers
Leonard Keller Orc
Habibi
Chana Kidness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds
Orc
Adrian Rollini Trio
Syd Krofft
Karan
Pat Terry
Hotel Pierre
De Marcos
Robert Maxwell
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Celeste Holm
Johnny & Juge
Belmont
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler

Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Poniera
Terri Stevens
Page Morton
Latin Quarter
Noonan & Marshall
Trio Rossi
Jack Kilty
Ganjou Bros &
Juanita
Beverly Richards
Wallen Twins
Can Can Dcrs
Art Waner Orc
La Vie En Rose
Pearl Bailey
Ernie Warren Orc
Harry Rosenthal O
Le Ruban Bleu
Ellen Hanley
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
"Bill's Belles"
Sammy Smith
Dolly Dawson
Dick Diana
Old Roumanian
Sadie Banks
Jackie Winston
Nina Dova
Buster Burnell
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Gloria Elwood
Patsy Abbott
Park Sheraton
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Sugar Hill
Larry Steele's
Smart Affairs
Two Guitars
Lee Bundy
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvas &
Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Norton & Patricia
Celia Cabot
Burt Hilber
Bobby Baxter
Bobby Meyers Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Clarence Williams
Vouvray
Ruth Webb
Waldorf-Astoria
Raye & Naldi
Marcel Lebon
Emil Coleman Orc
Mischa Borr Orc
Wivel
Kaj Ericson
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Casablanca Hotel
Ralph Cook
Helen Aimee
Rizzo & Lita
San Kanez Orc
Clover Club
Stan Nelson 3
Danny Rogers
Jordan & Parvis
Clover Girls (8)
Woody Woodbury
Tony Lopez Orch
Delano Hotel
Zina Reyes
Willie Hollander
Sy Nunez Orc
Five O'Clock Club
Martha Raye
Billy Vine
Novelites (3)
Yost Guardsmen (8)
Len Dawson Orc
Gaiety Club
Zorita
Olga Barrett
Sam Bewitt
Marie Stowe
Gilda Reeves
Rusty Russell
Gaiety Girls

Frenchy
Ernie Bell Orc
Johnina Hotel
Michael Strange
Tony Matas
Libby Dean
Jimmy Woods
Jewel Box
Danny & Dee Rev
Jackie Maye
Leon & Eddie's
Eddie Guertin
Sandra
Wilbert Browne
Cuckie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
MacFadden Deauville
Hughie Barrett
Rollo Laylan 3
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Paddock Club
Larry Wyle
Jockeyettes (4)
Freddie Bremner
Bob Harris Orc
The Raven

Maureen Calvert
Al Golden, Jr
Park Avenue
Charlie Farrell
3 Continentals
Jowa Duval
Leonardo & Anita
Poinciana Hotel
Leroy Lang Orc
Robert Richter H'T'
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Sirena
Eddie Snyder
Saranas Orc
Saxony Hotel
Milt Rose
Henri Rose
Chavez

Tano & Dee
Juan Cortez Orc
Sea Gull Hotel
Elaine Dexter
Terry Shanda
Mae Silva Dcrs
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc
Sorrento Hotel
Mal Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Copsey & Ayres (3)
Coco Pyle
Paul Mallory
Frank Linale Orc

CHICAGO

Blackhawk
Jack Friend
Arlene Frank
Pat Hammerlie
Gloria Evans
Sonny Sparks
Larry Lawrence
Martin Kraft
Tessi Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Sylvia St. Clair
Chez Paree
Carmen Miranda
Bando Da Lua
Boys (4)
Jackie Kannon
Pat Merryman
Tommy Morton
Chez Adorables (10)
Cee Davidson Orc
Edgewater Beach
Hildegarde
Salvatore Gide
Robert Norris Orc

Hotel Stevens
Scarecrows (3)
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olle Clarke
Boulevar-Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc
Palmer House
Louise Hoff
Bambi Linn & Rod
Alexander
Jody Miller
Cabots (3)
Songsmiths (3)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Eric Thorsen
Florian Zabach
The Hurricanes (4)
Eddie Bergman Orc
Biltmore Hotel
The Sportsmen
George Prentice
Virginia Lee
Hal Derwin Orc

Ciro's
Billy Daniels
Lita Barron
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Toni Arden
Eddie Oliver
Latin Aires

LAS VEGAS, NEVADA

Last Frontier
Dorothy Shay
Martez & Lucia
Devlin Girl Rev
Gene Nash
Russ Black
Bob Millar Orch
Flamingo
Kay Thompson
& Williams Bros
George De Witt
Sammy Petrillo
Michael Douglas
Nick Stuart Orc
Desert Inn
"Minsky's Follies
of '52"
Rudy Cardenas
Sonny Knight
Leo Diamond

Visionaires
Court & Saunders
Tito & Corinne
D'Arco & Gee
Jeanne Adair
Stanley Montfort
Minsky Girls
Carlton Hayes Orch
Thunderbird
Kay Armen
Arren & Broderick
Les Dassie
Christine Carson
Jack Martin 3
Al Jahns Orc
Johnny O'Brien
Normandie Boys
El Rancho Vegas
Lena Horne
El Rancho Girls
Ted Fio Rito Orch

New Acts

ALAN DEAN
Songs
20 Mins.
Old New Orleans, Washington, D. C.

Young British pop singer, playing his first nitery engagement in this country, is one of the better vocal prospects. He's potentially topflight if he gets someone to advise him in the ways of the inscrutable American. The voice is there, the personality is pleasant and wholesome, and he has a friendly, easy manner with the ringside audience.

However, he appears a trifle unsure in this strange land. He treads a too-straight and narrow path of songs, which obviously bars judgment of what is undoubtedly his full repertoire and talents. Dean's successful record in Britain and on the Continent includes considerable material which might provide an offbeat change of pace to make his act more distinctive. Result is that he plays it too safe by following the standard pattern of an American crooner and it must be admitted that he does the job far better than most.

While he talks with a British accent, none of it comes through in his chirping. Second unusual feature is that he seems to have absorbed a number of different styles which break through from time to time in the handling of different material. He ranges from a full baritone down to a certain breathlessness, and occasionally soars off in the kind of bouncey presentation which characterizes Frankie Laine.

If properly channeled among the right numbers, there's more than enough equipment to make a real dent among the 1951 bobbysoxers, with some left over to appeal to their mothers. As show caught he was most successful with the Laine-style presentation of "Domino" and a softly romantic offering of "London by Night." He also does "So Easy to Love," "Too Young," new French number, "If You Go," and one or two others.

Encores are smartly handled. He invites the audience to name the selections and then pretends he doesn't know the words to all these American songs. On first encore, "Nevertheless," he had a couple of delighted gals at ringside tables calling the lyrics to him line by line, although it was notable that when they were a little slow, he

(Continued on page 61)

Unit Reviews

Minsky's Follies of '52
(DESERT INN, LAS VEGAS)

Las Vegas, Nov. 13.

D'Arco & Gee, Visionaires (4), Leo Diamond, Rudy Cardenas, Tito & Corine, Sonny Knight, Jeanne Adair, Court & Saunders, Minsky Line (8), Showgirls (6); produced by Harold Minsky; dances staged by Mme Kamarova; Carlton Hayes House Orch (11); no cover, no minimum.

Achieving topmost attendance records one year ago with the first edition, Harold Minsky hies westward with his charges for a second onslaught on this gaming spa. Grosses should be similar to last year's because of name magic, in four frame workout.

Package, however, cannot be compared show-wise to the 1951 sock and shocker. Vaude format insures speed along with divertissement, although no front line names are included, yet lack of running comedy touches is detrimental. Two peelers are included in string of acts, with only one—Sonny Knight—exhibiting enough flamboyancy to raise the libido. She was booked prior to opening sight unseen, and following her rather electrifying premiere stripping, was handed orders to curtail the final posed revelation. Such is the spirit of Minsky 1952.

Perhaps the blame of paleness should not be slapped on the producer. Desert Inn bonifaces might be remembering the gimlet-eyed D. A.'s charge of indecency tossed at Lili St. Cyr when she cavorted at El Rancho Vegas recently. Whatever the underlying reasons, Minsky's current flesh impact is about as potent as a Boston tea party.

Everyone jumps at the start for rapid getaway, with male members of Visionaires as sailors in a dockside bar, introing Tito & Corine plus a bit of line kicking. Pair trot about in amusing, earthy terps, with Corine forcing the come-ons in "Eadie Was A Lady." Chicks and paraders return to cap opener with "Anchors Aweigh," showing some pretty fair oomph.

Rudy Cardenas zips on with lightning movements gathering even faster momentum throughout juggling turn. Twirling and bouncing several rubber balls simultaneously, slightly built lad flashes expert ability in further juggle tricks, balancing and acro-nips for peak exit mitts.

Miss Knight works through her strip sesh to "Mambo," utilizing sexy quality to the hilt. The long-tressed redhaired one zooms temperature many degrees. Embellishing established theme, Jeanne Saunders chirps "Take It Off" following Sonny Knight's applause, while partner, Dick Court, makes like a masked bandit. Line prancers chant lyrics as they doff garments down to black lace underthings. Paraders move in with another peek-a-boo, uncorking surprise payoff and plenty cleavage.

Leo Diamond, only Minsky returnee from last year, takes over with assortment of harmonica gimmicks. "Mambo" gives way to impresh of Cugat orch with Diamond bopping Latin rhythm instruments, meanwhile blowing harmonica. "Second Hungarian Rhapsody" is received well, also novelty of his own invention, an amplified harmonica. Elaborately gadgeted Spike Jones finish draws chuckles and fine walkoff mitts.

Visionaires, three guys and a gal, rock with song sesh, having added appeal of constant mobility. Tony Angelo furnishes most of the comedics throughout as foursome peals "Hello My Baby," "Ain't Misbehavin'," "Sunflower" and "Let's Do It Again," cornballed with "Charleston" terp close. Sequel, "Valse Petite," is line production costume whirl meant for a walloper, but doesn't contain enough polished terps or outstanding wardrobe to become eye-opener. Court & Saunders melodize effectively.

Tito & Corine return for a highspot, with Corine in revealing net and showing fine form, both literally and figuratively. Underlying aura of sex goes over big as ballroomers startle with movements.

Only comedy relief of any consistent length is essayed by D'Arco & Gee, who surprisingly build into boffo windup. Material is out of the files, but delivered with elan and courage. Little guy, D'Arco, is principal funnyman, falling victim to Gee's slaps and raps. Pair rope best reaction from warbling of "Donkey Serenade," along with snatches of various corny tunes. Receive ovation after harmonizing "Always Chasing Rainbows" into paramount finish.

Announced with much ado as the "Mystery Woman," blonde Jeanne Adair with Dagmar torso disappoints by strutting an overlong parade without terp value and no peeling. A few bumps along the way aren't enough to whet appetites of ringsiders. Interest is lost before gal finally tosses away most of her flimsies. Finale is glittering line bauble called "Shangri-La," including reprise of entire cast.

Mme Kamarova's choreo is standard, and not enhanced by femme's lack of projection. Surprisingly enough, stunners are missing, but several frames stack well enough to encourage gleams amongst males.

Carlton Hayes, by now a vet batoneer for such heavy-laden orch assignments skillfully guides his crew through all scores. *Will.*

What's New!
(BAYBROOK, W. HAVEN, CONN.)

New Haven, Nov. 16.

Bill Conlon, Richard Goltra, Paul Lynde, Elise Rhodes, Doris Schmitt, Billie Hayes, Jimmie Peters Trio; no cover, $2 minimum, $3 weekends.

"What's New!", a six-act package due for nitery touring prior to a Broadway bid, had its break-in at Baybrook for a one-week stand. Revue is a fast 50 minutes of varied diversion that should be well received in bistros emphasizing clean, lively entertainment.

Playing to the okay music and lyrics of Wilson Stone and the interesting choreography of Gene Bayliss, the sextet is an extremely versatile crew whose mixed talents offer the gamut from romantic singing to snappy hoofing, with a couple of bright monologs sandwiched in.

It's a youthful group that sells its freshness in an ingratiating manner. They all sing, dance and act, and shift from leads to support in succeeding numbers. Bill Conlon is a lad with a booming baritone that should get him places in time. Richard Goltra's terp talent is aces in that department. Paul Lynde has a couple of original material guffaw-rousing monologs that sparkle.

On the femme side, Elise Rhodes puts plenty of personality and expert vocalizing into lighter ditties as well as an effective ballad. Doris Schmitt is the distaff dancing lead and she fills the spot extremely well. Burden of comedy falls on Billie Hayes, pint-sized femme clown who scores handily. Girls are attractively garbed by Ceil Chapman.

The Jimmy Peters trio is in the groove from the house music angle. As far as nitery entertainment hereabouts is concerned, "What's New!" is just that. *Bone.*

Exhib Co-op Film

Continued from page 3

mittee. Part of the income will also be used by the Foundation for the Living Theatre for promoting touring legit.

Sponsoring Broadway groups have already received $25,000 and will get another $25,000 when shooting begins. After that they'll get 40% of the profits. In return, they have been instrumental in getting signatures for appearances in the film of Olivia de Havilland, Katharine Cornell, Tallulah Bankhead, Jose Ferrer, Gregory Peck, Ethel Merman, Dorothy McGuire, John Garfield, Rex Harrison and Lilli Palmer.

Sam Pinanski is board chairman of the exhib group, known as Cinema Productions, which is financing the pic. M. A. Lightman is prexy. Stockholders are Si Fabian, Frank Walker, Robert W. Dowling, George Skouras, Kermit Stengel, Fred Schwartz, Sam Rinzler, Herb Stern, Morton Thalheimer and Louis R. Lurie.

Delay Pix Expo

Continued from page 3

opening. Hence the September date.

Project, planned as part of the "Movietime U.S.A." campaign, had received the tentative okay of the board of the Motion Picture Assn. of America, even to the point of the MPAA weighing a request for a $400,000 kick-in. Before approving the sum, MPAA is reportedly awaiting studio execs' estimate of the costs.

New York expo, as originally contemplated, was to be a forerunner of similar showings throughout the country. Intention was to charge admission, the general feeling being that the tariff would recover the original cost as well as bring in some extra coin.

'Pacific' Pans No Shock to London Insiders; Buildup Burned Critics

By HAROLD MYERS

London, Nov. 20.

The almost unanimous critical panning on "South Pacific" has staggered yet showmen here, who were confident the press would laud this latest Broadway importation. But the adverse notices were no surprise to the people who were directly associated with its presentation, for they were too well aware of the manner in which word-of-mouth publicity during the past year had given it an unprecedented boost.

The advance buildup hadn't originated from the Rodgers & Hammerstein organization. Nor had it emanated from the Drury Lane Theatre flackery. It came entirely from the commuters who had seen the original on Broadway and could not stop singing its praises.

The danger of the critics being over-sold and expecting too much, led co-producer-director Joshua Logan to hold an informal press conference on the night before the "Pacific" preem, to soft-pedal the advance publicity. His view, simply expressed, was that it was a very good production, but was hardly the greatest event since the earth's creation.

That some of the London scribes seemed to lean over backwards in their anxiety to prove that they were immune to the buildup, was proved by the notices that appeared the morning after the opening. Others displayed a personal resistance to American importations. Perhaps it was an understandable resentment that one of London's most famous theatres would continue to house a U. S. production for a long time to come. And as the theatre had been tenanted by "Oklahoma" and "Carousel," they may have felt it was high time a British musical took over.

Other critics, however, overlooking the trend towards closer Anglo-U. S. amity on a higher plane, seemed vindictive. Possibly they felt they were asserting their independence. They may have been independent, but were certainly neither logical nor constructive.

Whatever the personal feelings of the critics, editors regarded the preem as big news. It received a bigger press coverage than any other show in recent years and was splashed throughout the morning papers. News stories, pictures and cartoons were used in addition to the reviews.

The critical slamming, however, has once again disproved the power of the press. Advance bookings continue at a phenomenal rate and seats are impossible to be had for months. And that is more than a normal achievement, as admission prices were upped to $2.80, making it the top in town.

U.S. Opera Companies Chase Stravinsky 'Rake' Premiere; Metop in Lead

Composer Igor Stravinsky, arriving from Europe this week, is likely to settle an interesting, informal "tug-of-war" as to who will get the American premiere of his latest opera, "The Rake's Progress." Work had its world preem in Venice last month, and got sock notices, from foreign as well as local critics attending, as an unusually melodic, Mozartean-style chamber opera unlike anything Stravinsky has done in years.

Rudolf Bing, having successfully launched his second season as Met Opera general manager last week, but with no new operas listed in last or this year's schedule, is known to be anxious to slate a premiere, preferably for next season. Not only the Met but the N. Y. City Opera Co. are rumored hot after "Rake," while the few other opera emporiums around the country, like the San Francisco Opera Assn., are also reported angling for the honor of its preem.

The Met could pay most in royalties, while prestige-wise would presumably pay off best for the composer. But the money angle may not be a factor with Stravinsky, while other factors may militate against the Met. The opus calls for a small production, and small or-

(Continued on page 60)

Jack Mann's Opera Debut In Met's 'Die Fledermaus'

Jack Mann, Broadway comic who was in "Peep Show," "High Kickers," "One Touch of Venus," etc., will make his opera debut Nov. 30, when he appears at the Met Opera House, N. Y., in Strauss' "Die Fledermaus." Mann will play the third-act, non-singing role of Frosch, the comic jailer.

Mann follows another legit-nitery comic, Jack Gilford, in the role. Gilford made his opera debut last season at the Met in the Frosch role, and is now playing the part in the special Met touring production.

Season's first "Fledermaus" will have other debuts, with Hilde Gueden as Rosalinda, Blanche Thebom as Orlofsky, and Maria Karnilova (who's danced in Broadway musicals) in the dancing-speaking role of Ida. Returnees include Patrice Munsel, Charles Kullman, Brian Sullivan, John Brownlee, Clifford Harvuot and Paul Franke. Garson Kanin is staging, with Kip Good as associate. Zachary Solov did the choreography. Eugene Ormandy, Philadelphia Orchestra maestro, will conduct.

N.Y. City Ballet Preems 'Tyl,' 'Apollo' at Center; $29,000 Gross on Week

The enterprising N. Y. City Ballet Co., opening a five-week fall season at City Center, N. Y., last Tuesday (13), preemed one new ballet, "Tyl Ulenspiegel," and added another fresh work, "Apollo," to its repertory, in its first week.

"Tyl," which cost about $17,000 to produce, is George Balanchine's choreographic version of the w.k. legend, set to Richard Strauss' tone-poem. Balanchine gave it a Flemish setting (hence the odd spelling of the title), with Tyl as liberator of Flanders from the Spaniards. Tyl is still the merry prankster, however, and ballet proves to be an engaging, if minor Balanchine creation.

It's a little topheavy in ideas and decor, and as presently performed is more miming than dancing. Jerome Robbins is a gifted, charming scamp as Tyl, but supporting cast is merely stage-dressing. Jean Babilee's "Til Eulenspiegel," done for Ballet Theatre early this season, had less significance, perhaps, but it had more dancing, and was more fun.

"Apollo," originally done by Balanchine to Igor Stravinsky's music, for Serge Diaghilev, over 20 years ago, and seen in other companies since, seems a little old-fashioned now. Too much tableaux; too rigid in its classical design, it's of more interest for its historical value than present message or appeal. Ballet gives Andre Eglevsky, as Apollo, and Maria Tallchief, Diana Adams and Tanaquil LeClerq, as the three muses, opportunity of showing off their skill, but to one viewer, anyway, it's rather tame and slow.

Troupe garnered $29,000 in eight performances at City Center, through Sunday night (18).

Bron.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"A Month of Sundays" (MC)—Carly Wharton, prod.; Burt Shevelove, dir.

"Fancy Meeting You Here" (CD)—Chandler Cowles, Ben Segal, prods.; George S. Kaufman, dir.

"Grand Tour" (D)—Playwrights Co., prod.; Elmer Rice, dir.

"Legend of Lovers" (D)—Theatre Guild, prod.; Peter Ashmore, dir.; Dorothy McGuire, star.

"Pal Joey" (MC)—Jule Styne, prod.; Jack Donahue, dir.

HOLLYWOOD

"My L. A." (R)—William Trenk, prod.-dir.

Efrem Kurtz, Houston Symphony maestro, will conduct the Havana Philharmonic Orchestra in Cuba Dec. 2-3.

10-Wk. Operetta Season Set for St. Pete Rink

St. Petersburg, Fla., Nov. 20.

A deal for the use of the Gay Blades Roller Rink as a theatre-in-the-round during a 10-week season of operettas, starting Jan. 22, was concluded last week between producer Pat Hurley and N. W. Bryan, the rink's owner.

Hurley announced that he has arranged to take over the rink for 10 weeks each year for the next five years. He intends to put in 1,500 seats, improve the acoustics, add rest rooms, dressing rooms, air-conditioning and heating and free parking facilities. Portable stage equipment will be used.

Hurley, who presented a 12-week series of operettas last year in a tent theatre on Fourth St. North, under name of The St. Petersburg Operetta, plans to recruit another New York cast again this time. Shows to be presented this year are still to be chosen.

Feuer to Stay On Coast for 'Can-Can'

Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls," have gone to the Coast for extended confabs with F. Hugh Herbert, who will write the book for their proposed new musical with a Parisian period theme, tentatively slated to be titled "Can-Can." Cole Porter will supply the songs for the show. Michael Kidd will do the choreography and Carol Channing is in line for the femme lead. The project is aimed for Broadway next season.

The producers' schedule calls for Feuer to remain on the Coast indefinitely, with Martin returning east in mid-December. Thereafter, Feuer expects to concentrate on the Hollywood end of the operation, particularly sitting in with Herbert and Kidd, while Martin shuttles back and forth between there and New York at intervals of several weeks.

Although the producers are about to conclude a deal for the London presentation of their earlier hit, "Where's Charley?" with British comic Norman Wisdom as star, they're still uncertain about sending the show on tour again in the U. S. Chief hitch to the latter project is the question of a star. Ray Bolger, who played the part on Broadway and the Coast and recently appeared in a Warner Bros. film edition, probably won't be available to go on the road in it again. Various others, including Gil Lamb and Eddie Foy, Jr., have been considered as successors for a new tour, but the whole matter remains indefinite.

Meanwhile, "Guys" rolls along to the limit of attendance on Broadway and the touring version is currently mopping up in the midwest preparatory to going into the Shubert, Chicago, in the spring, following the run there of the second company of "South Pacific."

'52 'Homestead' Set

Swanzey, N. H., Nov. 20.

Next year's production of "The Old Homestead," in the outdoor theatre near the birthplace of Denman Thompson, playwright and star of the original cast, will be staged July 4-6, the Old Homestead Assn. announced.

There has already been an advance sale of 200 tickets.

The Late
Sir Charles B. Cochran
recalls
Some Early Memories of Yvette Guilbert
(an excerpt from his book of memoirs)
• • •
an interesting byline piece in the upcoming
46th Anniversary Number
of
VARIETY

Inside Stuff—Legit

First Canadian theatre to use rental, coin-operated binoculars, the Royal Alexandra, Toronto, has installed 100 units in its second balcony as a test installation that already, in its first week, shows a 40% rental on a 50c tariff, with house collecting 25% of the take. Deal calls for a three-months' test, with Vidoscope Enterprises Inc., New York, turning over the franchise north of the border to Vidoscope of Canada, this triple-partnered by Lloyd Bochner, Toronto actor now in New York TV and radio; Bert Wilkes, and Marvin Fremes. For the Toronto installation, there is initially one set of glasses to every two seats, binoculars emerging when necessary coins are dropped in slot and attached to cable. On result of test at the Royal Alexandra, binoculars will be installed in Massey Hall, Eaton Auditorium and the Canadian National Exhibition grandstand (24,000), later at other legit situations across Canada.

Extensive exploitation of "The Beaustone Affair," at Las Palmas, Hollywood, hit a new high Sunday (19), with a full-page ad in the tabloid-size amusement section of the Los Angeles Examiner ballying the show's final weeks. Similar amount of space was taken in the L. A. Sunday Times, tab for the two sheets hitting $4,000 for the day. Show has been averaging about $4,000 weekly as a result of an advertising expenditure of around $700 per frame. Production outlay of $4,000 has been recouped and the thriller has also virtually paid off the extensive pre-opening theatre alterations. By the time it takes to the road in January, it should have returned its first dividend. Author-producer Wallace R. Parnell figures his tour will open around Jan. 21 at the Geary, San Francisco, and head east.

Backers of "To Dorothy, a Son," Herman Shumlin production of Roger MacDonald's London comedy success, include playwright S. N. Behrman, his brothers, H. J. and M. H. Behrman, and producer David Merrick, $570 each; former publisher George Backer, St. Louis theatre owner John G. Cella, lighting technician Edward F. Kook and theatre management executive Louis A. Lotito, $1,140 each; general manager Herman Bernstein, representing producer Leland Hayward, and Coast realtor-financier Louis R. Lurie, $2,280 each; Lucy Ruskin, wife of actor-director Coby Ruskin, $2,070; Milton R. Weir, attorney for the Shuberts and the League of N. Y. Theatres, $3,000; producer-theatre owner Anthony Brady Farrell, $5,000, and John F. Waters, representing Lee Shubert, $19,000. The production is capitalized at $57,000, with provision for 15% overcall.

Metop Preems Two New Productions in 1st Week, With Results Yes-and-No

Two new productions marked the preem of the Met Opera's 67th season in N. Y. last week, and—as with Rudolf Bing's first season as Met general manager last year—they stirred up plenty of comment. Productions—new versions of two venerable Verdi warhorses, "Aida" and "Rigoletto"—were sadly needed at the Met, this being the first new "Aida" since 1923-24, and the first new "Rigoletto" since 1915-16. In fresh staging, costuming and settings, the two works shape up as big draws at the Met, even if artistically they scored a yes-and-no.

The "Rigoletto" last Thursday (15) was a stunning production, pictorially as well as musically. Eugene Berman's sets and Karinska's costumes, typifying the end of the early Italian Renaissance, were eye-filling and in style. Herbert Graf's direction had imagination and force, with groups and crowds dovetailing neatly with soloists, and Zachary Solov's graceful incidental choreography fitting neatly into the picture.

Hilde Gueden, Viennese soprano in her U. S. debut as Gilda, proved a find with a skilled, rich lyric soprano. Richard Tucker made a manly, resonant Duke, and the debuts of Norman Scott as Monterone and Alois Pernerstorfer as Sparafucile were imposing. But stealing the show was Leonard Warren as Rigoletto, in a performance that was as stirring dramatically as it was distinguished vocally.

Opening night's "Aida," last Tuesday (13), however, was something else again. The Met staged this sumptuously, with new sets and costumes by Rolf Gerard. These were opulent enough to overbalance the production, and make it more circus than opera. And casting and staging (with Margaret Webster as director) were enough to destroy any artistic integrity.

Mario Del Monaco, a new Radames, sang resonantly, but spoiled his performance all evening with his hamming and posturing. Grunts and gasps interspersed his notes.

Elena Nikolaidi was a satisfactory Amneris in her debut, while George London preemed as a sock baritone addition with his sterling performance as Amonasro. Jerome Hines stood out for his deep-bassed Ramfis, and Zinka Milanov was impressive as Aida. Janet Collins, Negro dancer, had a few vivid moments in her brief dance, but otherwise Zachary Solov's choreography was inappropriate, thin and vulgar. Overall, even granting that a Met's opening-night audience doesn't help matters with its apparent unconcern in a musical performance, Tuesday's opener—on stage anyway—wasn't even a good show.

Bron.

Kazan to 'Return' In Potter Vamp

Boston, Nov. 20.

With the withdrawal last week of H. C. Potter as director of "Point of No Return," Elia Kazan has informally taken over staging of the Leland Hayward production. Meanwhile, Paul Osborn is making script changes in the dramatization of the John P. Marquand novel and major cast change is being considered.

Circumstances of Potter's sudden departure for the Coast are puzzling. No significance is seen in the fact that a somewhat similar situation occurred three years ago with Hayward's production of "Anne of the Thousand Days," Maxwell Anderson drama presented in partnership with the Playwrights Co. In that case, Potter was the emergency successor when Bretaigne Windust became ill and had to withdraw during the road tryout.

According to Hayward, the arrangement under which Potter bowed out as "Point of No Return" stager was entirely amicable. The producer explains that Potter was recalled to Hollywood to direct "High Frontier," new Air Force picture at RKO. He didn't specifically deny trade reports that he had no formal contract with Potter, but was working on a verbal agreement.

Apparently both Hayward and Potter knew the call from RKO might be imminent, but hoped the stager could complete the legit assignment in time. Regardless of contractual considerations, the RKO summons, with Air Forces backing, couldn't be refused. Hayward, it is known, has always been grateful to Potter for coming to the rescue in the "Anne of the Thousand Days" situation.

Kazan's status with "Return" is unofficial. He is not formally taking over the staging, but is commuting several days a week from New York, where he is about to start directing rehearsals of two Tennessee Williams one-acters, "Camino Real" and "Twenty-Seven Wagons Full of Cotton," to be presented by talent agent William Liebling, with the silent partnership of Audrey Wood (Mrs. Liebling), the author's agent. Kazan will not have program credit as "Return" stager, and it's not disclosed whether he'll get a royalty or flat fee for the assist.

Popular Success

Evansville, Ind., Nov. 20.

H. O. Roberts, who sponsors legit attractions here in partnership with Leon Balkin, figures he's just had a rave "review" from the local public.

He was elected mayor of Evansville.

'Dolls' Booking Switch in Detroit Seen Payoff to Bluff by Producers

Detroit, Nov. 20.

Booking switch of "Guys and Dolls" from the Downtown to the Shubert Theatre for its four-week local engagement opening Dec. 25 (or perhaps Dec. 24), was the payoff of a close-to-the-vest bluff by the show's producers, Cy Feuer and Ernest H. Martin. That's the inside explanation current here last week, after the move was announced.

According to one hep Detroit legit man, the Shuberts made the necessary concessions on sharing terms, plus putting in 100 extra seats to increase the house capacity, in order to persuade Feuer & Martin to put the musical into the Shubert. It had previously been reported set to play the larger Downtown, normally not a legit house. However, it turned out that a contract hadn't been signed for the latter theatre, so the switch could be made.

Account told here is that Monty Shaff, the producers' general manager, arranged the tentative deal with the Downtown, thus putting the Shuberts on the spot. Before joining Feuer & Martin recently, Shaff had no legit experience, so he hasn't been bound by traditional methods in routing "Guys." He walks into theatres with unheard of demands and, since the show is a big grosser, frequently gets them, particularly since he usually also approaches local film houses with the possibility of giving them the booking.

In some instances, it's reported, Shaff asks for and gets the house to pay all the advertising, instead of sharing on the same terms as with the gross, as is customary. In others, the house pays the hauling and/or the costs of taking in and hanging the show, all generally paid for by the production. Not

(Continued on page 60)

Audrey Hepburn Seen For Gert Lawrence Pic, Tele Roles If 'Gigi' Is Click

Audrey Hepburn, title actress in "Gigi," may portray Gertrude Lawrence in screen and television vehicles if she clicks in the play opening Saturday night (24) at the Fulton, N. Y. She's already tentatively set for the two assignments.

The actress will be making her U. S. debut in "Gigi," although she has appeared in both films and legit in England and on the Continent. She has a run-of-the-play contract until June 1 with Gilbert Miller for "Gigi," but if the play is a solid hit she has reportedly indicated a willingness to return to it after an eight-week summer layoff.

She may portray Miss Lawrence in a projected biographical treatment of the latter's life on the Ed Sullivan "Toast of the Town" tele series, along the lines of the Oscar Hammerstein 2d and Helen Hayes biogs on the same series recently. Screen appearance would be in a Paramount adaptation of Miss Lawrence's autobiog, "A Star Danced," published several years ago. Studio reportedly is considering buying rights to the work as a vehicle for Miss Hepburn, but is waiting for the reaction to her performance in "Gigi."

Actress' contract with Paramount calls for two pictures a year for seven years, with a limit on the number of weeks she can be required for each assignment. She is understood to have unlimited right to make outside films. Also, in case she wants to do legit appearances, she can require the studio to lump production of more than two pictures into a single year, so she'll have a longer time off.

Miss Hepburn was spotted for the title part in "Gigi" by Anita Loos, who adapted the play from a short story by Colette.

Effrat Heads Mgrs. Club

John Effrat, stage manager of "The Moon Is Blue," was elected prexy of the Stage Managers Club last week. He succeeds William Ross, who held the post since the club was founded in 1947.

Michael Ellis was elected veepee; Morgan James corresponding secretary and Norman Miller treasurer.

Richardson-Goforth 'Cat' Has Opening in Paris

"The Cat In The Cage," by Howard Richardson and Frances Goforth, which was done last summer at the Hayloft Theatre, Allentown, Pa., opened at the Les Noctambules, Paris, last Thursday (15), with Nicolas Bataille as producer-director and star. Play was translated by Jacques Laffond, under title "Le Chat Dans La Cage."

This is first play by Richardson to be done in France. He was co-author, with William Berney, of "Dark of the Moon," which ran on Broadway five years ago. The Richardson-Berney duo have a new one, "Birds of Prey," slated for production in N. Y. by Robert Wylie next month.

No New Financing Needed on 'Jamie'

No new financing will be required for "Jamie," Albert and Arthur Lewis production slated to go into rehearsal Jan. 2 and due for Broadway presentation early in March. The musical, tried out on the Coast last spring under the title "Three Wishes for Jamie," will be brought in within the framework of the original $210,000, based on $175,000 initial capitalization plus 20% overcall. Since the Coast tryout was under the sponsorship of the Los Angeles and San Francisco Civic Light Opera Assns., there was an operating profit on the engagements.

With Abe Burrows rewriting the book and set to provide overall direction of the show, Anne Jeffreys has been brought in as femme lead. John Raitt remains as male lead, but Martyn Green, former D'Oyly Carte star sought for a principal role, will not be available, as he is contracted to appear in an Alexander Korda picture about Gilbert & Sullivan. However, the cast will include Robert Halliday, Ralph Morgan and Charlotte Rae.

In addition to the book revisions, Ralph Blane has written four new songs and Eugene Loring is doing the choreography. The show is scheduled for a new tryout in New Haven the week of Feb. 4, go to Boston for three more weeks' tune-up, before opening at the Broadway, N. Y.

SKINNER QUITS OLNEY; MULLS D.C. MUSIC CIRCUS

Richard Skinner, general manager and co-producer of the Olney, Md., Theatre the past four summers, has severed all ties with the strawhat, and already is working on two other projects for next summer. He's talking with Richard Aldrich about joining the latter's legit operations on Cape Cod, and also looking into establishment of a music circus in Washington. (Olney is a suburb of the capital).

Skinner was in N. Y. Monday (19), to give his 10th and final lecture at the American Theatre Wing on organization and management of summer theatres.

Skinner is currently touring as company manager with the third "Moon Is Blue" troupe. Show, now in Washington, moves to Boston for an indefinite run Monday (26). Marcia Henderson replaces Coleen Gray in it Friday (23).

Two-Week Gotham Run To Bow Shankar Season

Uday Shankar and his Hindu Ballet, which played a three-week engagement at the 48th St. Theatre two seasons ago, is returning to N. Y. for a two-week run at the ANTA Playhouse, opening Dec. 25. Run ends Jan. 6, with complete change of bill going in Jan. 2.

Troupe of 15 will embark on a coast-to-coast tour, after the N. Y. engagement, to extend through March.

Anna Russell giving her series of comic-dramatic sketches at Town Hall, N. Y., next Tuesday

At Space Rates?

Ward Morehouse, N. Y. World-Telegram & Sun drama columnist who was hospitalized two weeks ago for blood transfusions as a result of his chronic ulcer condition, devoted a characteristically chatty column to the incident on his return to work.

Early this week, referring to the $600 hospital bill for the treatment, he observed philosophically, "Anyway, I got plenty of copy out of it."

Orson 'Othello' Looms for B'way

Orson Welles' production of "Othello," current at the St. James's, London, may be brought to New York next spring or possibly the following fall by Alexander H. Cohen and Robert L. Joseph. Terms for the deal are tentatively set, but there's a question of whether the revival will be taken to Paris first, in accordance with Welles' wishes. The idea is to bring the London cast and physical production to the U. S. Welles is producer, director and star of the offering.

Also on the Cohen-Joseph production slate is "Appointment in Samara," dramatization of the John O'Hara novel, for which Arthur Laurents has agreed to do the adaptation. It's a possibility for this season. Meanwhile, Laurents' own play, "Time of the Cuckoo," will be produced by Robert Whitehead and Walter Fried whenever Shirley Booth is available for the lead. Actress is currently co-starred in the Broadway musical, "Tree Grows in Brooklyn," and is next slated to repeat her original prize-winning performance in Hal Wallis' film edition of "Come Back, Little Sheba."

Before they get around to the Welles "Othello" and the Laurents-O'Hara "Samara," Cohen and Joseph plan a Broadway production this season of "Be Your Age," comedy by Reginald Denham and Mary Orr, authors of "Wallflower" and other plays. The show is a one-setter requiring a cast of 11, and will be budgeted at $60,000. The script is currently being revised.

Drama Reviews Are News, Sez Atkinson; Criticism Is Something Else Again

Yellow Springs, O., Nov. 20.

Drama critics of daily papers are merely reviewers rather than critics, according to Brooks Atkinson, of the N. Y. Times. "What we do on newspapers is review plays," he told an audience of students and faculty at Antioch College here last week. "Criticism is a much more thorough business, that takes more time than a newspaperman can give it. Newspapers print reviews because an opening of a play is news and people want to know whether they want to see it. For this reason the reviewer's whole purpose is to answer the question, did you or didn't you like the play, and why?"

The first-stringers on the New York dailies generally represent a cross-section of the theatre public, the Times aisle-sitter believes. As to his own approach to reviewing, he said, "I try to go to an opening no better prepared than the average member of the public. I don't read the script, advance reviews of out-of-town openings or theatre gossip about the play."

Charlotte Greenwood

recalls

A Looney Day on Long Island

• • •

an amusing byline piece in the

46th Anniversary Number

of

VARIETY

Mull 'King' Road Troupe for Coast; L.A.-S.F. Civic Operas Would Bankroll

Second company of "King and I" may be produced by Rodgers & Hammerstein for presentation on the Coast next summer, followed by an engagement in Dallas during the Texas State Fair in October, after which it would go on a national tour. Setup would be similar to that used for the touring edition of "South Pacific," for which the Los Angeles and San Francisco Civic Light Opera Assns. underwrote the production and presented the musical as a subscription offering.

Deal for the "King and I" facsimile was suggested by Edwin Lester, managing director of the L. A. and S. F. operetta organizations, and is being favorably considered by Richard Rodgers and Oscar Hammerstein 2d, co-authors and co-producers of the hit. The proposition has also been offered to Charles R. Meeker, Jr., managing director of the State Fair Auditorium, Dallas, where "South Pacific" piled up a record-breaking $320,000 gross in a 16-day, 24-performance stand during the Fair a year ago. "Guys and Dolls" mopped up in a similar engagement there a few weeks ago.

Discussion of the project took a more active turn last week with the return of Rodgers from London, where he attended the "South Pacific" preem. With Hammerstein due next Monday (26) from a short vacation in Europe, a deal may be closed in the ensuing few days. Preliminary casting would be started shortly afterward and rehearsals would get under way early in the spring, with the Coast engagements opening some time in June.

Meanwhile, the original company of "King and I," with Gertrude Lawrence as star, continues to play to absolute capacity at the St. James, N. Y. It is now not only the hottest ticket on Broadway, but is still actually piling up an increased sale. The original edition of "South Pacific," with Roger Rico and Martha Wright in the parts created by Ezio Pinza and Mary Martin, is steadily topping capacity at the Majestic, N. Y. The touring edition of the latter musical, with Janet Blair and Richard Eastham in the leads, has tapered off a bit in Chicago, but is still playing to profitable houses and will probably remain there into next spring, after which it has tentative bookings for a return to the Coast and then dates in the northwest and elsewhere.

Laughton to Rescue In Quartet Luggage Snarl

Columbus, Nov. 20.

First Drama Quartet's luggage went astray for its performance Saturday night (17) under Hast-Amend auspices in Memorial Hall, and Charles Laughton marked time with a solo reading stint, doing scenes from "Midsummer Night's Dream" and readings of Thomas Wolfe and James Thurber for a half-hour.

"Don Juan In Hell" didn't get under way until 9:35 p.m. and wound up at 11:45. Laughton operated with a kitchen stool on a table to serve as lectern. Luggage contained Agnes Moorehead's gowns, lecture stools and sound equipment, and company couldn't go on until it arrived. Quartet was sold out and grossed a great $7,300 (excluding tax) in the 3,315-seat house at a $3.60 top.

Menagerie of Mgrs. On Williams Plays

Upcoming presentation of two Tennessee Williams one-act plays by William Liebling will be the sixth Broadway production of the author's dramas, always under different management. Coincidentally, a woman has been prominently associated with each show.

Of the six Williams shows produced, all but one reached Broadway. That one was the first, "Battle of Angels," tried out by the Theatre Guild but abandoned after a tryout in Boston. In that case, the presentation was understood to have been the more or less personal project of Guild co-supervising director Teresa Helburn. Her associate Lawrence Langner, apparently was less directly involved in the production. Margaret Webster directed.

Next Williams play produced was "Glass Menagerie," presented by Eddie Dowling and the late Louis J. Singer, with Margo Jones doing the staging (co-billed with Dowling). In that instance, Miss Jones was also reportedly instrumental in arranging the production. The show was a hit, was subsequently done in London and adapted for the screen.

Williams' next production was "Streetcar Named Desire," presented by Irene M. Selznick, with Elia Kazan staging. It was a major money maker, with companies on

(Continued on page 60)

LEGITER'S TV BRIEFIE BOOSTS B.O. BY $2,700

Broadway legit received a graphic illustration last week of television's value as a trailerizing medium when "The Number," new show which had been fighting to stay alive previously, got a $2,700 boxoffice hypo as a direct result of a sequence of the show having been spotted on Ed Sullivan's "Toast of the Town" via CBS-TV.

Producers Paul Vroom and Irving Cooper attributed 75% of the boost to the TV spotting, citing favorable word-of-mouth as being responsible for the rest of the b.o. climb from $11,800 to $14,500. Sullivan presented Martha Scott, Dane Clark, Murvyn Vye and others of the cast, in "Toast" Nov. 11 in a short scene which marks the first act curtain in the show. Phone starting ringing in the theatre's boxoffice early the following morning and, by the time the house treasurer arrived, about 25 people were lined up to buy tickets. That TV was responsible was proved by comments of the audience leaving the theatre at the first-act intermission.

It's pointed out that the cost to the producer of staging the show on TV himself would have run $25,000 to $50,000. As a part of Sullivan's "Toast," the producer paid nothing and the actors received a full week's pay, totaling about $3,000, which is the standard fee under Equity rules for televising all or part of a current legit production.

Realtor Stevens Brings In Needed Backing For Playwrights Co. Shows

Roger L. Stevens, realtor-producer who joined the Playwrights Co. last spring, brought in a major share of the financing of "Barefoot in Athens." He also brought in some of the coin for the firm's other new production, "Fourposter." He or his business associates have supplied at least $22,000 of the $60,000 capital for "Barefoot," and one of his realty partners put up $2,800 of the $40,000 bankroll for "Fourposter."

In the case of both shows, the investment of Stevens and his associates may actually be larger than indicated by the partnership agreements, as some names not readily identifiable may be a representative for them. For example Malcolm Wells, listed as having $2,000 in "Barefoot" and $800 in "Fourposter," is assistant to Victor Samrock, Playwrights Co. general manager, and is acting as a designee for the firm.

In "Barefoot," Stevens himself is listed as having supplied $5,000 of the financing, while his partners, Ben Tobin and A. R. Glancy, Jr., contributed $5,000 and $12,000, respectively. In "Fourposter," Stevens and Tobin are not listed

(Continued on page 60)

WM Ups Julie Leonard

Julie Leonard, formerly assistant to Charles Baker on musicals at the William Morris office in N. Y., is handling casting of dramatic shows for the agency. Before joining William Morris she was with Music Corp. of America.

She's wife of theatrical attorney Martin H. Leonard.

Plays Out of Town

Lo and Behold

Hartford, Nov. 16.

Theatre Guild presentation of comedy in three acts (five scenes) by John Patrick. Directed by Burgess Meredith. Sets, lighting and costumes by Stewart Chaney. Production supervised by Theresa Helburn and Lawrence Langner. At New Parsons, Hartford, Nov. 15, '51; $4.20 top.

Milo Alcott	Leo G. Carroll
Mr. Wingate	George Englund
Daisy Durdle	Lee Grant
Dr. Robert Dorsey	Jeffrey Lynn
Minnetonka Smallflower	Doro Merande
Kenneth Moore	Roy Irving
Honey Wainwright	Frances Waller
Jack McDougal	Paul Crabtree

By the time "Lo and Behold" reaches Broadway, its main defections should have been remedied and the way carved for a successful run. As seen here opening night (15), it has the ingredients of a robust laugh-getter.

Injection of blood plasma, by way of sturdier lines, into the role of Leo G. Carroll, and a more animated performance by the actor, will give it a terrific lift. At performance viewed, Carroll did no more than give lip service to the substantial lines of playwright John Patrick. In both the second and third acts, he is subordinated to the excellent gag lines of supporting players.

Comedy needs the usual tryout trimming, tightening, etc. To Lee Grant and Doro Merande go main credit for keeping this play alive. Both fine performers have been fed superb lines and play their roles to the hilt.

Theme is about a cynical old bachelor-author-philosopher (Carroll) who dies secure in the belief that he will return to his manse and stay there alone for the rest of his ghostly life. He does return, but is later joined by three other spooks, who help him oversee the romantic blending of his pseudo daughter to his medico. In the first act, just before his demise, Carroll turns in his best performance. It's a very funny bit of business throughout, with exceptionally witty dialog well salted in spots.

Miss Grant, the pseudo offspring, is excellent in a Judy Holliday comedy-type role. Miss Merande, as the Indian spook maid, wows the audience with her comic lines and efforts.

Jeffrey Lynn as the doctor, who goes the way of all flesh, does a commendable job. Paul Crabtree, as the play's villain, is okay, as are the two other apparitions, Frances Waller and Roy Irving. George Englund, as the lawyer, turns in a good performance. Direction by Burgess Meredith is excellent, as is Stewart Chaney's one-setter mansion interior. *Eck.*

Child of the Morning

Boston, Nov. 20.

Eddie Dowling and John MacArthur production of drama in three acts by Clare Booth Luce. Directed by Dowling. Sets, costumes and lighting by John Blankenship. At Shubert, Boston, Nov. 19, '51.

Cathy	Margaret O'Brien
Anna	Sylvia Field
Aunt Nell	Una O'Connor
Fred Worth	Donald McClelland
Father John	Arthur O'Connell
Spade	Joseph Roman
Father Pasco	P. J. Kelly
Jane Moser	Betty Lou Keim
Joe Washington	Leigh Whipper, Jr.
Tom Meehan	Joseph Sullivan
Zoe	Peg Hillias
Dr. Ordway	Richard Gaines
Gramp	Eddie Dowling

An extended re-creation in the American scene of the hypothetical background of the story of an Italian girl recently canonized following her death by rape, "Child of the Morning" doesn't stand a chance. It doesn't have much for pix, either.

As it stands now, and will doubtless stand after rewrite and editing on the road, the play is chiefly notable as Margaret O'Brien's first stage outing. The film actress comes through beautifully, offering a highly skilled stage technique in addition to the magnetic aura that stamps her pix.

Cast as a 16-year-old Brooklyn kid with a call to become a nun, but who renounces this, as her destiny as a martyr to redeem a lost soul is manifested to her, she stands out as the one shining light in a play that virtually never rises above the level of an uninspired theological wringing of hands.

In an atmosphere of piety unrelieved by the presence of the usual sinner, conventional religious fanatic, confused young priest, wisely humorous old priest and psychiatrist confounded by young innocence, the story plods along through six scenes to culminate in a horrifying martyrdom.

Just how valid it all is from the point of view of Catholic morality is not clear. Most Catholics will doubtless recognize the underlying truth of the impulse to sainthood as demonstrated here, but there is not enough verisimilitude either in dialog or characterization. The whole thing is too pat, and seems entirely foreign to a Brooklyn treatment.

In the meantime the sentimentality, especially as portrayed by Eddie Dowling (who marred the opening night with a needless speech at the rise of the curtain), is hard to take. Dowling, incidentally, took over the role from John Hamilton following the Springfield opener, and wasn't too secure in it.

Una O'Connor is standout as the unrelenting aunt who tries to prevent the marriage of the martyr's mother to a non-Catholic. P. J. Kelly gives the role of Father Pasco dry humor; Joseph Roman makes the marijuana-smoking villain incredibly evil, and there is solid value in the work of Sylvia Field. Peg Hillias and Donald McClelland. The two sets are good, and Dowling's direction is also okay though nothing special. However, aside from the special pleading of the script, which would limit its appeal in any case, this one is too uninspired to make a showing. *Elie.*

The Constant Wife

Columbus, Nov. 15.

Katharine Cornell production of comedy-drama in two acts by Somerset Maugham. Stars Miss Cornell, Brian Aherne, Grace George; features John Emery, Gertrude Musgrove, Eva Leonard-Boyne, Claude Horton, Nan Martin, Liam Sullivan. Staged by Guthrie McClintic. Set by Donald Oenslager. At Hartman, Columbus, Nov. 14, '51.

Mrs. Culver	Grace George
Bentley	Liam Sullivan
Martha Culver	Gertrude Musgrove
Barbara Fawcett	Eva Leonard-Boyne
Constance Middleton	Katharine Cornell
Marie-Louise Durham	Nan Martin
John Middleton	Brian Aherne
Bernard Kersal	John Emery
Mortimer Durham	Claude Horton

Prior to her opening in "The Constant Wife" at the Hartman here last night (14), Katharine Cornell told the press it was refreshing to be out of flowing robes and tragedy again. She is again taking time for comedy and from here this smooth, Guthrie McClintic engineered revival shapes up for creditable boxoffice showing. "Wife" plays warm-up performances in St. Louis and Kansas City before going into New York.

Somerset Maugham's sophisticated comedy about the Harley Street surgeon's wife who takes a broad, intellectual view of her husband's infidelity, and then sends him into paroxysms of righteousness at her cool plans for a fling in Italy with an old lover, is pitched on a light, brittle plane. Ethel Barrymore played the wife's role 25 years ago for warmth, but Miss Cornell and her cast are heartless, brainy and ultra-refined in their interpretation. The result is that the comedy is given a brilliant sheen and polish, which is probably exactly what Maugham had in mind.

The performance has tone and class in its settings and modern dress. Donald Oenslager's rich drawing room scene in gray, green and gold makes a strong contribution, thus rounding out the integration of the play's mood.

Miss Cornell's regal, forthright bearing creates an indelible image of a woman's mind at work, not only controlling her own emotions but also the emotions and actions of those about her. Her supporting cast is practically surefire.

Co-star Brian Aherne, as the husband, starts playing it quietly and stuffily enough, but gradually broadens the comic base of his acting to accommodate the final punch line, which is his. The other co-star, Grace George, who plays the wife's mother, is deft and sure, performing with effortless ease.

John Emery is effective as the lover. Gertrude Musgrove, as the wife's garrulous sister, and Nan Martin, as the deceiving friend, are firstrate; also stunningly dressed.

Only first-night complaint centered on Miss George's inaudibility beyond the first few rows. Play opened to enthusiastic sellout house. *Dean.*

The Sainted Sisters

Dallas, Nov. 5.

Theatre '51 production of comedy in three acts by Alden Nash. Features Evelyn Bettis, Norma Winters. Directed by Margo Jones. At Theatre '51, Dallas, Nov. 5, '51; $2.50 top.

Annette Andre	Lillian Prather
Michele Devereaux	Mary Dell Roberts
Angeline Trieste	Sadie French
Madame Dufresne	Marion Morris
Jean Trieste	Peter Donat
Marie Renaude	Ruth Young
Hertha Berger (Sis. Jane)	Norma Winters
Hedda Berger (Sister Mary)	Evelyn Bettis
Marguerite Andre	Bernadette Whitehead
Philo Roux	John Munson
Paul Leblanc	Charles Braswell
Henri Girard	Salvatore Amato
Mayor Dufresne	Edwin Whitner
Felipe Dulac	Ramsey Burch
Pierre Lescaie	S. K. Hershewe

Sixth season of Theatre '51, first of the professional theatres-in-the round, is off to a hefty start with Margo Jones' staging of "The Sainted Sisters," a fun-rigged three-act play by Alden Nash based on a story by Elisa Bialk. Mirthful adaptation has to do with a sister team of confidence gals absconding with a huge hunk of cash, a hot car and stolen fur coats.

After sinking the car, with the furs, in a lake, the larcenous ladies hide out by renting a cottage in a Maine fishing village near the Canadian border. When a widow finds some of the stashed cash, other points develop to have the villagers dub the female Robin Hoods as heaven-sent benefactors. Thus they're worshipped as sainted sisters.

Evelyn Bettis and Norma Winters are superb, posing as a pious pair before visiting villagers and planning an escape to Canada when alone. Liquor-loving Sister Mary also goes for the men, and John Munson, as a French-Canadian lover, romps away with acting honors while courting her. Later he is reformed by Sister Jane and wants to do right by Mary. Before escaping with the loot, the sisters are tipped off by an honest young lawyer, Peter Donat, that the law is closing in. Conscience-laden, the swindling sisters add to previous unplanned benefactions by leaving the money to the villagers for a hospital fund.

Laughs come often in the dialog to spice up a well-rounded performance by the entire cast. However, the 1910 slanguage is much too up-dated with Sister Mary's "Brother, you can say that again."

Tony Deeds, new resident designer, uses one simple, effective set for the cottage room. However, Mr. Deeds goes to town on his period costuming. Early century floor sweep gowns are elegant, but the clashing colors hardly go with the actresses. Play is set for four weeks, the longest run of the 30-week season of eight plays. *Bark.*

Ticket to Nowhere

San Francisco, Nov. 2.

San Francisco Repertory Theatre presentation of drama in three acts by Arndt Giusti. Directed by Robert T. Eley. Sets by Stan Weese. At Bush Street Theatre, San Francisco, Oct. 30, '51; $2.40 top.

Andy	Barry Drew
Chris Morgan	Philip Thornton
Flo	Doris Lipsey
Josie	Elena da Vinci
Drunk	Harry Gibson
Pepita	Vera Collier
Chuck Wilson	Robert Karnes
Sheriff	Stafford Repp
Deputy	Redman Robson
Reporter	Stan Weese
Detective	Wayne Hoover
Slim	Fredric Gadette
Red	Rayford Barnes

This is the compounding of a contrived plot and dull text, and even the inclusion of muggs, chippies, cops and robbers fails to raise the dramatic sediment from the base of inadequacy. With little to work with, it's therefore not surprising that the acting all but falls flat on its face—as if a conspiracy were entered into by all hands to achieve a completely futile stage event.

The plot, so-called, concerns two gals of the street (one of whom wants to go straight), a tin-horn thief with whom she falls in love, a sheriff out to garner a $3,000 reward, a short-order cook given to philosophy, and sundry other characters of no importance. The setting is a cheap lunchroom in a desert hamlet.

While there is much bathos, chattering and shouting, as well as some pointing of pistols, there is little dramatic impact, and less delineation of characters, with the all-over effect one of going up on a down-way escalator, or vice versa.

Redeeming performances are turned in by Robert Karnes as Chick Wilson and Doris Lipsey as Flo. Other enrollments indicated miscasting by a wide margin. Production isn't bad; direction isn't good. *Ted.*

Water Witch

Pittsburgh, Nov. 14.

Pittsburgh Playhouse production of drama in three acts (five scenes) by Dorothy Rood Stewart. Directed by Fred Burleigh. Set by William J. Ryan; costumes by Elizabeth Birbari. At Playhouse, Pittsburgh, Nov. 10, '51.

Noreen Bartlett	Diane Litman
	Karen Scholoski
Lottie Bartlett	Patti Littel
Will Bartlett	William Ross
Olaf Larson	William Snitger
Hulda Johnson	Mara Landi
Grandma Bartlett	Alma Lind

Community theatre is trying out a new play by Dorothy Rood Stewart, who wrote the successful "This Is My Valley" two seasons ago, and it's a dud. Author's earlier drama had a lot of merit, and for a time was under option to Broadway producers Robert Griffith and Happy Felton, although they have since dropped the work. It still should reach pro territory one day, but "Water Witch" doesn't have the ghost of a chance.

Mrs. Stewart is dealing again with backwoodsy folk at the turn of the century, this time on a farm in Oregon, and for three listless acts there's a rigid commonplaceness about it. None of the touching tenderness of "Valley" shows up and whole thing is drably dull. Couple of characters are well-written, the others are paper thin and off key.

Title refers to a fellow who locates a well with a divining rod. He's a poetic Munchausen who tells tall tales and seduces a Swedish girl who has come West to marry a mail order Romeo, only to find he has hoaxed her by copping love letters from the library.

Gal's also being wooed by a shy, timid Scandinavian farmer who wants to beat the braggart in locating a well first and that way perhaps win the fair lady. In the end, the blowhard asks for her hand, but he wants to go traipsing off to Alaska for gold and she just wants a home and children. So she takes the big-hearted other guy after he says it's all right with him that the first baby won't be his. Finish is straight out of "They Knew What They Wanted."

Only two believably drawn roles are excellently played by Mara Landi, as the disillusioned femme who finally hits the jackpot, and William Snitger, whose performance as the thick-headed but persistent suitor is completely winning. Don Stewart has a lot of energy but very little conviction as the guy with the divining twig, and William Ross, Patti Littell and Alma Lind never get to first base in parts that don't fit either. There's an engaging bit by Diane Litman as the precocious daughter of the household.

Fred Burleigh's direction shows occasional flashes but there's nothing about "Water Witch" he can get his teeth into. It's not even a good try, and a dismal disappointment coming as this does after the promise of "This Is My Valley." *Cohen.*

Once Upon An Earthquake

Pasadena, Nov. 1.

Pasadena Playhouse production of comedy in two acts (five scenes) by Dan Totheroh. Features Dorothy Stone, Carol Stone, Byron Foulger. Directed by Ruth Burch and Philip Van Dyke. Setting by Robert Tyler Lee. At Playhouse, Pasadena, Cal., Nov. 1, '51; $2.40 top.

Jed Whiffen	Byron Foulger
Mrs. Spence	Madge Blake
Emma Whiffen	Dorothy Stone
Dan Whiffen	Barry Curtis
Chet Whiffen	Tom Ledley
Mr. Filbert	J. Rogers Wood
Kate Whiffen	Carol Stone
Isabel Whiffen	Janet Comerford
Mrs. Washman	Marion Kerby
Postman	William Weber
Alonzo Washman	Robert Foulk

San Francisco's earthquake and fire of 1906 provide the springboard for this new two-acter by film writer Dan Totheroh. Unfortunately, after getting the idea, he resorts to cliche and formula. The result is a trite, tedious script that never gets anywhere.

Story centers around the family of mild Jed Whiffen, whose overbearing mother-in-law is a Frisco pioneer. When the quake and fire force her from her city home, she descends upon the Whiffen menage in nearby Alameda complete with parrot and portrait of her beloved Queen Victoria. From then on, it's the familiar story of the mother-in-law who almost breaks up a happy home.

Cast is frequently embarrassed by the dialog, and the characters never generate any real interest despite valiant efforts. Dorothy and Carol Stone, on stage together for the first time, almost manage to overcome the liability of the lines, but their talents, like those of Byron Foulger as Whiffen, are completely wasted. Co-direction by Ruth Burch and Philip Van Dyke is another hindrance.

Robert Tyler Lee's single set is good, and the technical effects achieved at the start, when the tremors reach the Alameda household, present an entertainment promise that is never fulfilled thereafter. *Kap.*

Legit Follow-Ups

Darkness at Noon
(ERLANGER, BUFFALO)

Buffalo, Nov. 15.

For whatever its significance, the Rubashov of Edward G. Robinson is neither that of Claude Rains nor author Arthur Koestler. The Rains Broadway projection of the doomed Bolshevik was characterized by a credible dignity and grandeur, and was not without a skilled suggestion of fated greatness. For Robinson, the portrayal is strictly a tour-de-force of mechanistic histrionics which never quite comes to life.

It is curbed by the limitations of the star's personality, and whatever sympathy was engendered by the Koestler original and in playwright Sidney Kingsley's transferral of the part from book to stage is nearly lost in the cold, un-human limning by Robinson of the repudiated old leader. It is a tribute to Kingsley's technique that the proceedings retain as much of their taut, compelling quality as they do, a result in which the striking originality of the production and lighting plays no small part.

On the acting side, some of the casting isn't altogether happy. Guy Arbury's Ivanoff is hardly up to Alex Scourby's broadly-stroked original. Leo Gordon's sleekness is practically devoid of the sinister overtones which characterized the bestial, almost simian portrayal of Walter Palance and made it a memorably repellant thing. Lois Nettleton approaches Kim Hunter's lovely Luba of the Broadway production, which is about as nice a thing as could be said for any young actress. Allan Rich's Luigi is a still sharply-etched character bit, well worth watching.

In its second stage edition, "Darkness" remains provocative and thought-inducing, but whether or not its theme and treatment are presently too academic and polemic for the pocketbooks of provincial audiences remains to be seen. *Burton.*

Season in the Sun
(HANNA, CLEVELAND)

Cleveland, Nov. 13.

Clevelanders were apparently expecting to find a world-beater in "Season in the Sun," considering the extravagant bally given it and critic-playwright Wolcott Gibbs. Reactions were on the lukewarm side. Several critics and many of the Hanna's customers last week felt that the road edition came up to the standards of an old-time Avery Hopwood comedy staged in a stock company fashion.

Both Nancy Kelly and Victor Jory give the farce a stock flavor, but handle their lead roles well enough to milk most of the laughs out of featherweight situations. Where Jory weakens the allegedly sophisticated action is in broadening the drunk scene so much in gesture and intonation that it becomes second-grade travesty.

Miss Kelly's understanding portrayal, as wife of a disillusioned magazine writer who tries to turn novelist, is keyed more consistently. Martin Ashe handles the excitable mag editor role to smart advantage.

Diana Florey's predatory blonde seems sketchily drawn, over-accenting the petulant phases. Gregor Rowland and Jada Rowland, as the leads' children, are likeable. Smaller but colorful adult roles get satisfactory farcical treatment from Edna Preston, Robert Snook, Phillip Carlyle, Dick Ewell, Patricia Barclay, Margrit Wyler and Charles Thompson, with David Tyrell doing solid work as cynical newshawk. *Pull.*

Biggest Thief in Town
(DUCHESS, LONDON)

London, Nov. 13.

J. Edward Bromberg was brought from New York to take over the lead in this macabre comedy, when Hartley Power was obliged to leave the cast to fulfill a previous commitment with the opening of "South Pacific." Liam Redmond had been comfortably filling the gap, but it was thought that the character needed the authentic touch of an American actor, in view of the play's successful tenancy at the Duchess and the probability of an extended run.

The new star brings his own individual characterization to the role of the mortician who highjacks a corpse. He has more adult shrewdness, contrasting with Power's bluff geniality, in his rendering of the part, and received an ovation at the curtain. Another newcomer to the cast is Mark Baker, who plays the reporter originally handled by Brian Haines. *Clem.*

To Dorothy, a Son
(GARRICK, LONDON)

London, Nov. 14.

Allyn McLerie, who came to London earlier in the year to star with Ray Bolger in the filming of "Where's Charley?", has stayed over to fill the role of the featherbrained American woman in this farcical comedy, which has been vacated by Yolande Donlan. Judging by the reception, it's probable she can remain here for some time to come. It's a delightful performance, and she makes the best of the comedy potentialities of the script.

Although the play has been running at the Garrick for a year, the cast infuses a genuine freshness into the proceedings. Richard Attenborough, as the harassed husband, and Sheila Sim, as the expectant mother who is never seen on stage, continue to be on the top of their form. *Myro.*

Katharine Cornell and **Brian Aherne** will be given honorary degrees by Baylor U. when they attend the dedication ceremonies of the Armstrong-Browning Library at the university in Waco, Tex., Dec. 3.

Chi Boxoffice in Bullish Trend; 'Blondes' $37,700, 'Garden' $17,200

Chicago, Nov. 20.

Although snowstorms continued to pelt Chicago, legit boxoffice got off the downward trend in most cases. "Autumn Garden" got all favorable reviews, with a bright first week at the till, and "Moon Is Blue" continues high, leading the field.

"Peter Pan" opens tonight (20) at the Great Northern for a four-week run with good advance. The New York City Opera Co. comes in next week at the Opera House and "Darkness at Noon" is due at the Erlanger Dec. 3.

Estimates for Last Week

"Autumn Garden," Erlanger (1st week) ($3.80; 1,334). Bright $17,200 for first frame of three-weeker.

"Gentlemen Prefer Blondes," Palace (9th week) ($5; 2,500). Jumped a bit to $37,700, but is approaching the end of a disappointing stand.

"Happy Time," Blackstone (2d week) ($3.80; 1,358). Mail orders picking up, as are window sales, with $17,000.

"Moon Is Blue," Harris (29th week) ($4.40; 1,000). Rolling right along with $20,400.

"South Pacific," Shubert (53rd week) ($5; 2,100). Picked up some too, with $40,600.

'COCKTAIL' OK $18,200, 'BEAUSTONE' $4,500, L.A.

Los Angeles, Nov. 20.

New house enters the legit lists this week when the Belmont, long-time nabe filmery, opens tomorrow (Wed.) with Lou Holtz' "Merry-Go-Round" revue. Scaled at $2.40 top, the 1,532-seater can hit $24,100.

Last week, the Lewis & Young production of "The Cocktail Party" hit a good $18,200 at the Biltmore in the first of a three-week run. Initial fortnight is part of the Theatre Guild subscription season. Town's only other legit offering, "The Beaustone Affair," edged up again to notch $4,500 at the 400-seat Las Palmas in its 10th week.

Sadler's Theatre $47,500 In Denver, Salt Lake Split

Salt Lake City, Nov. 20.

Sadler's Wells Ballet Theatre followed a cold opening at the Capitol Theatre last Thursday (15) with a hot closing, and finished a three-day, four-performance stand (15-17) with a healthy $25,200 take. Opening night had about 60% of the house filled.

Evening prices were pegged at a $6.10 top, a sky-high tab here. Friday and Saturday nights were almost SRO. Press notices were raves.

Troupe played Sunday, Monday and Wednesday nights, plus Wednesday matinee (11-14), in Denver, netting $22,300 for four shows, giving it a $47,500 take for the week.

'Behold' Good $9,910 In Four Shows at Hartford

Hartford, Nov. 20.

Heavy advance sale and word of mouth buoyed the "Lo and Behold" take to an excellent $9,910 for three days (four shows). Comedy scaled at $4.20 played Thursday through Saturday (15-17).

House, dark this week, reopens next Tuesday (27) with Ireland's Dublin Players tin for a week with "Shadow and Substance."

'Season' 13½G, Cleve.

Cleveland, Nov. 20.

Getting off slowly, "Season in the Sun" got knocked off by a blizzard at the tail end of its Cleveland visit last week. Comedy, topped by Victor Jory and Nancy Kelly, lost 700 customers in ticket cancellations Saturday (17) and finished over $13,500, still pretty good considering the adverse circumstances. House, with 1,515 capacity, was scaled at $3.70 top.

Current attraction is "Oklahoma," Edward G. Robinson in "Darkness at Noon" is in next week.

'Moon' $18,000, D. C.

Washington, Nov. 20.

"Moon Is Blue" did a fair $18,000 for its initial week at the Gayety, after mixed reviews. Current week should up the take somewhat.

"Lo and Behold," the Theatre Guild tryout starring Leo G. Carroll, checks in next Monday (26).

'Salesman' Over $9,500 In Three-Way Split

Zanesville, O., Nov. 20.

Touring "Death of a Salesman" had a seesaw series of dates last week, pulling hefty business for four performances the first half, but fading in four more showings in three stands the latter half. Total for the week came to over $9,500.

Monday-through-Wednesday (12-14), the Kermit Bloomgarden production chalked up over $6,400 in four times at the Victory, Dayton. But Thursday (15) at Newark, O., Friday (16) at Wheeling, W. Va., and two performances Saturday (17) here added only $3,100. Drama is splitting the current week between Toledo and Columbus.

CORNELL SRO $17,500 IN FIVE AT COLUMBUS

Columbus, Nov. 20.

Katharine Cornell in "The Constant Wife" grossed a sellout $17,500 at $3.50 (excluding tax) at the 1,650-seat Hartman here in five performances (14-17) last week, opening a warmup tour of the Somerset Maugham revival.

"Death of a Salesman" relights the house Thursday through Saturday (22-24), with Duncan Baldwin in the lead.

Met 'Fledermaus' $30,600 In First Toronto Week

Toronto, Nov. 20.

With that $5.50 top hurting, despite a $20,000 advance and a carriage trade sellout opening night, plus rave reviews, the Met Opera's "Fledermaus" grossed a disappointing $30,600 on the first week of a fortnight's engagement at the Royal Alexandra (1,525-seats) here. On a $44,000 scale, house saw both balconies clean for every performance, but those costly $5.50 orchestra seats ran into the terrific competition of the Royal Horse Show, the Ice Capades in Maple Leaf Gardens (14,500-seats), and the First Drama Quartet in "Don Juan in Hell" at Massey Hall.

Regina Resnik flew up from New York over the weekend to sing the Rosalinda role during the second Toronto stanza, replacing Brenda Lewis, who takes over again at Shea's, Buffalo, Nov. 28.

Ballet Theatre $19,500 In First Frisco Stanza

San Francisco, Nov. 20.

"Candida," second play of the Theater Guild season, with Olivia De Havilland, opens tonight (20) at the 1,550-seat Geary. Thomas Hammond production is scaled to $3.60.

Ballet Theatre chalked up a fair $19,500 for the first of its two-frame, 1,775-seat Curran booking at a $3.60 top.

Long dark, the 1,870-seat Downtown Theatre reopens Thursday (22) with the first U. S. appearance of The Great Franquin, hypnotist, and a two-and-a-half-hour vaude melange.

'Pan' $9,000 in 5, K.C.

Kansas City, Nov. 20.

Legit season continues highly active here as "Peter Pan" closed a four-day run at the Orpheum Sunday (18), and "Member of the Wedding" opened Monday (19) for a week.

The Barrie opus, with Veronica Lake and Lawrence Tibbett, proved lightweight, with three evening performances Thursday through Saturday, and matinees Saturday and Sunday. The five shows with a $4.27 top added up to $9,000, despite very favorable notices. Tibbett was unable to appear at Friday and Saturday performances and was replaced by understudy Keith Taylor.

'Roberts' 1-Nites $19,800

Butte, Nov. 20.

"Mister Roberts," with Tod Andrews as star, drew a profitable gross last month for a string of one-nighters ending here Saturday night (17). The Thomas Heggen-Joshua Logan click rang up a total of over $19,800 for the sequence.

Week included three performances at the Lyceum, Minneapolis, concluding an engagement starting the previous week, plus single showings in Billings, Great Falls, Helena and the pair here.

'Oklahoma' Still Big Pitt Draw; $23,000 Last Week

Pittsburgh, Nov. 20.

It's quite obvious that all of the oil hasn't been drained out of "Oklahoma" yet. Show at the Nixon last week pumped a fine $23,000 into the boxoffice, for the best showing of the legit season so far.

"Oklahoma" was last here only eight months ago, and previously had played a fortnight in the same season just six months before that. Nixon has its second subscription play this week in Edward G. Robinson's "Darkness at Noon," then shutters again, reopening Dec. 3 with "Kiss Me, Kate," in for a single week.

'Tattoo' $18,700, 'Gigi' 10½G, Philly

Philadelphia, Nov. 20

Not a single holiday booking is lined up for any of Philly's legit houses, despite the rather heightened activity in November. The Forrest is the only one of the local regulars booked up to the holidays. With "I Am a Camera" current, "Point of No Return" on the 27th and the Spanish Ballet Dec. 10, house is due to be lighted until Dec. 22.

The Walnut goes dark Dec. 1, the Locust Dec. 15 and the Shubert, following the single week visits of "Kiss Me, Kate" (current) and the Mask & Wig Show, "Doctor, Dear Doctor" (next week), also hasn't any occupant listed starting Dec. 3.

"Nina" opened a two weeks' tryout at the Walnut last night (19) with a rousing advance.

Estimates for Last Week

"I Am a Camera," Forrest (1st wk) ($3.90; 1,760). Notices generally on the favorable side, though with reservations. Biz disappointed with a pallid $10,800.

"Gigi," Walnut (2d wk) ($3.90; 1,340). Biz didn't react as hoped, after generally fine notices. Only $10,500 in final stanza.

"Rose Tattoo," Locust (1st wk) ($3.90; 1,580). Tennessee Williams play in for three weeks, first two on ATS-Guild subscription. Led the town last week easily with $18,700 gross.

'Darkness' Dull $14,300 In Buff.-Roch. Split

Rochester, Nov. 20.

Edward G. Robinson in "Darkness at Noon" did only a so-so $14,300 last week in a split between the Erlanger, Buffalo, and the Auditorium here. Sidney Kingsley-Arthur Koestler drama grossed about $8,400 in five performances Monday-through-Thursday (12-15) in Buffalo and added $5,800 in three showings Friday and Saturday (16-17) here.

The disappointing returns apparently reflected competition from "Don Juan in Hell," playing concurrent dates in both towns.

Greco Ballet $17,200 In Seventh N. Y. Week

Jose Greco and his Spanish Ballet grosed about $17,200 in their third week at the Century, N. Y. Troupe had four boff weeks at the Shubert prior to the moveover.

Engagement will end Saturday (24), with troupe opening Monday (26) at the Opera House, Boston, for two weeks. Dates in Philadelphia, Pittsburgh, Baltimoer and Washington follow.

'Juan' 14G, in 2, Toronto

Toronto, Nov. 20.

On a two-night engagement of "Don Juan in Hell," the First Drama Quartet (Charles Laughton, Sir Cedric Hardwicke, Charles Boyer, Agnes Moorehead) grossed a smash $14,000.

It was turnaway business on second night at Massey Hall (2,765), scaled at $4 top.

$2,100 in London, Ont.

London, Ont., Nov. 20.

The First Drama Quartet, in "Don Juan in Hell," played the London Arena Tuesday (13) night, and from what company officials said, it seemed to be just about the worst showing they had made in several months' touring. The 3,000-seat arena ($3 top, including tax) only drew 1,200 during a heavy rainstorm, for an estimated $2,100 take.

The Quartet took the trip to London as a sandwiched engagement between Monday and Wednesday performances in Toronto.

B'way Up a Bit, But Still Unsteady; New Musicals Help; 'Banana' $51,400, 'Wagon' SRO $45,800, 'Poster' $24,500

Grosses were generally a bit better last week on Broadway but for the second straight week, trade was spotty. With the arrival of two new high-grossing musicals, the total receipts registered a jump for the stanza, even though the number of current shows declined. Fact that the percentage of capacity increased indicates that attendance was generally somewhat healthier.

The total gross for all 21 shows last week was $613,900, or 79% of capacity (for the corresponding frame last year the 24 current shows grossed $588,500, or 80% of capacity, an increase of 3% over the preceding week).

Week before last the total gross for 24 shows was $605,800, or 75% of capacity, a decrease of 1%.

Trade was generally up a bit through the middle of last week as compared with the corresponding period for the week before. However, there was a severe drop Saturday (17), with reports of ample tickets available at the brokers for some of the top hits. Attendance is due for a brisk pickup this week, particularly over the Thursday-Saturday (22-24) holiday interval. Thereafter conditions are expected to decline steadily through the pre-Christmas week.

Of the new shows, "Point Your Wagon" and "Top Banana" are playing to capacity-plus attendance, but their run potential won't be clearly indicated until theatre party bookings are used up. "Fourposter" climbed again to virtual capacity and "Remains to Be Seen" was also still near capacity, though down a trifle. "Saint Joan" slipped a little, and "Love and Let Love," "Faithfully Yours," "Glad Tidings" and "The Number" now appear questionable bets to continue for more than limited runs. "Barefoot in Athens" and "Music in the Air" fold this week and "Seventeen" shutters for a pre-tour layoff, while "Tree Grows in Brooklyn" is due to close Dec. 8.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta)

*Other parenthetic figures refer, respectively, to top price, (*indicates using two for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.*

"Affairs of State," Music Box (60th wk) (C-$4.80; 1,012; $26,874). (June Havoc). Nearly $17,600 (previous week, $18,000).

"Barefoot in Athens," Beck (3d wk) (D-$4.80; 1,124; $28,000). Nearly $14,300 on Theatre Guild subscription (previous week, $13,000); closing Saturday night (24).

"Call Me Madam," Imperial (58th wk) (MC-$7.20; 1,400; $51,847). (Ethel Merman). Over $52,100 (previous week, $52,200).

"Faithfully Yours," Coronet (5th wk) (C-$4.80; 1,027; $28,378). (Ann Sothern, Robert Cummings). Almost $21,200 (previous week $22,300).

"Fourposter," Barrymore (4th wk) (C-$4.80; 1,060; $24,996). (Jessica Tandy, Hume Cronyn). Topped $24,500 (previous week, $23,700).

"Glad Tidings," Lyceum (6th wk) (C-$4.80; 995; $22,845). (Melvyn Douglas, Signe Hasso). Nearly $15,100 (previous week, $14,500).

"Guys and Dolls," 46th Street (52d wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (34th wk) (MD-$7.20; 1,571; $51,717). (Gertrude Lawrence). Same, $51,700.

"Love and Let Love," Plymouth (5th wk) (C-$4.80-$6; 1,063; $32,000). (Ginger Rogers). Bettered $26,400 (previous week, $27,800).

"Moon Is Blue," Miller (37th wk) (C-$4.80; 920; $21,586). (Barbara Bel Geddes, Donald Cook, Barry Nelson). About $21,200 (previous week, $21,000).

"Music in the Air," Ziegfeld (6th wk) (O-$6; 1,628; $48,244). Dennis King, Jane Pickens, Charles Winninger, Conrad Nagel). Almost $23,400 (previous week, $30,300); closing Saturday night (24).

"Paint Your Wagon," Shubert (1st wk) (MC-$7.20; 1,361; $46,000). (James Barton). First week, almost $45,800, for full eight performances, with standees all times; steady line at the boxoffice.

"Remains to be Seen," Morosco (6th wk) (C-$4.80-$6; 912; $25,700). Over $24,600 (previous week, $24,900).

"Saint Joan," Cort (7th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Topped $18,800 (previous week, $20,500).

"Seventeen," Broadhurst (22d wk) (MC-$6; 1,160; $36,000). About $18,500 (previous week, $20,700); closing Saturday night (24), and after a four-week layoff may tour.

"South Pacific," Majestic (135th wk) (MD-$6; 1,659; $50,186) (Roger Rico, Martha Wright). Still going clean, $50,600.

"Stalag 17," 48th St. (28th wk) (CD-$4.80; 921; $21,547). Bettered $16,300 (previous week, $16,100).

"The Number," Biltmore (3d wk) (D-$4.80; 920; $22,600). Apparently helped by television broadcast; nearly $14,500 (previous week, $11,800).

"Top Banana," Winter Garden (3d wk) (MC-$6.60-$7.20; 1,519; $51,881). (Phil Silvers). Approached $51,400, with standees at all performances, but party commissions limiting the gross (previous week, $50,900).

"Tree Grows in Brooklyn," Alvin (31st wk) (MC-$7.20; 1,331; $47,167) (Shirley Booth, Johnny Johnston). Just over $21,000 (previous week, $22,700); closing Dec. 8.

"Two on the Aisle," Hellinger (18th wk) (R-$6; 1,577; $39,563). (Bert Lahr, Dolores Gray). Reached $40,600 (previous week, $42,500); gross for the week before, incorrectly listed as $52,300, should have read $42,300.

OPENING THIS WEEK

"Gigi," Fulton (C-$4.80; 1,063; $23,228). Gilbert Miller production of Anita Loos dramatization of Gabrielle Colette story; production financed personally by Miller, cost about $70,000 (plus $9,000 tryout loss; no bonds required) and can break even at around $17,000 gross; has a reported advance of about $97,000 including $87,000 in 45 theatre parties; reviewed in VARIETY Nov. 14, '51; opens Saturday night (24).

"Never Say Never," Booth (C-$4.80; 766; $20,235). Albert H. Rosen & Lester Meyer production of Carl Leo play; capitalized at $60,000 production cost an estimated $35,000 (excluding $6,700 in bonds and about $4,000 tryout loss) can break even at around $10,000 gross; reviewed in VARIETY, Nov. 7, '51; opened last night (Tues.).

"To Dorothy, a Son," Golden (C-$4.80; 769; $18,127). Herman Shumlin production of Roger MacDougall's London success; capitalized at $57,000, cost an estimated $30,000 (excluding $12,000 bonds and $8,000 tryout loss), can break even at around $10,000 gross; opened Monday night (19) to unanimous pans; reviewed in VARIETY this week.

'Return' $34,100, 'Nina' 18½G, Hub

Boston, Nov. 20.

"Point of No Return," the Henry Fonda starrer, winds a record-breaking, three-week run at the Colonial Saturday (24). Dublin Players, here for a two-week stand at John Hancock Hall, pulled disappointing grosses for their initialer.

Film mopnet Margaret O'Brien opened in "Child of the Morning" at the Shubert last night (Mon.) for a two-weeker. The Jose Greco Ballet is skedded for the Opera House Nov. 26 for a two-week stint.

Estimates for Last Week

"Never Say Never," Plymouth (2nd wk) (1,900; $3.60). Under $9,000 for final week. House dark.

"Nina," Shubert (2nd wk) (1,700; $4.20). Wound two-weeker with fair $18,500.

"Point of No Return," Colonial (2nd wk) (1,500; $4.20). Smash $34,100, capacity biz. Final week current.

The Dublin Players, in two vehicles at the 1,132-seat John Hancock Hall, pulled a slow $3,900 at a $3 top, with "Where Stars Walk," Monday through Wednesday and "Drama At Inish," Thursday through Sunday.

'Kate' $32,200, Richmond

Richmond, Nov. 20.

"Kiss Me, Kate," with Holly Harris and Robert Wright in the featured leads, rapped out a snappy $32,200 gross last week at the Mosque here.

Musical is in Philly this week.

Plays Abroad

Window On the Square

Dublin, Nov. 4.

Irish National Theatre Co. production of comedy-drama in three acts (six scenes) by Anne Daly. Directed by Rita Mooney. Setting, Robert Hende. At Queen's Theatre, Dublin, Oct. 22, '51.

Ninette Downie ..... Doreen Madden
Mrs. Downie ..... Maire O'Kane
Liz Purdon ..... Brid Lynch
Ambrose Creagh ..... Edward Golden
Rosie Goggin ..... Ita O'Mahony
Marcella Maria Creagh Siobhan Ni Eaghra

Basic idea for this play—the drawing-room window of a house overlooking the market square of a small town in southern Ireland—is good, since the whole neighborhood life flows by. But the dramatist (a newcomer) ignores this and relies on matriarchy to keep successive generations of the family in the house.

The result is thin, spread over 22 years, with a decline in grandeur of the family from the days of Maire O'Kane, through the marriage of her daughter, Doreen Madden, to Edward Golden (whose spirit was broken by the matriarchy), to the final escape of Madden's daughter. Last-named gets away from the house where the older woman had become childish. Only sound human in this collection is a poor relation turned housekeeper, who had nothing to kick about.

Since this poor relative is the only real part in the piece, Brid Lynch is able to bring the character to life. Other players fight a losing fight with their material, although Miss Madden strives to make her role a believable one. *Mac.*

Sauce Piquante

Paris, Nov. 6.

Mitty Goldin production of revue in two acts (20 scenes) by Pierre Destailles, Jean Valmy, Francis Blanche. Directed by Max Revol. Music, Mitty Goldin. Set, Paul Colin. Costumes, Lanka. Stars Charpini, features Lyane Roy, Pauline Carton, Marcel Carpentier, Lestelly, Jacques Bodoin, Frederique, Jacques Provins, Paul Enterie, Paul Bordes, Jean Grand, Francois Martel, With Cora David, Constance Tierry, Regine Reyne, Suzy Perel, Huguette Marchal, Claude Cannin, André Gely, Roxane Flavian, Cecilia Bert, Jacqueline Noelle. At Theatre des Capucines, Paris.

Mitty Goldin has scored by putting on a happy blending of amusing sketches at this small boulevard house. Pepped up by a display of pulchritude, it never amounts to a raw flesh exhibit. The costumes are nice while the sets are unpretentious but are at least adequate.

The sketches are timely. One shows the finance minister trying to get Pierre Ayme Touchard to okay a revitalization that would make for extra patronage and avoid the necessity of a subsidy to his Comedie Francaise, via permitting producer of musicals Henry Varna to amend his repertory of classics by turning them into light musicals.

In another sketch, depicting the UNO session, three diplomats seated behind a desk in formal attire turn out to be cafe waiters. Another skit shows French radio staging a roundtable forum but since only one man, Jacques Bodoin, turns up, he handles the mike altering his voice and imitating radio commentators. Another shows a convent where most French actresses crave to become nuns. Roxane Flavian, as Gaby Morlay, and Huguette Marchal, as Arletty, score heavily. Payoff comes when Sacha Guitry is found to be the abbot of the place, a role well done by Marcel Carpentier. Last scene shows what happens when a peasant becomes King For A Day in a radio giveaway.

The show mixes the comedy and gal displays at a fast pace, with light music added. It all goes across well with the patrons, evidencing Mitty Goldin's knowledge of audiences and apt showmanship. *Mari.*

'Dolls'

Continued from page 57

even "Oklahoma" or "South Pacific" have gotten such terms, it's believed.

New Concessions

Aside from the advantage of lacking legit experience and thereby not being bound by convention (producers Feuer & Martin also have comparatively little background in legit, especially in connection with touring shows), Shaff apparently has two factors in his favor. One is because of unfavorable conditions in the film exhibition field, some of the big picture houses are inclined to welcome a legit booking, particularly if the show is a strong one. That competition forces the established legit theatres to make concessions. The other factor is the pending Government monopoly suit against the Shuberts and UBO, which is figured to be inhibiting them from trying to force Feuer & Martin to play regular road theatres on more or less generally accepted terms.

With "South Pacific" finally beginning to taper off in Chicago, it's now expected that "Guys" may play there sooner than previously thought. The Feuer-Martin musical is booked for the Shubert there following "Pacific" and, from present indications, that may be some time next spring. "Pacific" is still making plenty of profit in Chicago, but is no longer an almost solid draw. Since there's tremendous demand for it elsewhere, the management is figured unlikely to hold it in Chicago until the last possible moment.

'Wedding' $22,900, St. L.

St. Louis, Nov. 20.

"Member Of The Wedding," with Ethel Waters, wound up its one-week stand at the American theatre Saturday (17) with a sock b.o. take. House was scaled to $3.66, and estimated gross was $22,900.

"The Constant Wife," with Katharine Cornell, teed off a week's stay last night (Mon.).

ACTORS and ACTRESSES

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'Guys' $58,700, Omaha

Omaha, Nov. 20.

"Guys and Dolls" got $58,700 for six nights and two matinees at the Orpheum (12-17). Scale was $4.80 to $2.40. House seats 3,000. Biz was big except for Wednesday matinee. Allan Jones played despite heavy attack of laryngitis, but divided his songs with Ray Shaw. Show was overquoted for the previous week in Kansas City, when the correct gross was nearly $45,100.

Road season here has already played more attractions than all of last season.

Stevens

Continued from page 57

as backers, but Glancy is down for a $2,800 slice. In the case of both shows, Stevens is believed to have brought in other individual backers, including pressagent Benjamin Sonnenberg, with a $2,500 piece of "Barefoot" and $2,000 in "Fourposter."

Other backers of the two productions include lyricist-film publicist Howard Dietz, with $1,000 in "Barefoot" and $800 in "Fourposter" (for which his wife, Lucinda Ballard, supplied the costumes); former publisher George Backer, strawhat operator Theron Bamberger, Baltimore little theatre head Morris A. Mechanic and theatre owner-manager Louis A. Lotito, $800 each in "Fourposter."

Also, bandleader-syndicate head Meyer Davis, $1,600 in "Fourposter"; actor-director-producer Jose Ferrer, $2,000 in "Fourposter"; theatre owner Robert W. Dowling, $2,000 in "Fourposter" and $2,500 in "Barefoot," and theatre owner Billy Rose, $5,000 in "Barefoot."

There is no provision for overcall on either production. Moreover, the Playwrights Co., represented by Wells, supplied the money for bonds and deposits.

Stravinsky

Continued from page 56

chestra, and may be "lost" in the vast Met auditorium.

The Met still seems likeliest bet to get "Rake," but the N. Y. City Opera Co. is a strong second. Stravinsky has a strong fondness for the City Center, where the opera company performs, because the sister-troupe, the N. Y. City Ballet Co., has no less than six Stravinsky works in its repertoire. No other organization anywhere can match it. Decision on "Rake" is expected soon, after huddles between Stravinsky and his publishers, Boosey & Hawkes.

Meantime, the N. Y. City Ballet Co. is giving an all-Stravinsky program of four of his works Sunday (25), and the composer will guest-conduct the opening work, "The Fairy's Kiss."

Future B'way Schedule

"I Am a Camera," Empire, Nov. 28.

"Don Juan in Hell," (First Drama Quartet), Century, Nov. 29.

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec. 8 (reviewed in VARIETY this week).

"Grand Tour," Martin Beck, Dec. 10.

"Lo and Behold," Booth, Dec. 12 (reviewed in VARIETY this week).

"Point of No Return," Alvin, Dec. 13.

"Fancy Meeting You Again," unspecified theatre, week of Dec. 17.

"Caesar" - "Anthony," Ziegfeld, Dec. 19.

"Legend of Lovers," unspecified theatre, Dec. 26.

N. Y. City Theatre Co. season, City Center, Dec. 26.

"Pal Joey," Broadhurst, Dec. 27.

"Koenig Masterpieces," Playhouse, Jan. 16.

"Jane," unspecified theatre, mid-January.

"Shuffle Along," unspecified theatre, Jan. 21.

"Child of the Morning," unspecified theatre, in January (reviewed in VARIETY this week).

"Month of Sundays," unspecified theatre, week of Feb. 4.

"Venus Observed," Century, Feb. 13.

"M. Toulouse," unspecified theatre, week of Feb. 11.

"Janie," Broadway, week of March 3.

Equity Library Show

"Great Magician" — Lenox Hill Playhouse, N. Y., Nov. 21-25.

Play on Broadway

To Dorothy, a Son

Herman Shumlin production of comedy in three acts (four scenes) by Roger MacDougall (in collaboration with Otis Bigelow). Features Ronald Howard, Hildy Parks, Stella Andrew, Martin Rudy. Staged by Shumlin, setting, William and Jean Eckhart; clothes, Hazel Roy. At Golden, N. Y., Nov. 19, '51; $4.80 top.

Evelyn Ridgeway ..... Ronald Howard
Dorothy Ridgeway ..... Stella Andrew
Hank Thompson ..... Martin Rudy
Alice ..... Hildy Parks
Postman, Taxi Driver, Second Taxi Driver, Landlord, Dr. Cameron ..... Neil Fitzgerald
Nurse ..... Rosalind Avery

Although it has been running a year in London, presumably delighting audiences, "To Dorothy, a Son" seems pretty incomprehensible by Broadway standards. A desperately contrived little farce of the sort highschool dramatic societies used to perform 25 years ago, it is incredible and frequently downright silly. Despite its single set and small cast, it's a doubtful bet even for little theatre and stock and is, of course, of no interest for films or tele.

Roger MacDougall script, with what are supposed to be minor Americanization adjustments by Otis Bigelow, is about a young British couple about to have a baby. The husband's dimwit American ex-wife arrives with the assertion that their divorce was illegal, and after interminable palaver it develops that if the expected infant is a boy, and arrives within the ensuing few hours, it will inherit $1,000,000 left by the ex-wife's uncle. The expectant mother is in bed just offstage throughout, but can be heard and has a long part.

Somehow, this concoction never becomes even momentarily credible or more than remotely interesting. Under producer Herman Shumlin's deliberate direction the actors manage to retain dignity, but they are unable to whip life into the piece.

Ronald Howard, who looks like his late father, Leslie Howard, has the back-breaking role of the prospective parent, while Hildy Parks rattles on acceptably as the dizzy American. Martin Rudy is alternately befuddled and indignant as her fiance; Neil Fitzgerald is on and off all evening in a five-character makeup man's dream, and Stella Andrew, who clicked last season as the ballerina in "Ring Round the Moon," appears only for the curtain call as the guarulous maternity case. The William and Jean Eckhart setting and Hazel Roy's costumes look reasonably British.

"To Dorothy, a Son," the second item in Shumlin's four-play schedule for the season, makes the previous "Lace on Her Petticoat," also a London import, look like a minor masterpiece. After this, things can get only better. *Hobe.*

Off-B'way Show

Camille

(LENOX HILL, N. Y.)

The Equity Library Theatre presentation of "Camille" at the Lenox Hill Playhouse, N. Y., serves as a warning against a Broadway revival of this centenarian, sentimental period piece, recently yenned in print by Uta Hagen and enacted in part by Miss Hagen and Eva LeGallienne at the last ANTA Album.

Though ELT combines competent acting with intelligent direction and pleasing decor, it cannot pull fire out of this chestnut. As the demi-monde Marguerite, Clarice Blackburn brings pathos but little warmth to the role. Paul Stevens is a handsome, sensitive, and even believable Armand, an achievement in this impossible role.

Brightening the banal plot are Jack Creley, who humanizes the villainous De Varville, and Margaret Hill, who is lively as Prudence, Marguerite's cynical confidante. Carl Low is stiff and unconvincing as Armand's father, while Anita Cooper as the young Nichette neither acts nor speaks acceptably.

Jack Garfein's direction, providing style and a very necessary restraint, is usually resourceful and always in good taste. Sandro Corona's music, Francis Riddier's sets, and Leslie Wheel's lighting are all assets. *Vene.*

Olivia $23,100, Seattle

Seattle, Nov. 20.

Olivia de Havilland in "Candida" did capacity biz at the Metropolitan in eight performances last week, with take nearly $23,100. House seats 1,500 and was scaled from $3.75, with 30 extra chairs used at all performances.

This was the first legit attraction in Seattle in a long while.

Current Road Shows

(Nov. 19-Dec. 1)

"Autumn Garden" (Fredric March, Florence Eldridge) — Erlanger, Chicago (19-1).

"Candida" (Olivia de Havilland) —Geary, San Francisco (20-1).

"Child of the Morning" (Margaret O'Brien) (tryout)—Shubert, Boston (19-1) (reviewed in VARIETY this week).

"Cocktail Party" (Vincent Price, Marsha Hunt)—Biltmore, Los Angeles (19-1).

"Constant Wife" (Katharine Cornell, Brian Aherne, Grace George) (tryout)—American, St. Louis (19-24); Orpheum, Kansas City (26-1) (reviewed in VARIETY this week).

"Darkness at Noon" (Edward G. Robinson)—Nixon, Pittsburgh (19-24); Hanna, Cleveland (26-1) (reviewed in VARIETY this week).

"Death of a Salesman"—Town Hall, Toledo (19-21); Hartman, Columbus (22-24); American, St. Louis (26-1).

"Fancy Meeting You Again" (tryout)—Shubert, N. H. (28-1) (premiere).

"Fledermaus" (Metropolitan) — Royal Alexandra, Toronto (19-24); Eastman Theatre, Rochester (26-27); Loew's Shea, Buffalo (28-29); Loew's State, Syracuse (30-1).

"Fledermaus" (Hurok)—N. Texas Aud., Denton, Texas (19); Paramount, Austin (20); Del Mar College, Corpus Christi (21); Aud., San Antonio (22); Melba Thea., Dallas (23-24); City Aud., Okla. City (26); East Highschool, Wichita (27).

"Gentlemen Prefer Blondes" (Carol Channing)—Palace, Chicago (19-1).

"Gigi" (tryout)—Shubert, New Haven, Conn. (19-21) (reviewed in VARIETY, Nov. 14, '51).

"Guys and Dolls"—KRNT Theatre, Des Moines (19-24); Auditorium, St. Paul (26-28); Lyceum, Minneapolis (29-1).

"Happy Time"—Blackstone, Chicago (19-1).

"I Am a Camera" (tryout)—Forrest, Phila. (19-24) (reviewed in VARIETY, Nov. 14, '51).

"Kiss Me, Kate" — Shubert, Phila. (19-24); Keith Albee, Huntington, W. Va. (26-27); Municipal Aud., Charleston, W. Va. (28-1).

"Lo and Behold" (Leo G. Carroll) (tryout)—Cass, Detroit (19-24)— Gayety, Washington (26-1) (reviewed in VARIETY this week).

"Member of the Wedding" (Ethel Waters)—Orpheum, Kansas City (19-24); KRNT Radio Thea., Des Moines (26); Omaha, Omaha (27-28); Auditorium, Denver (30-1).

"Mister Roberts" (Tod Andrews) —Fox, Spokane (20); Capitol, Yakima, Wash. (21); Metropolitan, Seattle (22-1).

"Moon Is Blue" (2d Co.)—Harris, Chicago - Dul R5a'l

"Moon Is Blue" (3d Co.)—Gayety, Washington (19-24); Plymouth, Boston (26-1).

"Nina" (Gloria Swanson, David Niven, Alan Webb) (tryout) — Walnut St., Phila. (19-1) (reviewed in VARIETY, Nov. 7, '51).

"Oklahoma" — Hanna, Cleveland (19-24); Shubert, Detroit (26-1).

"Peter Pan" (Veronica Lake, Lawrence Tibbett)—Great Northern, Chicago (19-1).

"Point of No Return" (Henry Fonda) (tryout)—Colonial, Boston (19-24); Forrest, Phila. (26-1) (reviewed in VARIETY, Oct. 31, '51).

"Rose Tattoo"—Locust St., Phila. (19-1).

"Season in the Sun" (Victor Jory, Nancy Kelly)—Erlanger, Buffalo (19-22); Auditorium, Rochester (23-24).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (19-1).

Menagerie

Continued from page 57

Broadway and the road, a London production and substantial returns from a film sale. The following season, Miss Jones, who had staged "Menagerie," produced and directed the author's "Summer and Smoke," after trying it out at her small arena theatre in Dallas. The show was a failure.

Last season, the same playwright's "Rose Tattoo" was produced by Cheryl Crawford, with Daniel Mann staging. It had a mixed critical success and earned back approximately 75% of its investment on its season-long Broadway run. It is currently touring.

The imminent production of Williams' one-acters, "Camino Real" and "Twenty-seven Wagons Full of Cotton," will be presented by Liebling, a casting agent, but Mrs. Liebling (Audrey Wood, Williams' agent) will be actively associated in the operation. The venture will be Kazan's second directing assignment for the author. Warner Bros. reportedly may supply the entire financing for the production.

Literati

Chi Drive vs. 'Girlie' Mags

Chicago police, in conjunction with Catholic groups, are conducting "raids" on newsstands in an effort to kick "girlie model" and pic magazines off the stands. Drive is also aimed at pocket-sized books. Cleanup is supposed to be in connection with a juvenile delinquency drive. Over 30 magazines have been yanked from the dealers, with officials also going to the distributors in an effort to halt distribution.

Action is not limited to Chicago, but other cities through the midwest are undergoing similar action.

Louvre Treasures

Library of Great Painters, the volumes of full-color reproductions of great masters, with accompanying text published by Abrams Art Books, has just brought out the first volume in a new series "Art Treasures of Louvre," containing 100 full color reproductions, aimed at the Yuletide trade. Previously published were Renoir, by Walter Pach; Van Gogh, by Meyer Schapiro; El Greco, by Leo Bronstein, and Degas, by Daniel Catton Rich. Upcoming are volumes on Cezanne, Gauguin, Toulouse-Lautrec (being timed for the projected Broadway musical about the artist) and Rembrandt.

As in the case of the initial volumes brought out by the Abrams publishing house a year ago, the new series will also represent reproductions of private art collections owned by a number of show biz personalities both in legit and in films.

Island Hopping for USO

Troupers contemplating touring for the good old USO, especially between wars, will get a fair idea of what it's like from Annabelle Rucker William's "Operation Greasepaint" (House - Warven; $3.50).

After touring Germany, France, Iceland and Australia for USO she decided to keep a diary on the next one. That took her from New York to Honolulu and by steps to Guam with "Kiss And Tell." The tour ran from July 6, 1945, to March 17 1946. In other words, from Snafu to Sapfu—"Surpassing all previous foul-ups."

It's a gay effort to record an essentially sad side of civilization, with show biz in the role of an analgesic. *Scul.*

CHATTER

"The Musical Moods of Vaughn Monroe," by Sam Boal, due in the December Coronet magazine.

Gary Stevens, columnist on Metropolitan Host, writing a blog of Lorenz (Rodgers &) Hart.

Logan Gourlay in Hollywood for a month to round up film tidings for the London Sunday Express.

Carmen Annes-Diaz Prudente in Hollywood to gander film studios for a string of Brazilian newspapers.

Peter Duncan, London Evening News columnist, is in Hollywood to collect material for another book.

The Art News Annual for 1952 is now being distributed for the Art Foundation, Inc., by Simon & Schuster.

Freelance scribbler Martin Abramson assembling entertainment news for Focus, vestpocket-size mag.

Paul Denis' Celebrity Cook Book, consisting of 350 favorite recipes of celebrities, will be published by Rockport Press on Dec. 20.

Ford Motor Co. negotiating with Columbia U.'s Pulitzer Prize historian, Allan Nevins, to do a history of the firm and founder.

Craig Rice's new book, "Axe Marks the Spot," will be published by Simon & Schuster under another title: "Craig Rice's Crime."

Madeleine Darling new merchandise director of Mademoiselle, vice Margaret de Mille, who is now with Bloomingdale's N. Y. department store.

Robert D. Levitt, with the Hearst organization in various capacities for some 20 years, was named associate editor of The American Weekly.

Coronet magazine will have its second 16-page picture spread on NBC-TV in three months, when the December issue runs a story on "Your Show of Shows."

Within one week after its Nov. 7 official publication, "Show Biz: From Vaude to Video" (Holt), by Abel Green and Joe Laurie, Jr., went into its third large printing.

The Nation, which last month ran an attack by Harvey Levin against the pending ABC-United Paramount Theatres merger, will publish a rebuttal by Paul Denis in a forthcoming issue.

Polish writer Antoni Gronowicz has interested Scribners in a blog of Greta Garbo. He just completed a tome on Modjeska for Wilfred Funk and previously biogged Paderewski for Thomas Nelson.

Eric Linklater, Scottish author, will make a lecture tour of Ceylon, South India, East Africa and Mauritius. He's in Australia at present after four months for the British Arts Council in New Zealand. He has also been collecting material in Korea for an official publication.

MSG TV Deal

Continued from page 3

the boxoffice from each theatre on each event.

TNT prez Nathan L. Halpern said the first events to be made available to the big-screen houses would be college basketball games, starting in December. Majority of the cage games will be carried through the season, winding with the National Invitation Tournament and the Olympic Games playoffs next spring. It's expected that each theatre will select the games it wants to carry on the basis of local and regional interest in the teams involved.

Basketball proved an okay b.o. attraction in experiments conducted last season. Fabian's Palace, Albany, for example, carried the Georgetown-Sienna games and, since Sienna is near Albany, the game drew good biz.

$3,100,000 from Reds

Continued from page 3

panies would rather not see any of it than get hooted at even by crackpots. Other companies would prefer to brave the catcalls of the uninformed in the interest of public service. As a result, the MPEA, which handles all selling to Red countries, has been floating along with no instructions at all from the industry's top policy-makers.

Maas suggests that they should take a definite stand and that it should be to distribute as actively as possible behind the Iron Curtain. He feels, however, that the pix should be carefully selected so that they offer the least possibility for distortion by Communist propagandists.

Heaviest remittances from the Soviet orbit came in 1947 and 1948. Stalin's men moved in on the satellites after that date and pretty well killed off the Yank film showings. They are altogether out of Rumania, Bulgaria and Hungary. Reports are that there are still some prints circulating in Poland, while Czechoslovakia is still actually remitting small sums of money.

Yugoslavia was buying no pix until its break with Moscow, when MPEA made a deal with it that is resulting currently in substantial income. Belgrade, between 1949 and Oct. 1 of this year, has remitted $435,995.

Russia itself has put nothing in the coffers of the U. S. companies. Eric Johnston, prez of the Motion Picture Assn. of America, made a deal in October, 1948, by which the Soviet was to take a minimum of 20 pix at $50,000 each, but Moscow never implemented it.

Czechoslovakia has been the biggest Iron Curtain coin-producer for the Yanks, having turned over $1,843,425. Hungary provided $447,987; Poland, $307,276; Rumania, $45,800, and Bulgaria, $19,745. Total, including Yugoslavia, is $3,100,228, according to the Maas report.

New Acts

Continued from page 35

went ahead anyway. "Smoke Gets in Your Eyes" was second encore. He begged off to fine hand. *Lowe.*

GRACE HARTMAN
With Dell & Abbott
Comedy, Dance
25 Mins.
Eddys' Kansas City

After a couple of brief break-in dates on the Coast and a session at the Hotel Shamrock, Houston, Grace Hartman is making her reenjry into clubs, vaude and video with a turn of a somewhat different pattern. This is more a comedy trio which does some dancing, rather than the to-be-expected straight dance threesome. Comedy in several varieties is offered, and the entire turn comes off well done, with but a few slips showing, and with some genuinely clever moments.

Opener is a comedy terp and vocal titled "Hello," a sort of satire on a Kay Thompson opener. It's followed by some monology from femme leader, after which she veers into "Charm," a song-patter bit with skits by the two male partners and featuring some fractured French. "Sam Spade" is broad travesty done by Abbott as the more or less straight man and Dell as the wacky soundman who is virtually overcome by his own props. The trio goes again into satire in "Kiss Dance," making fun of hand-kissing and more in the fashion of ballroom knockabout. Closing has Dell making some funny jibes at Douglas MacArthur, strictly for laughs.

Only here and there does the act show its newness, while it creditably maintains good pacing. Fair share of its material shapes as clever stuff, and act would seem to have possibilities for clubs and TV, with comparatively few of this type of trio about today. *Quin.*

THE CHEERLEADERS (5)
Songs
12 Mins.
Billy Gray's, L. A.

New vocal quintet, getting its first real showcasing at this off-Hollywood spot, shapes up as a strong contender for future bookings in both the nitery and video fields. Three boys and two gals have worked out some effective arrangements to take advantage of smoothly blending voices, and they have a freshness that appeals.

Group wisely departs from standard harmonics to make the turn distinctive, even delving into an a capella routine on "Because of You" that pays off. Judicious handling of such standbys as "Changes Made" also appeals, but more insight could be used in the development of specials; currently used "Jamboree Jones" is overlong for the appeal it has. *Kap.*

LUCILLE CHANCE
Novelty Dance
4 Minutes
Apollo, N. Y.

Lucille Chance presents a short novelty routine which seldom steps out of the so-so bracket. Femme taps while jumping rope, then terps with a chair clenched between her teeth, and closes combining both stunts.

Despite novelty of the stunts, act appears dull. Miss Chance should point up her tricks more effectively.

Hannen Swaffer
recounts
A Memory of
Sir Charles B. Cochran
• • •
one of the many editorial features
in the
46th Anniversary Number
of
VARIETY

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 16.

The first time Henry King's name came to my doing attention was after he had directed "Tol'able David," which kicked Richard Barthelmess over the goalposts to stardom. Heywood Broun had raved about this one for weeks and I was curious to find out if his praises were in the syndrome of log-rolling.

I had known a Henry King who had come over from the old World to the Sun sports desk. Perhaps, like Winnie Sheehan, he had picked up a megaphone, puttees and visored cap and had gone west to ride herd on an industry younger than baseball, which in those days was continually being hailed by Charlie Ebbets of the Brooklyn Dodgers as "still in its infancy."

Broun went even further on King's next one. It was a George Hobart musical called "Sonny." It had been a flop as a play and didn't do much better as a musical. It was bought for $5,000 for pictures, and Broun, who had caught it twice on the way down, was so overwhelmed with its brilliance as a picture that he prevailed on the editors of the old Life to double-truck his review. They bannered the review:

LONG LIVE THIS KING!

Being then, as now, an old research scholar, I sought details on this wunderkind and found, first, that he was six feet tall, weighed 180 pounds and came from Christianburg, Va. That threw my Henry, who was of middle height and middle weight, back to the sports desk and absolved the Broun from even rolling a splinter, let alone a log.

That was far away and long ago and I've been trying to catch up with Henry King ever since. I once almost caught him in Panama 15 years ago, when he was making "Marie Gallant" there. But when his crew boarded ship to return to Hollywood it appeared the bird had flown home on his own.

He has 7,000 flying hours behind him and has been a pilot since World War I. He thinks aviation has done more for the picture biz than any other industry. Seven of his last eight pictures were shot on location and at the present time 20th-Fox, where King directs, has five companies out on location—all thanks to aviation.

He claims nature is the greatest set designer, but without aviation it would be too expensive to cater to her superior product. He has been using planes to spot locations since 1930. He brought back thousands of stills for "Jesse James," but after talking it over with the front office all agreed it would be better to go back to Missouri and shoot the picture there instead.

"Mr. King Just Stepped Out"

He has survived all changes for 20 years at 20th-Fox. Maybe the fact that he is almost always out of town has something to do with his not having been mascerated long ago by the studio politicians.

It may explain, too, why he has never won an Academy Award. When you consider that among his major credits are not only "David and Bathsheba," but "Margie," "Song of Bernadette," "Wilson," "A Yank In the RAF," "Alexander's Ragtime Band," "Stella Dallas" and "Twelve O'Clock High," it seems amazing that he couldn't have picked up an Oscar blindfolded. But he hasn't.

Though he hops all over the world to make his pictures he has made surprisingly few moves while in Hollywood. He started in the early '20's on what is now the RKO lot, and stayed there through several changes, till he went over to the Fox lot in 1930. That's about all the running around he has done as far as Hollywood is concerned.

His first outfit was called Inspirational Pictures. He was going to make "Tol'able David," written by Joseph Hergesheimer. King knew the locale from every camera angle. It was about 80 miles from where he was born.

After he had picked Richard Barthelmess he wanted a heavy. Eddie Small, then an agent, brought over David Torrence. Ernest Torrence went along for the ride. King became interested in the hitchhiker instead. Ernest said he was too tall to look straight into the camera, and Eddie Small tried to discourage the switch, too, reminding King that Ernest was a musical comedy man, not a dramatic actor. King told Small to take care of his peddling and let King take care of casting his own pictures. As it turned out King would have made a fine agent, for he certainly discovered a tremendous hidden talent in Ernest Torrence.

Still Out Of Town

He was very good at selling a story, too. In 1923 he read "The White Sister" and gave it to Lillian Gish to read. Later, in Boston, when he was asked to direct the picture he explained to a group of backers why it wasn't a good property. About half way through he stopped and said, "I am telling you a pretty good story." They all agreed he was.

When talking pictures came in, he got so fed up with experts around the lot telling him he couldn't do this and couldn't do that, he reached for an escape-hatch. He planed to Hell Harbor in Florida, got a studio of sorts, and produced a whole picture there, 3,000 miles away from all the experts who told him all the things he couldn't do.

When it was decided for him to direct "Lightnin'," starring Will Rogers, King said he was going to look at some locations around Lake Tahoe. When he left, the studio figured they wouldn't see him again for 10 days. When he reported back 48 hours later the front office expressed surprise. "We thought you were going to Tahoe," one said. He told them that he had been there, had all his locations in order and was back, ready to shoot.

When they found he had flown both ways and had knocked off eight days of overhead, everybody thought it was great but told him to keep it away from the studio tops because they had forbidden any employee to step in a plane, let alone fly one on his own. King went to the front office and privately got a release from this restriction, provided he wouldn't insist on any topper flying with him.

Since then 20th-Fox has practically become an emergency landing field. Henry King and Tyrone Power are responsible for the change. The company now owns several planes, one costing $140,000, which is in steady use.

Try Reaching Him In Florida

As an example of what planes can do to step up production and cut down overhead, King cited what happened when he was directing "Twelve O'Clock High." Most of this picture was shot at Eglin Field, Fla. It's a tremendous field but hard to get to unless you're flying there. King had the company charter a DC-6 which carried 96 people. He also shipped four tons of equipment by plane. Thus a cast of 60 and a crew of 40 were able to leave Hollywood in the morning, unload in Florida in the afternoon and be shooting by the next morning.

When shooting was completed King flew his private plane to Big Spring, Texas, stayed overnight and then went on to Hollywood the next day. Meanwhile, a DC-6 took off at 9 a.m. with the crew and cast and checked into the Westwood studio at 4:30 p.m. Thus, after a good night's rest at home everybody was ready to start work the next morning.

If this had been set up by train, King contends, at least 10 days would have been lost in travel, and even then you would not have a cast fresh enough to start work the next day. In his opinion plane travel has cut down to one week, on an average, what would take one month to locate under older methods of hunting them out. As to costs King says his airplane insurance costs him less than his car does.

On being asked if there were any place in all his travels that he would like to go back to and settle down, he said that generally speaking, he never wanted his future to get behind him and he was convinced of this when he returned to a special place in Florida he had liked particularly. He found that in the years between it had been built up so much that by then he didn't like it at all.

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Broadway

Charles V. Yates back at his office after a short illness.

Bea Lillie slated to arrive in the U. S. Nov. 30 for a series of tele dates.

Pressagent Michael O'Shea ankled Bill Doll's flackery to set up shop with publicist Dorothy Gulman.

Airlines putting through a $425 round-trip tourist rate to Europe next spring as against the present $711.

Russell Holman, Paramount's eastern studio rep, back today (Wed.) from two-week trip to Paris and London.

Mrs. Julie Oliphant, wife of the London theatrical publicist, in on her first U. S. visit. Heads for Hollywood this weekend.

Odette Pflug, the late Clifford C. Fischer's longtime Franco-American secretary, now one of William Morris, Jr.'s aides in N. Y.

Joel Swenson, formerly assistant public relations head for the Motion Picture Assn. of America, now doing p.r. for Chrysler Corp. in Detroit.

Albert Lewin, indie producer, off to the Coast following two weeks in N. Y. on promotion work for his latest, "Pandora and the Flying Dutchman."

John Huston in from London where he completed producer-director work on "African Queen." He'll huddle with execs at United Artists, which is releasing the film.

Moppet star Gigi Perreau kicks off a nation-wide personal appearance tour by hosting a Universal party for children of New York newspapermen day after Thanksgiving at Rainbow Room.

Information about a N. Y. actress, circa 1913, whose real name was Lottre Danziger (professional name unknown), is being sought by a displaced person trying to trace his family in the U. S.

The late David Warfield's collection of French and Italian furniture and works of art will be exhibited at the Parke-Bernet Galleries for one week beginning Saturday (24) before going up for public auction Dec. 1.

Early exodus of NBCites for the Boca Raton convention next week. Pat Weaver, Bobby Sarnoff, et al. leaving Friday; Manie Sacks on Saturday, among others. Idea is to catch some Miami sun before going into convention next Wed.-Fri.

Jack Hylton flew in over the weekend and goes out this Friday (23) because he has the new Julie Wilson-Arthur Askey legit show in rehearsal. His casting director, Brian Michie, returning with him after a long U. S. sojourn. Mrs. Fifi Hylton boats back next Tues. on the Elizabeth.

Some anonymous taxicab driver-knight errant who recalled how Pegeen (& Ed) Fitzgerald drove downtown to Times Square from their upper 5th Ave. apartment one Wednesday morning to get VARIETY, as it hit the newsstands, has been quietly leaving the paper at her house ever since at the crack of each Wednesday dawn.

"Not enough people there yet to talk to" chased Walter Winchell back from Miami Beach. "The only guy from Broadway was George Solitaire (the ticket broker) and you know he's gotta pack in early because of his ticker so I found myself talking to the doorman." Columnist plans returning in a week or two—"when there's more of the mob there."

Paris

By Maxime de Beix
(33 Bd. Montparnasse; Littre 7564)

"Cyrano" playing here only in its dubbed version.

Max Ophuls preparing another version of "Camille."

Max Chopnick back from Morocco and ready to go home.

"Arsenic and Old Lace" getting a legit revival at the Athenee.

Eric Von Stroheim into a psychiatrist role in French pic, "Crime Is Dead."

Eddy Constantine, U. S. crooner turning songsmith with ditty, "I Simply Love You."

Katherine Dunham having a good run at the Theatre Des Champs-Elysees.

Suzy Delair and Fernand Gravet to play operetta, "Fireworks" at the Marigny Theatre.

Quentin Foster and Ray Taylor, American warbling duo, to intime nitery La Boite A Sardines.

Honey Johnson and hubby Herb Gentry to the U. S. for TV chores under repping of Joe Glaser.

Arlette Thomas replacing Daniele Delorme in legiter, "Colombe," with latter out on sick leave.

Hazel Scott refused a holdover at the Drap d'Or due to previous engagements, but Jaden Wong stays on.

Jean Cocteau now shooting a 16m film on the Riviera; says that henceforth he won't do any more 35m pix.

Mary Meade unable to make a personal at the Junior Guild luncheon due to radio commitments on that date.

Gaumont being sued over its new pic, "The Most Beautiful Girl in World," by Madam Henriquez, owner of a silent film with same title and same theme.

The Tsingos menage, Thanes and Christiane, produced a French version of "Androcles and the Lion" at their Gaite Montparnasse Theatre. It is grossing more than any recent show they have done.

Cleveland

By Glenn C. Pullen

Four Aces at Main Street Club for two weeks.

Rowena Prehse, folk singer, opened Park Lane Villa's new Cocoa Club.

Angelo and Gertrude Gevaras, operators of Jean's Funny House, tagged for federal tax lien of $344,928.

Billy Eckstine and George Shearing drew husky turnout in jazz concert Sunday (18) at Public Music Hall.

Met Opera, N. Y., production of "Die Fledermaus" pulled disappointing $21,000 in one week stand at civic aud.

Beverly Dame, singing sis of Donald Dame of Met Opera, doing femme lead in musicalized "Gay Rascal" at Play House.

Wallace (Doc) Elliott, ex-manager of Warner house in Charleston, W. Va., returned home after 20-year absence to manage Fairview, a nabe.

Wolcott Gibbs in town last week to o.o. road company in his "Season in Sun" at Hanna. Courtney Burr, Broadway producer, and Brooks Atkinson also here.

Washington

By Florence S. Lowe

Oscar Levant due in for his annual concert with National Symphony, Dec. 2.

Comic Joey Adams here yesterday (Tues.) to entertain for Jewish Young Adult Council.

Metro player Denise Darcel in on a one-day tub-thumping stint for "Westward the Women."

Gertrude Berg, of "The Goldbergs," here this week for a day of appearances at a local department store.

Faye Emerson highlighted a bottlers' convention with Alfred Steele, prexy of star's radio sponsor, Pepsi-Cola, hosting.

Berlin

By Bill Conlan

Jan Kiepura's second appearance at Titania Palast again SRO.

Paramount offering prizes to exhibs in "Samson and Delilah" promotion drive.

Francis Lederer planning a short trip to Vienna during his three-month stay in Berlin.

Clifford Odets' "Country Girl" opened at the Schloss Park Theatre Friday (9) with Marianne Hoppe and Ernst Deutsch.

Bill McClure, former Warners chief here, in town to shoot video pix for Ed Murrow's Columbia Broadcasting System show.

Arthur Brauner's C.C.C. production, "Sundige Grenze," preemed at the Marmorhaus. Pic will be entered at the Cannes fest next year.

East Germans forced to cough up more coin in taxes to support the Commie DEFA newsreel although all exhibs are obligated to include the newsreel on all programs.

Ireland

By Maxwell Sweeney

Longford Productions open provincial tour at Cork this month.

George Rothwell named musical director for O'Dea-O'Donovan Productions.

Playwright A. P. Herbert in from London for gab session at Royal Dublin Society.

Maurice Elliman, vice-chairman of Odeon (Ireland), planed to London for hospitalization.

Danny Henderson, biz manager for Don Rice orchestras, in to set dates for 10-week Irish terpery tour.

Hilton Edwards and Micheal MacLiammoir mulling now comedy with music, "God's Gentry" by Donagh MacDonagh, who authored "Happy as Larry."

Peter Ustinov, Dame Sybil Thorndike, John Gielgud and Tyrone Guthrie named to talk to drama students at National University, Dublin, this session.

London

George Barnes named assistant general secretary of the Variety Artists Federation.

W. Macqueen Pope, prolific theatrical historian, completed a biography of Ivor Novello.

Columbia execs here tossed a luncheon for Max Thorpe in honor of his appointment as a veepee of Columbia International.

Gracie Fields taping a series of three British Broadcasting Corp. programs from the north of England, first of which will be aired Nov. 30.

Arthur S. Abeles, Jr. who has just returned from his annual N.Y. trip, called a Warner sales convention to outline details of the Company's new program.

Robert Clark bought film rights of "The Dambusters" by Paul Brickhill, published earlier this month. Plans to put pic into production early next year at Associated British Elstree studios.

Following his successful debut in a solo performance of Dickens characterizations at the Lyric, Hammersmith, Emlyn Williams transferred to the Criterion Monday (19) for a three-weeks run.

H. M. Tennent is presenting Terence Rattigan's new play, "Deep Blue Sea" at Brighton, Feb. 14, prior to its London production. Peggy Ashcroft has the lead, and piece will be directed by Frith Banbury.

Joseph Somlo, director of Independent Film Distributors, who sailed last week to negotiate new coproduction deals for Romulus Films, is going on to Jamaica to prepare for filming of "White Witch of Rosehall."

Tennessee Williams' "Summer and Smoke" opens at the Lyric, Hammersmith, Nov. 22, with Margaret Johnston starred. She is supported by Allan Jeayes, Megs Jenkins, William Sylvester and Joan Young. Peter Glenville is director.

Las Vegas, Nev.

By Bill Willard

Dorothy Shay chanting at Last Frontier.

Jimmy Durante in for brief resf at Desert Inn.

Kay Thompson & Williams Bros. wowing Flamingo tab-grabbers.

Rufe Davis booked for a Silver Slipper fortnight opening Friday (23).

"Minsky's Follies" at Desert Inn for a month with reservation list solid.

Dorothy Lamour inked for Last Frontier post-Xmas and New Year's show.

Lena Horne sets forth today (Wed.) at El Rancho Vegas for two frames.

Kay Armen tops marquee at Hotel Thunderbird beginning Thanksgiving Day.

S. J. Perelman in last week at El Rancho Vegas to gather tidbits for impending Redbook yarn on Vegas.

Last Frontier changes over from after midnight "snack bar" policy to traditional Vegas "chuckwagon" come-and-get-it.

Bill Miller, former 88er with The Majors in Lady Luck Bar of Desert Inn, has joined Frank Sinatra as teevee accomper.

Madras

Film Fans Assn. of South India balloting to find the best actor and actress as well as films for the past year.

Ex-mayor of Trivandrum P. Subramoniam Pillai setting up own studio in Trivandrum for production of pix in Malayalam language.

Russian film "Great Example" denied a certificate by Central Censor Board because distributors would not make cuts suggested.

Unrestricted hawking and sale of eatables and drinks inside theatres during shows, which has been allowed, recently banned by Madras government.

Latest Red Skelton starrer "Excuse My Dust" into second week at Bombay's Metro. Warner's "Strangers On a Train" did three weeks at Bombay's Strand.

Frank Ferrin's Technicolor jungle thriller "Ganga Ram" is almost completed. Located in the forests of Mysore, picture includes shots of the ruling prince and his palace. Probably is the first time that a real Indian Maharaja has been lensed in a foreign picture.

Some members of Motion Picture Producers Assn. in Bombay again have raised the question of standardizing cinema publicity in interests of economy. Under this plan, maximum space to be devoted to films would be one page in magazines and half page in newspapers.

T. R. Sundaram, owner of Modern Theatres, has made pact with William Berke of Hollywood for production of jungle pictures at his studios along the lines of "Tarzan." Mysore would be background for them. While distribution rights in principal Indian languages would belong to Mr. Sundaram, the English version would be handled by Berke.

Montreal

Arthur Lee Simpkins current at Chez Paree.

Gracie Barrie thrushing at Normandie Room.

Jacques Peals opened at Ruby Foo's last Monday (19).

"Ice Capades" opening at the Forum Nov. 18 for a week.

Josephine Baker into His Majesty's for a week starting Nov. 19.

Montreal Repertory Theatre opens Nov. 22 with "Curious Savage."

"Fledermaus" slated for six performances at His Majesty's starting Dec. 5.

"Bitter Rice," heavily trimmed by Quebec censors, going into fourth week at Avenue Theatre.

Bill Lester, United Amus. prexy, elected head of Quebec Allied Theatrical Industries, succeeding Consolidated Theatres' Arthur Hirsch.

Les Compagnons de Chanson under management of Canadian Concerts & Artists touring Quebec before N. Y. Waldorf-Astoria date in late December.

Barcelona

By Joaquina C. Vidal-Gomis

Kirsten Flagstad for only one concert at the Liceo.

Juanita Reina to star in "The Brave Girl," musical comedy.

Rigat nitery has Andre Lacroix's "Hollywood-Paris" revue.

Talia Theatre has comedian Martinez Soria in the play "Honeymoon for Four."

Irene Lopez Heredia at the Zorrilla, Bilbao, with Benavente's play "Autumn Roses."

Lili Muratti continues to score at the Reina Victoria in Madrid with "A French Maid."

Lacarcel de Palomares legit company at the Ayala Theatre in Bilbao with the play "Los Gavilanes."

British producer Douglas V. Pierce to film "Penny Princess" in a little Montseny village located in the French border mountains. Yoland Donlam and Dirk Bogard will star.

Stockholm

By Sven G. Winquist

Rune Waldekranz will soon publish two new books on films.

"Wunderbar" from the musical, "Kiss Me Kate," already a hit in Sweden, and may be a top tune here for a long time.

Svensk Filmindustri purchased some international films for distribution here, among them the Italian "Road of Hope," and the Argentine-made "Native Son."

Swedish Film Historical Museum, in cooperation with British Film Institute has arranged the showing here of some top historical films, including "Intolerance," "Metropolis" and "Blackmail" (banned here).

"Tales of Hoffmann" film, opened at a gala perfomance at the China Theatre, only ran for one week at the 1,245-seater. This despite the fact that all crix here agreed it was one of the better films shown here.

Censorship is again up for discussion here, this time over censor cuts on operation scenes (of a human heart), which are part of the plot for the French pic, "Under the Paris Heaven," distributed here by Wive Film.

Tokyo

By Russell Spiane

Screen star Audrey Totter a hit in her recent Korean hospital tour, made under USO auspices.

Bobby Burns, former Hollywood p.a., in Korea as Special Service captain with first Cavalry Division.

Tommy Tucker, orch leader, now an Army master sergeant, recently arrived here for assignment in the Far East Command.

Danny Kaye USO-Camp Show unit here en route to Korea for 14-day swing of "Rice Paddy Circuit." Troupe includes Monica Lewis, pianist-accordionist June Bruner, and Kaye's accompanist Sam Prager.

Lt.-Col. Jerome Coray, deputy chief of professional entertainment branch of army Special Services in Washington, in Tokyo to survey needs of GIs in Japan and Korea for live shows which armed forces hope to step up.

Alan McCarroll, deputy chief of Army and Air Force Joint Welfare Board's film service, reviewing Far East Command's military theatres in Japan and Korea, and making preparations for introduction of 16m in GI theatres of the battle zone.

Hollywood

Milo Frank hospitalized for checkup.

Harry Ruby getting over an infected digit.

Sonya Levien returned from six-week European tour.

Tito Guizar to Dallas to open tour of Texas niteries.

John Steinbeck in town for preview of "Viva, Zapata."

David Lipton returned from 10 days of front office confabs.

Kirk Douglas hospitalized with pneumonia in Santa Monica.

Van Johnson back from Command Performance in London.

Myrna Loy planed to Washington to resume her United Nations job.

Ward Bond reported resting comfortably after heart attack.

Nelson Eddy postponed his autumn concert tour — throat infection.

Ray Bolger vacationing in Palm Springs after making pic in England.

Don Hartman returned to Paramount desk after two weeks in N. Y.

Forrest Tucker in town after 20-city tour with Pine-Thomas' "Crosswinds."

Leon Snyder in town to check theatre equipment for his Australian circuit.

Douglas Fairbanks, Jr., in from N. Y. after huddles with United Artists toppers.

J. G. Lindstrom, United Nations film chief, hosted at Paramount by Y. Frank Freeman.

Lisa Howard heading for Bombay to appear in a Film Group production, "The Waif."

Jean Martin of Loew's International in from Paris for month of technical study at Metro.

Bob Arthur resumed work in Paramount's "Famous" after an accident at Lake Arrowhead.

Friars Club tossed dinner for Leo Durocher at Hollywood Athletic Club with George Jessel as roastmaster.

Ben Holzman back in Cedars of Lebanon hosp for eight days' "additional option," as the Morris Agency man puts it.

San Francisco

By Ted Friend

Arthur H. Hayes, local CBS head, east for Gotham conferences.

Art Linkletter doing the seven hills prior to his Peninsula Home Show personal.

"Science in Action," ABC-TV program, recipient of American Public Relations award.

Del Courtney, former bandleader, now local TV headliner, adding spot band bookings to activities.

Norma Talmadge and medico husband are town's newest residents with purchase of Twin Peaks manse.

Brig. Gen. David Sarnoff addresses Stanford Research Institute at luncheon given by Standard Oil of California.

Curran and Geary legit houses both light up; ditto long dark Downtown Theatre with Franquin the hypnotist.

Stanford Players' 14th subscription season in full swing with "Merchant of Venice" first Memorial Theatre offering.

Eddie Cantor planed back to Hollywood following one man show B'nai B'rith benefit Saturday night (17) at the Opera House. The 3,500-seater clicked for $13,800 gross, house being scaled $2.75 to $12.50 for boxes.

Town jumping with simultaneous openings of Sonja Henie ice show, Frisco symphony season and Jane Morgan at Mark Hopkins. Eddie Cantor in for B'nai B'rith one-man show at Opera House with "Jazz At The Philharmonic" same night at Auditorium.

Rome

By Helen McGill Tubbs

Tenor Beniamino Gigli arrived from South American concert tour.

Robert Snyder, producer of "The Titan," in Italy preparing another film.

American singer, Sandra Kaye, won high award at the Vercelli contest of music.

Igor Stravinsky's opera, "Rake's Progress," will be done at La Scala, Milan, this month.

Manenti Films will distribute British pic, "Quartette," in Italy under the tag of "Passioni."

New York actress Anita Collier in for a role in the Barry Fitzgerald film, "First in the Class."

Dancers Antonio and Rosario vacationing here for few days before continuing European tour.

Martine Carol, French actress, to Paris after attending opening of her film, "Caroline Cherie," in Rome.

Italian company of "Dream Girl," headed by Vivi Gioia, playing a return date at the Quirino Theatre.

OBITUARIES

CATHERINE LITTLEFIELD

Catherine Littlefield, 47, ballerina-choreographer, died in Chicago Nov. 19. She was in Chi rehearsing Arthur M. Wirtz's "Hollywood Ice Revue," which she had staged and choreographed for 10 years. Other ice shows she had staged included "Howdy, Mr. Ice," "Lifetime" and "Stars on Ice."

Miss Littlefield made her first appearance in N. Y. in "Sally." She later danced in "Kid Boots," "Annie Dear" and "Louis the XIV" before joining the Philadelphia Civic Opera Co. in 1925. Besides performing as premiere danseuse there and with the Philadelphia Grand Opera Co. from 1926 to 1933, she produced the ballets for many of the operas. In 1935 she formed the Littlefield Ballet, which was retitled the Philadelphia Ballet the following year. She was director of the Chicago Opera Co. ballet until 1940, when she became choreographer for the N. Y. World's Fair's "American Jubilee." Recently she had directed the dancing for several TV shows, including the "Jimmy Durante Show" on NBC-TV.

Surviving are her husband, Sterling Noel, editorial exec of the N. Y. Journal American; a sister, Dorothie, and a brother, Carl, who assisted her with the ice show, and her mother, Caroline Littlefield, who had produced more than 600 dance shows in Philadelphia.

JOHN E. McINERNEY

John E. McInerney, 55, ad-pub director of United Paramount Theatres, Inc., and the New York and Brooklyn Paramount Theatres, died Nov. 14 in Bronxville, N. Y.

McInerney joined the Paramount organization in 1924 after working as a reporter for the N. Y. Herald and the old Clipper and as publicist for Cosmopolitan Pictures and Universal Pictures. The following year he became publicity director of the Rivoli and Rialto Theatres, N. Y.

McInerney was publicity director for the Paramount Theatre when it opened in 1926, and for the Brooklyn Paramount, which opened two years later. For two years he edited Publix Opinion, house organ of the Paramount-Publix chain of more than 2,000 houses.

Surviving are his wife, a son and a sister.

BARNEY GOODMAN

Barney Goodman, 64, owner of apartment houses, hotels and other properties in Kansas City, Mo., and the west, died Nov. 14 while attending the Carter-Aragon lightweight title bout in Los Angeles.

Goodman channeled acts and bands in many of his hotels—in El Casbah of the Hotel Bellerive, K. C.; the Santa Rita, Tucson, Ariz.; the Chapman Park, Los Angeles, and the Del Coronado, San Diego. At various times he also owned theatres, banks and other enterprises.

Born in Polish Russia, Goodman was brought to the U. S. as a child. He amassed a large personal fortune. His properties include the Orpheum Theatre building, Los Angeles, and the Joy Theatre, Dallas.

Surviving are his wife and a son.

BURTON W. JAMES

Burton W. James, 63, for 22 years co-director of the Repertory Playhouse, Seattle, which he and his wife founded, died in Seattle, Nov. 13. He came to Seattle in 1923 to direct the drama department at Cornish School. Before that he had organized the Lenox Hill Players in New York.

A few years ago he refused to tell the State Legislative Committee on Un-American Activities whether or not he was or had ever been a member of the Communist party. He was found guilty of contempt and paid a fine.

Survived by his wife and a daughter.

HELEN TRIX

Helen Trix, 59, former actress-singer, died in New York Nov. 18. She also appeared in vaude with her sister, Josephine, in an act known as the Trix Sisters.

Miss Trix was featured in the 1920 London production, "League of Nations" and was composer-producer and star of "A to Z," a London musical revue. With Andre Charlot she composed and produced "Tricks," another revue in which she starred. Among her song compositions are "Follow Me," "Parisian Peacock Girl," "You'd Love to Live in Paris," "London Town" and "That's How I Knew."

Brother and another sister survive.

EVY TROSTL

Evy Trostl, 17, high wire artist, was killed while performing with Polack Bros. Circus for the Shrine in Baltimore, Nov. 14. She lost her footing while doing a dance on the wire.

Miss Trostl was a member of The Great Arturos, a trio headed by her father, Arturo Trostl, for the past three years. Eric Trostl, a cousin, was the third member. The family is of European origin and Arturo has been in the U. S. for years as a star performer. Miss Trostl was to have left the circus at the end of last week to return to school in Tampa.

In addition to her father, her mother survives.

WILLIAM E. TRUOG

Will Truog, 71, branch manager for the United Artists exchange, died at his home in Kansas City, Mo., Nov. 16. He was one of K.C.'s filmrow veterans, having been manager for UA since 1928. He started in the picture biz there in 1917 as manager for the World Film Co. Later he went with the Goldwyn Film Co. as district manager, and from 1924 to 1928 was district manager for Universal.

During World War II Truog was chairman of the film industry war activities committee for K. C. His wife died last year.

Surviving are his mother, four sons, a daughter, a sister and a brother. A son, Morton, is office manager of the UA exchange.

MAURICE GRUNBERG

Maurice Grunberg, 64, formerly first violinist with the Boston and Detroit symphony orchestras, died in Boston Nov. 14. He joined the Boston orchestra in 1907, continuing with it for 11 eleven years, after which he played with Detroit for a year. He later became a member of the New York Philharmonic and played in the symph orch of NBC and CBS. He retired in 1940.

Survived by wife and sister.

NELL STIRLING

Nell Stirling, 38, Aussie radio star, died suddenly Nov. 11 at her home in Sydney.

Miss Stirling started her career in vaude, under the Fuller management, later switching to commercial radio with producer George Edwards, to score a success. Survived by husband and two daughters.

THOMAS C. HILL

Thomas Crawford Hill, 51, artist and newspaper cartoonist, died in Glendale, Cal., Nov. 16. He was one of Walt Disney's first animators.

His wife, a son and two brothers survive.

WILLIAM P. MAYHEW

William P. (Billy) Mayhew, 62, songwriter, died in Baltimore, Nov. 17. His top click was "It's a Sin to Tell a Lie," introduced by Kate Smith in 1936, several years after he wrote it.

His wife survives.

ROBERT T. FURMAN

Robert T. Furman, 77, onetime general manager of Pathe Freres, the parent company of Pathe News, died in New York, Nov. 13. "The Perils of Pauline" and other w.k. silent serials were produced during the tenure of his management, 1912-15.

Surviving are his wife and two sons.

JOSEPH GUSTAT

Joseph Gustat, 62, a trumpeter with the St. Louis symph orch for 18 years before his retirement in 1944, died of heart disease in Orlando, Fla., Nov. 13.

After his retirement from the orch, Gustat became president of the St. Louis Band Instrument Co.

JOHN MILTON GILMOUR

John Milton Gilmour, 66, father of Clyde Gilmour, film critic of the Vancouver, B. C., Sun, died Nov. 9 in Edmonton, Alta. He was one of the founders of the Alberta Drama Festival and was a writer, actor and play director.

His wife, two other sons and two daughters survive.

ROSALIE AVOLO WINCOTT

Rosalie Avolo Wincott, 78, former stage and screen actress, died recently in Los Angeles.

She played the role of the Jewish mother in the Broadway longrun, "Abie's Irish Rose," and appeared in the Rudolph Valentino silent film, "Blood and Sand."

BRUNON KRYGER

Brunon Kryger, 52, polka orch leader, died in Wilkes-Barre, Pa., Nov. 17. Kryger made more than 200 recordings for top diskeries and appeared on several radio programs.

Surviving are his wife, two sons, three daughters and two brothers.

Widow, 73, of Jacob Cooper, pioneer Chicago pic exhibitor, died Nov. 15 in Chicago. Survived by her sons, who operate the Cooper-Kirsch circuit in conjunction with Jack Kirsch, her son-in-law, who is proxy of Allied Theatres of Illinois, and two daughters.

Rogerio D. Azcarraga, 58, prez of RCA Victor's Mexican branch, died recently in Detroit. His brother, Emilio, is a top radio-TV station and pic house operator in Mexico City.

Ralph C. Freeman, 64, a projectionist in Pittsburgh for more than 40 years and one-time president and business manager of IATSE, Local 171, Pittsburgh, died in that City Nov. 10.

Col. Roy M. Jones, 65, commander in charge of the first GI motion picture unit at the Hal Roach studio where wartime educational films were made, died in Los Angeles, Nov. 13.

William W. Nye, 79, member of the male quartet in the original stage production of "The Old Homestead," died in Keene, N. H., Nov. 15.

Fred Miller, 55, aerialist, was killed in Harlingen, Tex., Nov. 15, when he fell from a pole he was setting up for his act at the Rio Grande Valley midwinter fair.

Mrs. Jenne Dodge, 51, operator of the Mayfair and Mission Theatres, Ventura, Cal., was killed Nov. 12 in the Union Pacific railroad wreck in Wyoming.

George Harrison, 55, operator of the Variety, revival pic house in Sydney, died in that city Nov. 12 after a long illness. Wife and son survive.

Fred I. Hutchison, 59, Paramount studio electrician for 23 years, died Nov. 8 in Sawtelle, Cal., Veterans Hospital.

John Gough, 41, radio producer and pioneer of Scot broadcasting, died in London Nov. 9. He was a native of Tasmania.

Walter A. Witte, 41, former orch leader, died in Aurora, Ill., Nov. 13. Survived by wife and six children.

J. Norris Dakin, 56, film projectionist for 40 years, died of a heart attack in a booth at RKO Capitol Theatre, Trenton, N. J., Nov. 3.

Mrs. Pauline R. Copeland, 50, former consulting manager of station WANM, Annapolis, Md., died Nov. 18 in Provincetown, Mass.

Will H. Vodery, 66, Negro composer and arranger for the early "Ziegfeld Follies," died in New York Nov. 18.

Stewart B. Sabin, 82, former music critic and music editor of the Democrat & Chronicle, Rochester, N. Y., died in New York, Nov. 15.

George A. Ebeling, 62, architect who specialized in designing theatres in Ohio cities, died in Cleveland, Nov. 14.

Patrick J. Sullivan, 32, of 20th-Fox shipping department in St. Louis, died of a heart attack Nov. 9 in that city.

Jim Donnelly, 66, chauffeur for the late Al Jolson for 37 years, died in N. Y., Nov. 6.

Father of Joe Csida, editor of The Billboard, died in New York Nov. 18.

Father, 79, of James Wilkinson, chief of RKO's film editing staff, died Nov. 12 in Hollywood.

Agrippina Yakovlevna Vaganova, Russian ballerina-choreographer, died in Leningrad Nov. 16.

Nicholas Medtner, 71, Russian-born pianist and composer, died in London, Nov. 13.

William J. Sullivan, 72, former New Jersey radio sportscaster, died in South Orange, N. J., Nov. 16.

Wife, 34, of Clyde (Red) Foley, country singer, died of a heart attack in Nashville Nov. 17.

Dr. Hugo Leichtentritt, 77, composer-musicologist, died in Cambridge, Mass., Nov. 13.

Mother, of Frank Hogan, talent agent, died in Chicago Nov. 18.

IN BOB'S MEMORY

My thanks to all Bob's friends who have extended their concern and deeply felt friendship.

Virginia (Mrs. Bob) Evans

LORENZ HART

November 22, 1943

TEDDY HART, DOROTHY HART, LORENZ HART, 2nd

MARRIAGES

Margaret Kerry to Richard N. Brown, Yuma, Ariz., Oct. 8. She's a TV actress; he's a director.

Mrs. Florence Hayes Johnson to Louis Jordan, Providence, R. I., Nov. 14. Bride is a dancer, he's orch leader.

Jane Lambert to Don Hassler, Chicago, Nov. 10. Bride is member of Chi NBC production staff, he's head of Chi ABC transcription department.

Adele Reisner to Nat Stoller, New York, Nov. 22. Bride is with the William Morris Agency, he's a theatrical accountant.

Ann Dvorak to Nicholas A. Wade, Las Vegas, Nov. 17. Bride is screen actress.

Deborah Rosmarin to Arthur Cantor, New York, Nov. 18. He's a theatrical publicist.

Eileen Hall to Karl Sundstrum, New York, Nov. 16. Bride is an actress and daughter of comedian Al K. Hall.

Bebe Kozar to Seeman Mandel, Chicago, Nov. 18. Groom is WGN-TV, Chi, technician and son of Mike Mandel light man of Chi's Chez Paree.

Nancy Wible to Francis John Hope, Burbank, Cal., Nov. 16. Bride, former Pittsburgh Playhouse actress, is a TV ventriloquist in L.A.

BIRTHS

Mr. and Mrs. Al Fischler, son, Los Angeles, Nov. 11. Father is with Lou Snader Sales there.

Mr. and Mrs. Morgan Ryan, son, Albany, recently. Father is v.p. and general manager of WPTR there.

Mr. and Mrs. Marvin Samuelson, daughter, Pittsburgh, Nov. 14. Father's city booker for WB theatres in Pitt.

Mr. and Mrs. Steve Libby, daughter, Columbia, S. C., Nov. 12. Father is promotion-publicity manager of WIS, Columbia affiliate of NBC.

Mr and Mrs. Bill Lauten, daughter Rockville Centre, N. Y., Nov. 9. Father is NBC trade press editor.

Mr. and Mrs. Cameron Mitchell, son, Hollywood, Nov. 12. Father is an actor.

Mr. and Mrs. Eugene Czukor, daughter, Hollywood, Nov. 14. Mother is screen actress Barbara Britton.

Mr. and Mrs. Charles Cady, daughter, Columbus, Nov. 9. Father is chief director of WBNS-TV there.

Mr. and Mrs. Carl Sell, daughter, Columbus, Nov. 12. Father is WBNS-TV announcer there.

Mr. and Mrs. Ed Tyler, daughter, Hollywood, Nov. 12. Father is a radio writer.

Mr. and Mrs. Robert A. White, son, Hollywood, Nov. 17. Father is a TV writer.

Mr. and Mrs. Gerald (Jerry) Vernon, son, Chicago, Nov. 14. Father is manager of the Chi ABC-TV sales department.

Mr. and Mrs. William Cassie, daughter, Chicago, Nov. 14. Father is WENR-TV field supervisor there.

Mr. and Mrs. Martin Abramson, son, New York, Nov. 3. Father is mag and TV writer.

Mr. and Mrs. Carl Ward, son, Norwalk, Conn., Nov. 11. Father is general manager of WCBS, N. Y.

Mr. and Mrs. Andrew M. Wiswell, son, New York, Nov. 19. Mother is former actress Mary Hull; father is veepee in charge of recordings at Muzak Corp.

MPEA Remittances

Continued from page 3

Suggestion that they may find it wise to maintain the joint operation is made by Maas to the board in his report. He expresses the belief that MPEA distribution is economic for the companies in small- and medium-size territories.

Retiring general manager recommends, however, that the formula for divvy of income from abroad among the companies be changed. He sees the formula as the MPEA's weakest aspect, the one that has caused most dissatisfaction and that has been responsible in no small measure for its impending demise.

Under the present arrangement, divvy is made on the basis of each company's domestic earnings. Maas suggests a new formula that would give weight to the actual income derived by the MPEA from the pix that each company throws into the pot. Among other advantages he feels that would have is to keep Goldwyn, Disney and other indies from withholding their product and selling it separately.

Maas obviously has no thought that the majors will return to MPEA-selling in areas now economically sound, but expresses the belief that joint distribution might be wise in certain marginal territories. If MPEA is continued, he strongly recommends that member company contracts with it covering each territory be for at least three years.

Never Sure of Product

One of his great difficulties, Maas points out, was the one-year licenses the majors gave the MPEA. He never could make deals abroad far enough in advance, he says, because he was never sure he'd have the product.

As against the $35,941,983 in gross billings amassed between 1946 and Oct. 1 of this year, total expenses at the homeoffice and abroad amounted to $9,227,078. A great deal of the gross is still frozen overseas or has been used for paying local salaries, for buying theatres or other purposes. The figures, it is pointed out by Maas, are "realistic" ones, based on actual conversion values rather than mythical "legal" rates.

Returned to New York in dollars was $13,727,926. Best year was 1949, when $3,121,825 came in. Income in other years was:

1948	$2,928,773
1950	2,916,762
1947	2,436,901
1951 (to Oct. 1)	2,062,465
1946	261,202

Gross billings were also best in 1949. They amounted to $9,903,598. Second biggest year was 1948 with $8,584,923, followed by 1950 with $6,297,822. First nine months of this year produced $5,705,041.

Remittances from individual countries are greatly influenced, of course, by the number of years MPEA operated in each of them. Some, such as Holland, in which MPEA was active only from Jan. 1, 1947, until Sept. 3, 1948, produced $2,450,487. Korea, in which MPEA is still (theoretically, since the war) operating, has remitted only $3,935.

Remittance by countries during the MPEA's life have been as follows:

Japan	$4,235,985
Holland	2,450,487
Czechoslovakia	1,843,425
Austria	1,592,988
Indonesia	1,508,080
Germany	836,225
Hungary	447,987
Jugoslavia	435,995
Poland	307,276
Rumania	45,800
Bulgaria	19,745
Korea	3,935
USSR	Nothing

Ill. Bell Charges

Continued from page 7

the organization furnishing the service," the phone company said.

Whether PV will go over regular telephone lines is now being studied. "It is too early to say how the channels or circuits needed can best be provided," Illinois Bell said. "The Bell companies would use their regular circuits should that turn out to be the best way." Company also said that it would not receive a fixed share of the charge to the customer for PV programs. Subscription TV outfit would be billed for services by the phone company but what those charges will be is not known yet.

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VIDEO'S BIG COIN LURES 'A' PIX

Up to 50G 1-Niters Help Big Shows Rediscover Arenas at Low Prices

One-nighters in giant arenas and auditoriums are being rediscovered as the biggest source of show business revenue. Virtually every field, from the Metropolitan Opera to travelling vaude units and comedy singles, are capable of $50,000 one-nighter grosses. Impresarios indicate that they can do one or two normal weeks' business in one night in the king-sized showshops.

Arena managements say that the combination of big shows and low prices is enough to overcome competition of video, rekindle interest in live talent and once again make the road a lucrative entertainment field.

The staid Metropolitan Opera, N. Y., will make its first experiment in arenas this spring. Reginald Allen, Metopera's business manager, has okayed a one-nighter in May at the Maple Leaf Garden, Toronto, during its annual spring tour. Approval was given after an inspection by H. Armister, of the opera's technical staff. House for that evening will be scaled at $40,000.

Eyeing of big arenas is one up-to-date result of the successful tour of "The Biggest Show of 1951," all-Negro revue which is trekking

(Continued on page 12)

Mpls. Trib Ed Warns Colleagues to Get Hep; Radio-TV Is 'Competition'

Minneapolis, Nov. 27.

"Brothers, we do have competition!" declares Gideon Seymour, Minneapolis Star & Tribune executive editor, addressing other editors and referring to TV and the radio.

Pointing out the advances made by TV and radio in the gathering and dissemination of news; admitting they've become increasingly a factor in the field, and telling how his own sheets were scooped recently by WCCO, CBS station here, on an important story, Seymour advises newspapers to install firstrate TV and radio equipment in their plants and to monitor all news programs over the ether waves.

The views and advice are contained in Seymour's lead article, "Do You Monitor Radio?," in the current Bulletin of the American Society of Newspaper Editors.

Seymour starts out by asking how many editors are monitoring outstanding local and other news and comment programs on radio and TV in their area, and how and with what objectives in view. He shows that his Star & Tribune, doing so, has found it anything but a waste of time or too much work for scant returns.

"Radio hasn't been much of a local news competitor in most communities during its first 25 years," says Seymour, "but it is

(Continued on page 12)

May Assign Red Prober To Coast Permanently

Washington, Nov. 27.

House Un-American Activities Committee may assign an investigator permanently to the Coast, to keep an eye on Communism on that side of the country, with special attention to Hollywood. Matter is presently under study.

Number of film people have been hiding out for months, ducking committee subpoenas. Reports are that they intended to return from hiding after completion of the Hollywood Red hearings.

Radio City Xmas Pageant May Be Theatre Teeveed

Annual Christmas pageant stageshow of the Radio City Music Hall, N. Y., may be piped into theatres with big-screen television equipment this year, as the first entertainment show for theatre TV. Nathan L. Halpern has reportedly been huddling with Music Hall chief Russell Downing to obtain rights to the show for his Theatre Network TV, which in turn would book it into the big-screen houses.

Number of problems remain to be solved before any deal can be jelled. Chief among these is the question of fees to be paid to the

(Continued on page 16)

'Dolls' Actor's 4-Year-Old Sets 3½G Des Moines Fire

Des Moines, Nov. 27.

Left alone in his parents' room at Hotel Plaza, Des Moines, last week, four-year-old Patrick Humphrey, son of Richard Humphrey of the "Guys and Dolls" touring company, started a fire with a cigaret lighter. The boy and his dog were rescued by a hotel maid, but the fire, smoke and water damage was so extensive that the 40 guests on the third floor had to be moved out. Most of the damage was confined to the Humpheys' room, in which all of their personal belongings were lost, with their loss estimated at better than $3,500. The extent of property damage has not been estimated.

Humphrey, who is in the chorus and is understudy for Maxie Rosenbloom in the show, said he usually takes the boy to the theatre (Mrs. Humphrey acts as agent for her husband) but that since they had to make an appearance on a radio show, they had left the boy alone.

SELZNICK'S 12 FOR $2,000,000

Video's lure to top Hollywood producers to unshackle the big pix they've been stowing in their vaults for eventual reissue to theatres got tremendous impetus this week with two important deals. They indicated that sale of old features to tele has finally reached a big-money area that may tempt other important producers to make marquee-valuable product available for the airways—and provide still further competition to theatres.

First of the deals was the sale by Quality Films of 26 features to DuMont for 20 markets for $1,800,000. Net price of $51,700 per pic for three runs is the highest per-film rate ever on video.

Far overshadowing that deal, however—if stations will pay the price—is an option granted by David O. Selznick for use of 12 of his top pix on TV for $2,000,000. That's for four uses in two years in all of the nation's 63 video markets.

DOS has given the 90-day option (with a 48-hour cancellation clause)

(Continued on page 18)

MacArthur Biog Eyed by Mayer, Farrow for Pix

Interest in obtaining as the basis for a screen story "My Fifteen Years With MacArthur," the eight-installment Saturday Evening Post series by Col. Sidney Huff, has been shown independently by both Louis B. Mayer and John Farrow, Paramount director.

Mary Baker, of the Sam Jaffe agency, who arranged sale of the rights to the story of the late President Roosevelt to Stanley Kramer, is handling the deal for Col. Huff. Farrow is interested in the property for an independent venture that would have nothing to do with his relationship with Paramount.

Huff, one of Gen. MacArthur's closest aides, apparently received the general's okay for the SEP series and it is conceivable that MacArthur has given the nod for the screen sale. MacArthur himself is not known to be preparing any memoirs and it's believed the Huff yarn will be the only present authorized blog of the former Pacific commander. SEP reportedly paid $65,000 for the mag rights. Asking price for the film rights was not disclosed but, it's felt, it'll exceed $65,000.

Since the general's return from the Pacific and the hoopla that resulted, many attempts have been made to obtain the blog rights but this is reportedly the first time that a concrete property has been put on the market.

'Fourposter' Paying Off in 6½ Weeks; Quickest in Recent Legit History

"Fourposter" will probably be the quickest payoff production in recent Broadway history. At its present boxoffice pace the Jan de Hartog two-character comedy, starring Jessica Tandy and Hume Cronyn, will be in the black by the end of next week, only six-and-a-half weeks after opening at the Barrymore, N. Y. Meanwhile, the Playwrights Co. is already planning a touring edition, possibly with MacDonald Carey and Jane Wyatt, or perhaps Cary Grant and Betsy Drake (Mrs. Grant).

Financed at $40,000, the show cost $39,602.09 (including $1,403.13 tryout loss and $1,298.54 for New York preopening expense, but excluding bonds). As of Nov. 10, the show had earned an operating profit of $13,375.12, despite an expenditure of $5,500 for a display quote-ad following the Broadway premiere. That left $26,226.97 still to be recovered. For the weeks ending Nov. 17 and 24, respectively, the grosses were $24,654.25 and $22,890, leaving an operating profit of around $7,500 per stanza.

At the $23,836.78 gross, the "Fourposter" operating cost included 30% theatre share and $9,-

(Continued on page 16)

Bishop Sheen Disks Juve Prayers for Col

Bishop Fulton J. Sheen, whose last book, "Peace of Soul," hit the bestseller lists, is now entering the disk field via Columbia Records. Bishop Sheen's first sides will be recitations of two Catholic prayers, "Hail Mary" and "Our Father," and will be packaged for the juve market.

The disk is being rushed for the Christmas season and will be promoted by the Catholic Church through all its newspaper and magazine media.

Army Charges Sluffoff in Video Shows to Korea

Washington, Nov. 27.

With few exceptions, the television industry's "Operation Kine"—the sending of regular TV shows to the troops in Korea—has been a flop, according to a survey here of what has gone so far.

A check on the kines which have been turned over to the Army and Air Force Motion Picture Service for transmission to Korea discloses that only CBS has come through with any real amount of material.

Reason, so far as can be made out here, is that the advertising agencies handling the big network shows have balked at the Defense Dept. ruling which limits commercials to only a brief mention at the start and finish of each kine.

Alan McCarroll, deputy chief of the Army and Air Force Motion Picture Service, which distributes films to overseas posts and is also

(Continued on page 63)

$19 Per Bottle Wine, $5 Per Scotch, Keys New Paris Nitery Take-'Em

Paris, Nov. 27.

To dramatize the current inflation, perhaps the show biz comparative standard will best tell it since most tourists gear their economic conceptions to what it costs for a hotel, meal or nitery. The Nouvelle Eve, a plush Pigalle nitery, used to charge 500 francs ($1.50) admission; now it's 1,200 francs or $3.60. The admission is a device in lieu of the couvert. (The dollar computations are according to the more firm exchange

(Continued on page 54)

Femme Names Finally Succumb, Plunge, Neckline First, Into TV

By JACK HELLMAN

Hollywood, Nov. 27.

TV-ward the women.

Having lain back long enough to let the infant that is television get on its feet and toddle around, la femme is now ready—and willin'—to help it along to maturity and plunge headlong into the channels. Short year ago they scoffed with upturned nose at the upstart. "Grow up," they chortled with derision and haughtily drew away.

"Get one woman and you've got them all" is a rough paraphrasing of something that was said a few centuries ago at the mouth of a cave. This guy knew his dolls and they haven't changed a bit. Coupla years ago Martha Raye stormed Radio City and upped to the brass, "What's this television thing, a man's racket? I want in." A fourth assistant coordinator thought it not a bad idea and what was once a quiet rustle of femme finery and dainty dancing slippers became a shambles of chaotic disorder. But the sitters-at-home revelled in it and the die was cast. Bring on the women!

Those with talent for teevee, the visual or sight comediennes, were nudged by l'affaire Raye but not jostled. They were still playing hard to get. The prices weren't right and the lads running television were still groping blindly, they demurred. Then came the British ladies who have been cutting up touches in the music halls of Britain for years with an intense liking for both the medium and the take-home pay. Vox populi didn't care where they came from, they just wanted to be entertained. Imogene Coca was beginning to catch on and in no time soared to the head of the class.

A Natural for Lucille Ball

The male comics were doing all right but TV wanted to join the ladies. And people wanted to laugh. What of the Cass Daleys, Lucille Balls, Judy Canovas, Marie Wilsons, Joan Davises, Eve Ardens? They were beginning to weaken. The word got around that Jean Bennett, whose wit is dainty,

(Continued on page 63)

Ex-Teacher Gloria Warner Auditioned for ABC Show

Gloria Warner, the school-teacher singer discovered in Miami by ABC gabber Walter Winchell, is being auditioned by ABC program veepee Leonard Reeg. Web is cutting a platter of the gal who taught in New York schools, with an eye to spotting her in its "Saturday Night Dancing Party" block.

Winchell, who plugged the thrush in his syndicated column, also sponsored a party for her at the Stork Club in N. Y. She's being handled by Lester Lewis.

Pro-Nazi Tinge to Film Skedded by Austria Govt. Expected to Stir Up Fuss

Vienna, Nov. 13.

Austrian Chancellor Leopold Figl told his council of ministers this week that the so-called "Austria Film," which has been more or less in preparation for two years, should go before the cameras in March next year. He also revealed some names of the proposed staff for the pic, which are sure to stir up noisy opposition in and outside the government.

The "Austria Film" is supposed to be a "documentary entertainment film in color" compressing the high spots of 1,000 years of Austrian history into two-hour playing time. Production cost has been set at about $350,000, which is about three times average budget for a major production here. Present talk is that it will be made in both German and English language versions with all star cast.

Beefs undoubtedly will arise from the fact that one of screenplay authors, Dr. Ernst Marboe, is not only a party politico, but a nephew of the Chancellor in charge of film affairs. He was one of the judges of a prize contest for a

(Continued on page 63)

11-28

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VARIETY

T.D. to Brazil For 9 Weeks at 200G

Tommy Dorsey orch headed for Brazil last week to tee off a nine-week Latin American tour at a reported $200,000 guarantee. Deal was consummated after the Brazilian firms underwriting the tour had shelled out $35,000 in advance.

The joint financing venture is headed by Radio TUPI, a cosmetic firm and several nitery and ballroom operators. The Dorsey orch is skedded to play Rio de Janeiro, Sao Paulo, Recife, Bahia, Curtiba, Belo Horizonte and Porto Alegre. Dorsey is traveling with 15 sidemen, vocalists Frances Irvin and Bob London, the Brownlee Sisters, vocal quartette, his wife and daughter.

Band is also skedded for a four-week engagement at the Montevideo Carnival beginning Feb. 23. The Montevideo deal is said to be about $78,000.

Par Would Speed Up Audrey Hepburn H'wood Bow After Legit Smash

Paramount found itself Monday (26) morning with a valuable new top-flight feminine star in the person of Audrey Hepburn, 22-year-old Belgian-born actress who made a triumphant U. S. debut Saturday (24) night on Broadway in "Gigi." Paramount execs are now wondering how fast they can get Miss Hepburn to the Coast.

Film company has several properties in mind for the actress, who was discovered and signed in England by Richard Mealand, Paramount's former N. Y. and Hollywood story chief and now its British studio rep. High on the list are "Roman Holiday" and "A Star Danced." Latter would be an adaptation of Gertrude Lawrence's autobiog.

Miss Hepburn's availability depends on the run of the play, which got mixed notices, though critics were unanimous in raves for the young star.

Miss Hepburn's pact with Paramount calls for two pictures a year for seven years, with a limit on the number of weeks she can be required for each assignment. She also is permitted to make outside films and legit appearances.

Her contract with Gilbert Miller, producer of "Gigi," runs until May 31, 1953. However, it allows Miss Hepburn to take off from June 1 to Oct. 1, 1952. Should the play run until the summer, the actress will probably take off at that time to fulfill her Paramount commitment.

"Gigi" is Miss Hepburn's first dramatic show, although she has appeared as a dancer in the London productions of "High Button Shoes" and "Sauce Piquante." She also played in several British and French films.

Mitzi Green as Femme Lead for A&C Film

Hollywood, Nov. 27.

Mitzi Green has been inked as femme lead opposite Abbott & Costello in "Sourdoughs," which rolls late this month at UI, with Jean Yarbrough directing and Howard Christie producing.

Former top child star, latterly a legit and nitery performer, won role after negotiations collapsed for Denise Darcel.

Those Personal 'Hoopers'

Too shockingly and too often is it heard that so-called astute showmen cite their immediate household—invariably the children, of course—on public amusement tastes. This is supposed to represent the pseudo-cross-section opinion of "young America."

Showmen are thus falling in with something which, in the early days of radio, for example, all decried as a common enemy—the sponsor's daughter, or wife, who loomed as the unseen opinion-makers.

The uncomfortable feeling crops up that these self-same "showmen," now grown a bit soft and more than a bit out of touch with the immediacies of the public, seem to think that the younger folk in their households represent the true common denominator of the ultimate consumer. Of course, in a large sense they do. But these show-wise youngsters certainly are not the absolute barometer of mass taste.

You can't catalog public taste. Least of all can showmen catalog it through the eyes of their offspring and the possibly too-hep younger set. It is startling to hear prominent opinion-makers and showmen state, with a curious blend of paternal pride and naivete, "I was greatly surprised when my youngsters liked so-and-so."

Showmanship, which must take its pulse-feeling from the public, should get out of the plush confines of fashionable suburbiana and "good" prep schools for that sort of opinion. There's more honest pulse-feeling in Leon & Eddie's, Roseland and some juke point in the sticks than in rarified altitudes in which some showmen find themselves.

Abel.

This Week's Football

By MARTY GLICKMAN

(WNGM, Paramount Newsreel, Theatre Network TV Sportsmaster)

Games†	Selection	*Pts.
COLLEGE		
EAST		
Army-Navy	Navy	7
Navy has bigger, stronger line.		
Boston College-Holy Cross	Holy Cross	20
Crusaders head for Orange Bowl.		
SOUTH		
Alabama-Auburn	Alabama	19
Red Tide had disappointing season.		
Georgia-Georgia Tech	Georgia Tech	14
Rambling Wreck has it this year.		
Tulane-Louisiana State	Louisiana State	7
Battle of the Bayous, with LSU stronger overhead.		
Mississippi State-Mississippi	Mississippi	7
Ole Miss salvages a mediocre season.		
Texas A&M-Texas (Thurs., 29th)	Texas	14
Texas has tremendous backfield speed.		
Rice-Baylor	Baylor	7
Baylor because of Larry Isbell.		
Tennessee-Vanderbilt	Tennessee	21
Volunteers won against toughest foe, Kentucky, last week.		
Texas Christian-Southern Methodist	Texas Christian	7
Ray McKown an all-America at TCU.		
MID-WEST		
Oklahoma-Oklahoma A&M	Oklahoma	35
Sooners can name their total.		
Tulsa-Villanova	Tulsa	14
Tulsa Oilers won Missouri Valley title.		
FAR WEST		
Southern California-Notre Dame	Notre Dame	7
Irish frosh now ready to roll.		
PROFESSIONAL		
NY Giants-Pittsburgh Steelers	NY Giants	10
Giants atone for early season 13-13 tie.		
Chicago Bears-Los Angeles Rams	Los Angeles	14
Rams roaring mad after Redskin upset.		
Green Bay Packers-NY Yanks	Green Bay	7
Tobin Rote one of NFL's top backs.		
Washington Redskins-Phila. Eagles	Washington	7
Redskins showed power against Rams.		
Detroit Lions-San Francisco	Detroit	14
Lions headed for Conference title.		
Cleveland Browns-Chicago Cardinals	Browns	21
When Browns beat the Giants, they won the title.		

Season's Record

Won, 242; Lost, 120; Ties, 15; Pct., .669

(Ties Don't Count)

† College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

Point margins are estimates, not official odds.

Kaye Urges More Names Play Foxhole Circuit

Danny Kaye, who recently returned from a tour of the Korean front, made a plea for more names for entertainment overseas. On his four-week trek to the battle areas, Kaye's group played 23 shows in 19 days, mostly within sound of artillery fire. He was accompanied by Monica Lewis, June Bruner and Sammy Prager.

"It was the most gratifying thing I've ever done," Kaye said. "We played to groups sometimes numbering 20,000. At one date, on Nov. 2, the show was protected by swarms of fighter planes and the amphitheatre site ringed by guns. Troops from Greece, Belgium, and Thailand joined GI's at that show to watch the unit work."

Kaye will report to USO directors in Washington today (Wed.) on the entertainment needs in that sector.

Caruso Heirs Trying To Halt Italo Biopic

Genoa, Nov. 20.

Heirs of Enrico Caruso have gone into court to stop showings of the recently-released Italian biopic, "Enrico Caruso, Legend of a Voice," produced by Asso Film. They claim film is "damaging to (Caruso's) honor" and "intrudes on secret of the great tenor's private life."

The film, which has been grossing well on early Italian dates, recently made headlines when its upcoming young star Ermanno Randi, who played the Caruso role, was shot and killed by a man with whom he had been sharing his apartment in Rome. Ironically, both Randi's first major screen role, as Sicilian bandit Giuliano, and his last, in "Trieste Mia," completed on the eve of the shooting, called for his being shot to death.

L. B. MAYER AS UA PARTNER?

Schwartz Claims 'Threats' in Proxy Row; Foes Call RKO Mgt. 'Worried'

Sol A. Schwartz, president of RKO Theatres, this week openly accused Wall St. broker David J. Greene of "implied threats" and attempts to win him, Schwartz, over to the Greene side in a fight for control of the corporation. Schwartz's "open letter" to Greene, sent to all stockholders, was the most acrimonious of all exchanges between management and the investors' group since the proxy battle got underway.

Schwartz unleashed a lengthy list of questions directed to Greene which, in effect, charged the Wall Streeter with having made promises of "personal benefits" and "secure position" for the prexy in exchange for "the assurance of my cooperation."

(Spokesman for Greene said yesterday (Tues.) that the bitterness of the denunciation suggested that the RKO management is plenty worried over the number of proxies which the dissident group so far has collected. "Why do you think they wrote such a letter?" he asked. "It's the drowning man clutching at a straw."

Greene rep said there's no ill feeling toward Schwartz himself because there's doubt that "the man is his own master." Inference was that Howard Hughes or other members of the RKO hierarchy were behind the letter writing.

Implying that Greene, in his pitch to other stockholders for support, held back on much information, Schwartz asked: "Why not tell that you just did not ask for two directors—but you asked for two directors and the assurance of my cooperation? Doesn't this mean you were seeking control of the company?"

Greene in the past declared his group's request to name two members on the board had been rejected by the corporation. Group also has complained that the present board members have shown inadequate interest in the outfit via limited personal stock investment. Other charges were that the chain's finances were on the downtrend and would likely continue if the

(Continued on page 16)

Terps as Art Form To Be Spotlighted By Freed as Kelly Starrer

Metro producer Arthur Freed intends a complete departure from convention with his next film, "Invitation to the Dance," Gene Kelly starrer to be lensed in color. He declared the pic will contain no story as such, but instead will focus exclusively on the terpsichorean art form.

Film-maker would give no details, but presumably the plan was prompted by the good response to the unusually long ballet scene (17 minutes) in his most recent production, "An American in Paris," which starred Kelly.

Freed and Kelly arrived in N. Y. Monday (26) from the Coast for a week's stay. Producer said purpose of the trip mainly is to see the new plays.

20TH'S STUDIO MEET POSTPONED TO DEC. 10

Twentieth-Fox president Spyros P. Skouras leaves N. Y. for the Coast next week with other execs for a top-echelon studio meeting on future production skedding, merchandising of pix and administrative matters.

Charles Einfeld, ad-pub v.p., and distribution head Al Lichtman also will sit in at the confab which originally was set for Monday (3)—but now has been put off to Dec. 10. Prints of some new Technicolor films will not be ready until that time for viewing, causing the postponement, it was said.

Conference was called by Skouras almost immediately upon his return from Europe last week.

Vet Theatre Owner

Robert B. Wilby

voices the exhibitors' viewpoint in a

Pitch for Reappraisal of Stylized Pix Advertising

• • •

an interesting editorial feature in the forthcoming

46th Anniversary Number

of

VARIETY

Rank Co. Chiefs In Rackmil Talks On U-Decca Tie

J. Arthur Rank execs John Davis and Ronald Leach met in New York last week with Milton R. Rackmil, prexy of Decca Records, which recently acquired a major interest in Universal. Rank is also a large U shareholder.

Session was said to be wholly cordial. It was merely an effort by Davis and Leach to learn what Decca had in mind in acquiring the vast block of U stock and option warrants, and by Rackmil to explain his position to his fellow shareholders.

No mention was made at the huddle of Rackmil's reported idea to merge U and Decca. The plan of reorganization is only in the most preliminary stages, and Rackmil wants to have it completed before presenting it to Davis to obtain Rank support.

Managing director of the Rank organization for his part is taking a wait-and-see attitude on the merger. He is understood to have expressed to associates in New York no opinion on it, pending presentation and study of the plan.

Rank support would be highly important to Decca, since merger would require two-thirds approval by stockholders for both companies. Decca holds 304,000 shares and warrants, acquired from Nate J. Blumberg, Leo Spitz, William Goetz and on the open market. Rank has 134,900 shares.

Davis and Leach, who is Rank financial adviser, arrived in the U. S. Nov. 19 on a routine yearly visit. They returned to New York yesterday (Tues.) from several days in Canada, where Rank also has large interests, and are slated to fly back to London today.

PAR GOING AHEAD WITH COLOR TUBE DESPITE NPA

Despite the National Production Authority's order last week banning the manufacture of color TV sets and attachments, Paramount gave notice yesterday (Tues.) that it was going ahead wth production on the Lawrence tri-color tube, which is made by its subsidiary, Chromatic Television Labs.

Paramount's reasoning, according to a spokesman, is that NPA had acted contrary to the position agreed on in talks held with the television industry in Washington in October. Understanding at the confab was that it was okay to go ahead with color video as long as the manufacturers did not exceed their allotment of critical material.

With Paramount deciding to go full steam ahead on the color TV question, Paul Raiburn, Paramount vice-prexy, declared: "Color isn't as far away as some people think."

SPECULATE ON HIS HEADING PROD. CO.

"Second parties" representing United Artists and Louis B. Mayer have had informal talks regarding Mayer's affiliation with UA. Discussions have been wholly vague and preliminary, with a good possibility they may never even get to the point of involving the principals. They have actually been nothing more than "suggestions" as yet.

That was disclosed this week by Robert S. Benjamin, partner in the new UA management group headed by prexy Arthur B. Krim, in response to repeated reports on the Coast of a Mayer-UA deal. The former Metro production chief has been in New York for the past several weeks. His attorney, Mendel B. Silberberg, is also in the east now.

Krim and Benjamin both informed VARIETY that they would welcome a deal with Mayer if it could be worked out satisfactorily to all concerned. They would not, however, relinquish their control of the distribution company, they said.

Product Problem

Role in which they see Mayer as a "natural" would be as head of a production company distributing through UA. By providing the financing of indie producers via resources available to him and supervising their work, Mayer would serve a very valuable function in UA, it's felt by Krim and Benja-

(Continued on page 18)

Wald-Krasna In Hughes Truce

Hollywood, Nov. 27

Jerry Wald and Norman Krasna this week reportedly patched up their differences with RKO studio brass, including Howard Hughes, with the result they probably will remain on the lot to fulfill their production partnership deal.

Wald-Krasna team has been at odds with Hughes over difficulty in getting together with him on film-making matters.

New Appointments by Johnston Give MPAA Strongest Lobby in Washington

Washington, Nov. 27.

While the film industry appears to be faced with no particular legislative problems when Congress convenes in January, the Motion Picture Assn. of America will have the strongest lobbying potential in its history as the result of new appointments being made by prexy Eric Johnston.

MPAA's Washington office, upon return to active duty by Johnston next Monday (3), will be perfectly equipped to deal with capital problems, from the President's office right on down through both houses of Congress.

MPAA will have five experts on how to get things done—or undone—at the White House and Capitol Hill. Three of them—Johnston, Joyce O'Hara and Jack Bryson—are old MPAA hands. The fourth, Cecil Dickson, recently joined the association, while the fifth Edward Cooper, is about to be named by Johnston.

Johnston's strong point now is the White House itself. In the past 10 months, during which he has served as Economic Stabilization Administrator, he has become very close to President Truman and a bond seems to have developed between the two.

O'Hara, long Johnston's assistant and during his recent absence act-

(Continued on page 12)

Paramount's Director

George Stevens

goes into the proposition

How to Induce People to Write Letters

• • •

one of the many interesting editorial features in the

46th Anniversary Number

of

VARIETY

Johnston Return Cueing HQ Move Back to New York

Return of Eric Johnston to the active presidency of the Motion Picture Assn. of America next Monday (3) will be marked by the switch back to New York of the trade organization's principal headquarters. Johnston, who has previously focussed his activities in Washington, will spend at least half of his time in Manhattan.

The MPAA prexy's move has reportedly been dictated by the association's board. Member company presidents, who make up the MPAA directorate, are understood to feel that since the commercial activities of the industry are centred in New York and the board itself is in that city, Johnston should revert to the practice of his predecessor, Will Hays, and make his headquarters there.

Johnston is also strengthening the New York office by switching public relations chief Kenneth Clark back there from Washington and by bringing in a new admin-

(Continued on page 12)

20th Continues Plans For German Distrib Of Controversial 'Fox'

In the face of continued objections to release of "The Desert Fox" in western Germany, 20th-Fox is going ahead with plans to dub the film and distribute it in that area next year. Company rep said no political difficulty has ever been encountered with previous films, and in the event "Fox" sets off any untoward incidents, "we'll

(Continued on page 18)

National Boxoffice Survey

Thanksgiving Ups Business; 'Quo Vadis' Is Champ, 'Story' Again 2d, 'American Paris' Down to 3d

Thanksgiving Day plus holiday crowds and prices will boost grosses in a majority of key cities covered by VARIETY—this stanza. Cold weather and snow are hurting somewhat in certain localities, but on the other hand, rainy weather is a real help in San Francisco. New product, just getting around extensively, is spelling the best overall total for the top 12 pix in many weeks.

"Quo Vadis" (M-G), launched in three other keys besides the two N. Y. houses, is capturing first place by a healthy margin. This spectacle set a new record in Frisco, did huge biz in Pittsburgh, is terrific in St. Louis and continues smash at N. Y. Astor and Capitol in third frames.

"Detective Story" (Par) again landed second place, pushing "American in Paris" (M-G) down to third. Latter had been topper for four successive weeks. Fourth money is going to "Two Tickets To Broadway" (RKO), while "Blue Veil" is finishing fifth.

"Worlds Collide" (Par) is winding up in sixth slot, with "Too Young To Kiss" (M-G) managing to capture seventh. "Golden Girl" (20th) is showing enough to take over eighth, while "Starlift" (WB), also new, will be ninth. "Streetcar" (WB), out on fewer key first-run dates than recently; "The Mob" (Col) and "Across Wide Missouri" (M-G) round out the Golden Dozen in that order.

"Lavender Hill Mob" (U), playing mainly in small arty theatres; "Texas Carnival" (M-G), "Anne of Indies" (20th), "Come Fill Cup" (WB) and "The Racket" (RKO) are runner-up pix in that sequence.

"10 Tall Men" (Col), out in three additional key cities this frame, shapes as ace newcomer aside from "Quo Vadis." It looms nice to sock in most locations. "Fixed Bayonets" (20th), also new, looks good on first N. Y. week, although not as big as hoped for. "Strange Door" (U), which comes into N. Y. Criterion soon, is big in Philly.

"The River" (UA) continues its sturdy stride currently in several keys. "Capt. Fabian" (Rep) is okay this round in Montreal.

"Desert Fox" (20th) shapes good in Seattle. "Love Nest" (20th) looms slow in Buffalo. "Thunder on Hill" (U) is okay in Montreal.

"Place in Sun" (Par) is good in St. Louis and sturdy in L.A. "No Highway in Sky" (20th) is poor in Denver and not so good in Portland. "Lady From Texas" (U) looks good in Denver.

(Complete Boxoffice Reports on Pages 8-9)

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INDEX

Bills	54
Chatter	62
Film Reviews	6
Football	2
House Reviews	55
Inside Legit	56
Inside Pictures	16
Inside Radio	34
Inside Television	38
International	13
Legitimate	56
Literati	61
Music	43
New Acts	54
Night Club Reviews	53
Obituaries	63
Pictures	3
Radio-Television	22
Radio Reviews	30
Records	48
Frank Scully	61
Television Reviews	28
Unit Review	52
Vaudeville	50

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Distribs More Kindly Disposed Toward Off-B'way 1st-Runs for 'Star' Pix

N. Y.'s off-Broadway first-runs, which have been generally booking only offbeat imports, but rarely pix with Hollywood star names, now are being romanced by the major distribs. The companies are about convinced that with the big change in market conditions, certain types of Hollywood films stand a far better chance of commercial success at the smaller non-Times Square runs than they do at the top showcases.

This was spotlighted when Metro begged off a commitment it had with Radio City Music Hall to play "Pandora and the Flying Dutchman." Deal was for a locked booking of a three-week maximum but still the prestige of a Music Hall showcasing normally would have made it attractive. Distrib instead landed a long-run agreement for the Ava Gardner-James Mason starrer with the Normandie, where it's set to open Dec. 6.

Normandie, under the plan, is committed to play the pic about 12 weeks at least if a very low control figure is reached. M-G is virtually assured of a fairly substantial profit whereas there is no guarantee of this with the Hall's split-percentage licensing.

Low overhead at the lesser houses and the fact that fewer releases are making money at the big first-runs are combining to influence the switch from the main showcase belt generally.

Metro's 1st-Run Extension

This, of course, applies to no great amount of Hollywood product, figured in terms of the production center's full output. But the fact remains that situations which in the past were limited to British and foreign-language imports are now being offered releases from the major distribs.

M-G especially has been branching out in the first-run field. Production chief Dore Schary's next, "It's a Big Country," short-story omnibus, reportedly is being considered for the off the-beaten-path showcasing. Same distrib played "Kind Lady," Ethel Barrymore-Maurice Evans costarrer, at the Trans-Lux 52nd St. Theatre following a 15-week run of "Teresa."

"Star name" pic which opened at the same house yesterday (Tues.) was "The Man with a Cloak," with Joseph Cotten, Barbara Stanwyck and Louis Calhern.

Distribution execs through the years have frowned on the offbeat bookings for the reason they virtually killed all chances of an important circuit booking. Now the feeling is growing that if a pic is dismal at a big showcase b.o. it wouldn't have much chance for a circuit run anyway.

Also, another new theory is that some pix require a chance to "build" in publicity penetration. This can be realized only via the long off-Broadway runs.

N.Y.'S BRYANT SET AS 1ST-RUN ARTIE

Bryant Theatre, on New York's W. 42d St., will be converted into a first-run art house around the first of the year. Theatre was recently purchased by Jean Goldwurm and George Schwartz from Julius Joelson and is now being remodeled. Outlet's previous policy was last-run twin bills.

Goldwurm & Schwartz, who operate a small circuit of art houses, will reopen their Little Carnegie, N. Y., Dec. 15. Theatre has been closed for the past six months for alterations, namely increase of its seating capacity. G. & S. circuit also includes the World, N. Y.; World, Philadelphia, and World Playhouse, Chicago, in association with Abe Teitel.

Salemson Named

Harold Salemson has been named eastern publicity-advertising director of Douglas Fairbanks Productions by v.p. Irving Rubine. Unit's next pic, "Another Man's Poison," starring Bette Davis and Gary Merrill, goes into United Artists release in January.

Salemson was formerly in charge of exploitation for Stanley Kramer Productions. He recently returned from eight weeks in London and Paris, where he set up openings of "Cyrano de Bergerac."

See B-K Theatre Buy Prelude to TV Studio

Chicago, Nov. 27.

In what may be a move for more video studio space, Balaban & Katz acquired the United Artists Theatre here last week. Half interest of the house, owned by the United Artists Theatre Circuit, was bought for undisclosed sum.

Purchase was made possible by an amended order to the Paramount consent decree. However, B&K must make the house available for sale within the next four months, but with the demand for tele space, it might be that B&K will build another studio theatre, as it is doing with the Garrick.

'No Ifs or Buts' On All-the-Way Vid Prod. by Col

Columbia Pictures, through its subsidiary, Screen Gems, is in the unusual position, among major companies, of going in for production of video films all the way, "with no ifs or buts." That's the view of Ralph Cohn, who heads the tele film operation for the company.

Although he points out that most of the dollar volume at present accrues from commercial spots, Cohn notes that Screen Gems has produced 15-minute and half-hour shows. He cites specifically the "Cavalcade of America" series for Dupont, the Hollywood Newsreel and the 15-minute "Disk Jockey" musicals.

Cohn admits that his company prefers to make video films to order for a specific sponsor or ad agency although it has on occasion made films for speculative purposes. He says that at present it would continue to operate in that manner, but he notes that in the future it is quite possible his unit would produce complete video film series for sale on the open market. "Now," he said, "it's better to know that you will be paid for what you are going to do."

Columbia, he emphasizes, does not rent studio space, but does the complete production job, from preparing the script to the actual shooting. Most of the commercial spots are made in New York while the longer segments are filmed in Hollywood.

The video exec said that eventually the best TV films would be made by the major film companies, since they had the know-how and experience in film production. Cohn feels that many of the indie video film-makers eventually will drop out. He emphasizes, however, that the indies are good for the industry since they offer good competition and keep the majors on their toes. Cohn dismissed film production by the networks with the comment: "What do they know about making pictures? It's like a picture company going in for broadcasting."

Italian-Made 'Rome' In RKO Distrib Deal

Acquisition of foreign product by U. S. distribution companies continues to perk.

RKO has picked up overseas release rights on the Italian-made "It Happened in Rome," and may handle the French-made Dane Clark starrer, "Time Running Out." Produced by Paul Graetz, "Rome" was directed by Giuseppe de Santis. Deal with RKO gives it foreign distribution rights only plus an option on the Western Hemisphere. A special RKO reviewing committee recently looked over "Time," but reportedly has made no decision. "Time" was turned out in Paris by Victor Pahlen. Costarring is Simone Signoret. Dialog is in English.

In another deal disclosed this week Commercial Pictures acquired U. S. distribution rights to "Cheri." French film was adapted by Pierre La Roche from a novel by Colette. Jean Desailly and Marcelle Chantal star.

Lavorel's French Film

Henri Lavorel, French film producer, arrived in New York last week with a print of his first feature. Titled "The Trip to America," it has French dialog with English titles. Previously the producer had been chiefly identified with documentaries.

Preview will be held next week under auspices of the Motion Picture Assn. of America's Advisory Unit for Foreign Films. Producer hopes to work out a release deal before returning to France.

Home-Sweet-Home Preem Of Bob Hope Pic Brings Allied Group's Censure

Minneapolis, Nov. 27.

Paramount's world-preem gimmick of using a person's home for the first screening of Bob Hope's most recent film, "My Favorite Spy" (Par), has been scored by North Central Allied exhibs as a paradoxical method of bringing patrons back to the theatres. Preem was held today (Tues.) in Bellaire, O., in the living room of a housewife who wrote the best letter on why she would like to see Hope's pic at home.

Exhibs see nothing novel or amusing about the stunt since they point out that hundreds of thousands of dollars and every known medium of advertising and showmanship is being used "to get people out of the rocking chair and into a nice, soft theatre chair."

Expressing bewilderment at the use of this type of promotional gimmick, the exhib bulletin suggests that its members let Hope know in no uncertain terms they don't think the idea is funny. Exhibs feel that Hope's recent appearances on video may have made him "more susceptible to the pull of Home Sweet Home." But, they point out, Hope should know better, since he has made several fortunes out of the willingness of "several million Americans to get up and out for entertainment, just to see Bob Hope."

Exhibs noted that during the duration of the contest many people might have been sold on the idea that the home is the best place to see a film and that the "publicity given this silly contest will sell uncounted others."

"You figure out," the exhib bulletin says, "what kind of a service this is to the industry from one who has done all right in it. As for us, it is the first time in years that Bob Hope hasn't made us laugh."

Although the criticism is aimed at Hope, the comedian, of course, actually had nothing to do with devising the preem idea. Entire stunt, including Hope's personal appearance in the winner's home, was thought up by the Paramount homeoffice publicity department.

Carolyn Stagg Exits As Goldwyn Story Ed

Carolyn Stagg has exited as eastern story editor for Samuel Goldwyn, effective this week. Since joining Goldwyn in 1946, Mrs. Stagg left twice before, each time returning. No replacement is contemplated.

Prior to the association, Mrs. Stagg was associate fiction editor of the Ladies Home Journal.

Also bowing out of the Goldwyn office in N. Y. this week is Robert E. Pell, assistant to sales v.p. Alfred Crown. He's leaving, following a six-year association, to become sales manager for Color Service Co., Inc., which deals in 16m color photography.

20th Century-Fox Sales Director

Al Lichtman

is of the opinion that the industry needs a new

Scientific Program to Buck the 13,000,000 'Theatres' in the Home

• • •

an interesting editorial feature in the

46th Anniversary Number of

VARIETY

Ironing Out SIMPP's Spain Squawks On Import Okays May Heal MPAA Rift

Split between the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers on the proposed new Spanish agreement may be solved if the American Embassy in Madrid is able to win concessions SIMPP is asking. It will compromise its other objections to the deal if it can get a stated number of permits for importation of its members' pix into Spain.

Still to be determined, however, is whether the MPAA itself will go for the agreement that John G. McCarthy, director of its international division, brought back from Madrid in September. Meeting to thrash out the subject is slated by the MPAA board for later this week.

SIMPP prexy Ellis G. Arnall has objected to the principle of paying the government for permits to import pix. His more specific squawk is that the clauses governing indie product are so loosely drawn that the majors could squeeze it out altogether or Spanish distribs could make it unprofitable to do biz.

As a result he has registered objections with the State Dept., which reportedly has asked the office of Ambassador Stanton Griffis to try to get agreement from Spanish authorities on changes. Arnall wants assurances that a specific number of the overall 100 permits each year will go to his members.

60 Permits for Cos.

Under the present language 60 permits go to distribs with five or more offices in Spain (which means only the majors), and 40 are allotted for importation of pix to be handled by domestic distribs. Indies are supposed to fall in the latter category. However, since the pact provides that the local distribs be given product as good as the U. S. majors (on a 3-2 ratio), it is possible that the majors will have to give some of their better pix to the local distribs just to get those films in that they want to handle themselves. Whatever the purpose, it would tend to shut out the indies.

MPAA board session is expected to be plenty rough, since there are wide divergences of opinion on the values of the new deal. Shadings depend on how well each company is now doing. 20th-Fox is understood to be particularly opposed to a change, since by diligent diplomacy it has reached a position whereby it was able to get 23 out of the 58 licenses issued to Americans last year.

Studios to Save 775G Via Techni Price Cut

Hollywood, Nov. 27.

Motion picture industry will save approximately $775,000 next year through a reduction in Technicolor prices, effective Dec. 1, 1951.

New scale calls for a cut from 5.48c per foot on 35m motion picture release prints to a new basic price of 5.33c. New price will apply to every form of Technicolor product, including shorts, cartoons, industrials, etc.

Plea to Belgium To Cut $$ Buys Hits Yank Films

Urgent plea to Belgium by the U. S. Government that it cut down its dollar purchases came as a rough blow to the Yank film industry over the weekend. Picture biz has been putting up a valiant fight for the past month to hold off restrictions which Brussels has been threatening.

Battle is figured probably lost now. That's particularly true since the Motion Picture Assn. of America, which has been doing the job, has been hinging its efforts on an appeal to Washington that the Belgian restrictions would violate international trade treaties.

Films are in a vulnerable position, since virtually all other industries have already been subjected to restrictions brought on by Belgium's diminishing balance of trade. Being attempted by the Belgian government is a freeze on 40% of earnings and overall limitation of imports to 200 U. S. pix annually.

MPAA has dispatched Fayette W. Allport, head of its London office, to Brussels in an effort to stave off the restrictions. He has been successful so far, and the MPAA was counting on sewing up his good work on a permanent basis by getting Washington's support for its position.

Thus the news out of the capital over the weekend came as a sharp blow. It was that this government is asking the Belgians to stop buying so much from the U. S. and to buy from soft-currency countries instead. Aim is to help the suffering economies of France, Britain and other nations, and at the same time reduce the dollar drain.

Solicitude for the position of Belgium and the soft-currency countries results from the heavy demands put on them by the U. S. to build up their defenses. Most of their economic woes are attributed to their efforts to create armed forces faster than their wobbly fiscal positions would ordinarily permit.

N. Y. to L. A.

Irving Berlin
Joseph I. Breen
Charles Einfeld
L. Wolfe Gilbert
Rube Jackter
Jerry Lester
Mannie Manheim
Arthur Phillips
John Rich
Michael Sloane
Paula Stone
Elizabeth Taylor
Michael Wilding
Cobina Wright

Europe to N. Y.

Joseph I. Breen
Guido Cantelli
Linda Darnell
Sir Ernest Fisk
Leslie Grade
Francis Hackett
Oscar Hammerstein 2d
Ian Hunter
Richard Joseph
Collie Knox
Hal Monte
Dennis Price
David E. Rose
Charles Skouras
George Skouras
Jerome Whyte

L. A. to N. Y.

George Abbott
Ted Briskin
Joe E. Brown
Mildred Dunnock
Mel Ferrer
Arthur Freed
Marcus Goodrich
Thomas Hammond
Allan Handley
William Harrigan
Van Heflin
Wanda Hendrix
Nunnally Johnson
Gene Kelly
Frank King
Abe Lastfogel
Janet Leigh
Anatole Litvak
Arthur Lubin
Donald Nelson
Donald O'Connor
M. B. Paul
Otto Preminger
Ann Rutherford
David Sarnoff
Don Sharpe
Nat Wolff
Del Wood

N. Y. to Europe

Reginald Baker
Ivy Benson
John Boles
Tom Clarke
John Davis
Anita Ellis
Jacques Fath
Sir Henry French
Lew Grade
Dr. Renato Gualino
Vance Henry
John Huston
Jack Hylton
Joseph Kipness
Ronald Leach
Richard Ney
Brian Roxbury

EASING OF CENSORSHIP ABROAD

4,000-Theatre Increase

An increase of more than 4,000 theatres and 2,000,000 seats in the U. S. during the past three years is indicated in figures compiled for comparative purposes by the Theatre Owners of America last week. Statistics refer only to houses in operation. Those for 1951 were issued by the Motion Picture Photographic Products Division of the National Production Authority and those for 1948 by the Motion Picture Assn. of America. Seating capacity of drive-ins was estimated on the basis of 700 average per theatre. Here are the figures:

	1951	1948	Increase	% Increase
Indoor theatres	19,797	18,351	1,446	7.9
Seats	12,384,150	11,796,072	588,078	5.0
Drive-Ins	3,323	743	2,580	347.2
Seating capacity	2,300,000	520,000	1,780,000	342.3
Total theatres	23,120	19,094	4,026	21.1
Total capacity	14,684,150	12,316,072	2,368,078	19.2

'Roadshow' Label Is New Villain To Exhibitors in Rental Cliff-Hanger

"Roadshow" label on some new productions this week further shaped as the new villain which has exhibitors across the country steaming. Citing Warners' "Streetcar Named Desire" and 20th-Fox's "David and Bathsheba" particularly, theatremen are riled over what they claim are rentals so steep that tilted admission scales are required in order for them to avoid a red ink entry in their books.

Roundup of opinion among prominent members of Theatre Owners of America was circulated yesterday (Tues.) by Gael Sullivan, exec director. He commented that the inflow of exhib beefs to TOA headquarters shows "an increasing resentment and resistance to the unsound sales policies being adopted by the distributors in establishing roadshow film rentals on average or normal boxoffice attractions."

Sidney Lust of Washington, D. C., as Sullivan related, claimed he had "plenty of squawks" from the public when "D&B" was played at $1 top. He said he bought the film for a week's run but in the final two days he had an audience of less than 200.

J. H. Thompson, Hawkinsville, Ga., reported that at a recent meeting of 52 Georgia theatremen, the upped-terms policies brought "strong resentment." He said terms for "Capt. Horatio Hornblower" and "Streetcar" were found particularly distasteful.

Jay Solomon, president of TOA's

(Continued on page 12)

Heflin's Tangier Pic

Van Heflin, currently in New York, leaves Dec. 6 for Tangier to appear in "Mask of Pharaoh," being made by the British Mayflower Productions. Film was originally scheduled to be shot in Egypt, but location was changed as a result of the turmoil in the Middle East.

While in New York, Heflin will take part in promotion activities for his Universal starrer, "Weekend With Father."

'Vadis' Policy Defies Decree, Sez Allied Exec

Pittsburgh, Nov. 27

Fred Beedle, president of the Allied Motion Picture Theatre Owners of Western Pennsylvania, opened the outfit's convention here yesterday (Mon.) with a blast at distrib rental scales. He asserted Metro was "defying" the industry antitrust consent decree with its "Quo Vadis" policy, and rapped 20th-Fox for "David and Bathsheba" terms which, he stated, require advanced admission prices.

Jerry Pickman, Paramount's ad-pub director, in turn accused the exhibs of having lost their enthusiasm for selling films, adding that distributors also might be at fault in this respect. Max Youngstein, United Artists ad-pub chief, waxed optimistic about the trade's future but called for plenty hard work to assure success. Dan Terrell, M-G exploitation topper, described the promotional push behind "Vadis."

Abram F. Myers, Allied States president, and board member Morris Finkel addressed the Allied-ites at a closed session today on arbitration and trade practices.

Smith May Shift to Paris For MPAA Until Choice There of Permanent Exec

Ted Smith, assistant to John G. McCarthy, director of the international division of the Motion Picture Assn. of America, may be moved to Paris on a temporary basis. He'd staff the association's continental headquarters there until a permanent appointment is made to fill the spot vacated by Gerald Mayer last spring.

Smith is currently in Indonesia on a short-term troubleshooting assignment. He's due back at the New York headquarters in a month or so, following which the switch to Paris may be made. Marc Spiegel, Frankfurt man, is currently filling in in France.

Purpose in sending Smith would be to remove the pressure left by the vacancy in Paris and thus give the MPAA ample time to find a satisfactory candidate for the permanent assignment.

TOP U SALES EXECS IN COAST POLICY MEET

Top-level policy confabs for sales execs from all parts of the country will be held by Universal at the Coast studios beginning Dec. 10. Meeting will set release plans of the recently-announced 36-picture program, half in Technicolor, in 1952.

Execs from every phase of the company's operation will be on hand.

MPAA 'EDUCATES' FOREIGN SLICERS

Censorship of American pix abroad has become a diminishing problem in the past several years. One of the reasons has been the Motion Picture Assn. of America program of bringing foreign censorship officials to the U. S. to familiarize them with the workings of the industry's Production Code Administration and other blue-pencil activities by state, municipal and religious organizations here.

With the passing of the postwar "brutality cycle," the only big censorship headache of recent years is also gone for the international division of the MPAA, which deals with the overseas scissor-wielders.

Brutality, which was characteristic of many pix immediately after the war—and is seen as a direct result of hardened human feelings brought about by the international conflict — brought tremendous squawks from overseas. These beefs went on until recently, since there is a considerable time lapse between release in the U. S. and release in many countries abroad.

Particularly strenuous objections to the kick-'em-when-they're-down school of film-making was registered by the Scandinavian countries. Despite much behind-the-scenes diplomacy, much Hollywood product suffered considerable excising.

Except in a few Catholic countries, sex has never been a problem with overseas censors. Hollywood's Production Code keeps most films so well sapolioed that they are pretty tame stuff to official o.o.ers abroad. They're used to their sex in considerably bolder doses as a result of liberality practiced by foreign producers. French, Italian and Swedish film-makers, particularly, habitually take a much more placid view of earthiness than is allowed in Hollywood.

World's toughest spot for censorship continues to be Singapore. There a British government offi-

(Continued on page 16)

HUSTON IN UA DISTRIB DEAL FOR 2 INDIE PIX

Writer-producer-director John Huston disclosed in N. Y. yesterday (Tues.) he's entered a deal with United Artists for distribution of two pix which he'll make on his own. His most recent film, "African Queen," Humphrey Bogart-Katharine Hepburn starrer, now awaiting release by UA, was made in partnership with Sam Spiegel.

Huston leaves for Europe at the end of this week to set final arrangements for the two pix, which he'll produce on location on the Continent. Huston did not identify the properties because, he said, a couple of details remain to be cleared up before he finalizes their acquisition.

Corwin Raps the 'Old Jealousies' In Issuing Call for Exhib Unity

Los Angeles, Nov. 27

Call for complete unity of the nation's exhibs to combat undesirable and allegedly burdensome sales policies of the film companies was issued this week by Sherrill C. Corwin, Coast circuit operator and v.p. of Theatre Owners of America.

If this is to be achieved, Corwin told VARIETY, "those men in high places in the existing associations will have to give ground and, in some cases, forget personal ambition for a much bigger goal. The old jealousies, the name-calling and suspicions will have to be abandoned. It will have to be the kind of teamwork necessary to protect the $2,500,000,000 invested in real estate, buildings and equipment in the nation's theatres today."

Corwin refrained from specifically naming any theatre org, but it was clear his big pitch was for a consolidation of Allied States, TOA and non-affiliated regional outfits.

Getting Into the Whirl

Commenting on divorcement of major chains, he notes that all theatres will be getting into "the competitive whirl and will be known as independents." It follows, he believes, that if all theatremen now were to join in one organization they would "have a pretty formidable force to combat some of the

(Continued on page 16)

Not Status 'Quo'

Robert Taylor's invite to his aide at the close of "Quo Vadis" to "bring Drucilla and the children down to Sicily" for a weekend has finally felt the shears. Line, somewhat incongruous after the burning of Rome and the Christians being tossed to the lions, has been getting laughs during theatre performances.

Producer Sam Zimbalist watched audience reaction during many showings and resisted cutting the line as long as possible. Guffaws, however, finally forced the clipping.

MPAA Hosting Foreign Groups Wins Good Will

Visit to the U. S. concluded yesterday (Tues.) by Britishers Reginald P. Baker and Sir Henry I. French winds up for the moment plans by the Motion Picture Assn. of America for sponsored trips by foreign film execs. Previous visitors came from Italy, France and Sweden.

Whether MPAA will play host to any further delegations from abroad hinges on the state of its budget and opportunities that may arise for bringing other officials to the U. S. They have been brought over under sponsorship of the foreign advisory unit of the MPAA.

Association is quite pleased with overseas reaction to the trips, feeling it has been an excellent investment for the comparatively small amount of coin involved. Visitors from the various countries have been given an opportunity to see at first-hand the problem of getting proper distribution and exhibition of their national product in America, and thus have been able to

(Continued on page 16)

Katz Succeeds Balaban As N.Y. Roxy Boss

Dave Katz, associate managing director of the Roxy Theatre, N. Y., 20th-Fox-owned showcase, will succeed A. J. Balaban as managing director on Jan. 1. On that date Balaban concludes the 10-year active part of his employment contract. He will continue in an advisory capacity for an additional three years but will be free to engage in other activities.

Katz has been associated with the Roxy for the past 18 years.

Drop Reserved-Seat On 'Vadis' for Grind To Avoid Confusion

Policy of offering "Quo Vadis" on a continuous run during the day and then switching to a reserved-seat operation in the evening has been dropped by Metro following experiments with the plan at three houses. Film is now playing on a steady grind policy throughout the day.

"Vadis" opened last Wednesday (21) at the Warfield, San Francisco; Penn, Pittsburgh; Stillman, Cleveland; Grand, Atlanta, and the State, Memphis, all Loew's houses. The runs in Frisco, Cleveland and Pittsburgh were fully continuous. Engagements in St. Louis, Memphis and Atlanta were continuous up until the reserved-seat night showing.

Last three were changed this week when it was found the public was somewhat confused and there was difficulty selling tix for the reserved-seat performance when the film was being offered during the day on the enter-as-you-pay basis.

The experiment was especially off in St. Louis, where the gross for the first five days reportedly was $7,000 behind "Gone With the Wind," which played two-a-day. M-G has been measuring "Vadis" via comparisons with "GWTW," which played many of the houses now skedded to play the new epic. In all other locations, "Vadis" is said to be running well ahead of the David O. Selznick production. Latter played two-a-day at all initial runs.

"Vadis" will open at two L.A. spots tomorrow (Thurs.), the Four Star on two-a-day and the United Artists Theatre on grind. It's bowing Dec. 25 at the State and Orpheum, Boston, probably one on two-a-day and the other on the continuous policy. Theatres in five other cities are set for Dec. 25 openings, and policy for these is now being studied.

JACK SCHLAIFER JOINS BRODER-REALART COS.

Jack Schlaifer, veteran industry exec, has joined Jack Broder Productions, Inc., and Realart Pictures as veepee-general sales manager of both firms.

Schlaifer's new post will have no effect on the status of the Jack Schlaifer Organization, Inc., indie distrib.

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It's a Big Country
(8 EPISODES)

Eight-episode American anthology dealing with ways of life in this country. All-star cast but needs very strong selling.

Hollywood, Nov. 26.

Metro release of Robert Sisk production. Stars Ethel Barrymore, Gary Cooper, Van Johnson, Gene Kelly, Janet Leigh, Fredric March, William Powell, S. Z. Sakall, Marjorie Main, George Murphy, Keefe Brasselle, James Whitmore, Keenan Wynn, Nancy Davis, Lewis Stone; features Leon Ames, Angela Clarke, Bobby Hyatt, Sharon McManus. Directors, Richard Thorpe, John Sturges, Charles Vidor, Don Weis, Clarence Brown, William A. Wellman, Don Hartman. Story, Dore Schary; other writers, William Ludwig and Edgar Brooke; Helen Deutsch, Ray Chordes, Isobel Lennart and Claudia Cranston, Allen Rivkin and Lucile Schlossberg; Dorothy Kingsley, George Wells and Joseph Petracca; camera, John Alton, Ray June, William Mellor, Joseph Ruttenberg; editor, Ben Lewis, Fredrick Y. Smith. Tradeshown Nov. 14, '51. Running time, 88 MINS.

Mrs. Brian P. Riordan	Ethel Barrymore
Texan	Gary Cooper
Adam Burch	Van Johnson
Icarus Xenophon	Gene Kelly
Rosa Szabo	Janet Leigh
Papa Esposito	Fredric March
Professor	William Powell
Stefan Szabo	S. Z. Sakall
Mrs. Wrenley	Marjorie Main
Mr. Callaghan	George Murphy
Sgt. Maxie Klein	Keefe Brasselle
Mr. Stacey	James Whitmore
Michael Fisher	Keenan Wynn
Miss Coleman	Nancy Davis
Sexton	Lewis Stone
Secret Service Man	Leon Ames
Mama Esposito	Angela Clarke
Joseph Esposito	Bobby Hyatt
Sam Szabo	Sharon McManus

Metro hops on the Americanism bandwagon with an eight-episode study of the different types of people making up this country. It is a frank pro-U. S. pitch, sometimes interesting but far from socko. Strong selling is needed, even with the all-star list of names appearing in the assorted sequences.

Critically, there can be no quarrel with the idea behind the production; it is something about which a refresher course is never out of order. There can, and most likely will be, quibbles over the manner in which touchy subjects have been timidly kissed off. Some of the sequences come over with sound entertainment values, others mean very little for ticket-buyers.

The two top episodes, for performances, are "Census Takers," with Ethel Barrymore, George Murphy and Keenan Wynn, and "Four Eyes," involving Fredric March, Nancy Davis, Angela Clarke and Bobby Hyatt. Miss Barrymore, as an elderly Bostonian whose nose is not counted in the national census, and March, Italo-American who is against his young son wearing glasses, dominate their respective sequences.

In the more popular entertainment vein is "Rosika, the Rose," sentimental saga of S. Z. Sakall, a Hungarian who hates Greeks, but is won over when his daughter, Janet Leigh, marries Gene Kelly, a Greek sweetshop proprietor. The 88-minute, openly labeled "Propaganda for America" film kicks off with William Powell, James Whitmore and Elisabeth Risdon in an amusing sketch transpiring on a train during which America in its various phases is discussed.

After episode No. 2 with Miss Barrymore, an unsatisfying montage of news clips showing contributions to the country by the Negro race is run off. Following is the "Rosika" sequence, and then Marjorie Main and Keefe Brasselle are on in a "Letter From a Soldier" piece that skips quickly over racial prejudice.

Episode six has Gary Cooper astride a horse drawing some chuckles in a discourse on the mightiness of Texas. "Minister in Washington" is seventh. It is well-played by Van Johnson as the young preacher filling in at the President's church, with good assists from Lewis Stone and Leon Ames, but means nothing. Curtain comes down with the entertaining Fredric March episode.

Seven directors share credit for the varied sequences turned out under the production helming of Robert Sisk from the overall story idea by Dore Schary. Directors are Richard Thorpe, John Sturges, Charles Vidor, Don Weis, Clarence Brown, William A. Wellman and Don Hartman. Four cameramen rate credit, John Alton, Ray June, William Mellor and Joseph Ruttenberg. Two film editors trimmed the footage, holding it down to the comparatively short running time of 88 minutes. Other technical credits stack up. *Brog.*

Par Testing Wisdom

Hollywood, Nov. 27.

Paramount is testing Norman Wisdom, British comedy star recently signed to star in London production of "Where's Charley?" opening in January.

He's accompanied here by Billy Marsh, British vaude booker, who's lining up Laurel & Hardy for the Palladium next year.

Another Man's Poison
(BRITISH)

Bette Davis in British meller; sound proposition for both sides of Atlantic.

London, Nov. 20.

Eros release of Douglas Fairbanks, Jr., and Daniel M. Angel production. Stars Bette Davis, Gary Merrill, Emlyn Williams. Directed by Irving Rapper. Screenplay, Val Guest; from Leslie Sand's novel; camera, Robert Krasker; editor, Gordon Hales; music, John Greenwood. At Gaumont, London, Nov. 20, '51. Running time, 90 MINS.

Janet Frobisher	Bette Davis
George Bates	Gary Merrill
Dr. Henderson	Emlyn Williams
Larry Stevens	Anthony Steel
Chris Dale	Barbara Murray
Mr. Bigley	Reginald Beckwith
Mrs. Bunting	Edna Morris

This melodrama, which marks Bette Davis' entry into the British film scene, has all the earmarks of a powerful dramatic play. There is a compact cast, virtually a single setting and forceful dialog which is more common in the theatre than on the screen. It adds up to a tense, dramatic offering, and the star names should help to make this a sound proposition on both sides of the Atlantic.

Yarn is adapted from Leslie Sand's novel, "Deadlock." Bette Davis is cast as a successful novelist who is confronted with a situation which might have come out of one of her thrillers. Her husband, whom she had not seen for about three years, returns unexpectedly after being involved in a bank robbery and murder. Before the story opens, she has poisoned him. Then his accomplice in the robbery comes on the scene, and to avoid detection, poses as her husband. All the time that she is plotting to get him out of the way, she is carrying on a not-too-secret affair with her secretary's fiance. She adopts several subterfuges to dispose of her assumed husband, but finally, he inadvertently does the dirty work for her.

Apart from one or two inconsequential outdoor scenes, Irving Rapper has kept the action consistently to interiors. Yet, by astute handling of the cast, he keeps the story moving and maintains the potentiality of the situation.

With this small and select cast, there is little margin for error. Bette Davis does her standard first-class job as the writer, playing the unsympathetic role with her known facility. Gary Merrill, as her assumed husband, turns in an impressive performance, being strong without being domineering, tough without being brutal. Emlyn Williams, a little more suave than usual, plays a neighbor vet who knows there is something wrong and whose nosiness exposes the masquerade. Anthony Steel and Barbara Murray are a good romantic team, while Reginald Beckwith and Edna Morris fill the two minor roles with polish.

Camera work by Robert Krasker reaches good technical standard, while Cedric Dawe has captured the atmosphere of a Yorkshire country mansion in his settings. John Greenwood's musical background is impressive in an unobtrusive manner. *Myro.*

Weekend With Father

Good family comedy with okay outlook in general bookings.

Hollywood, Nov. 23.

Universal release of Ted Richmond production. Stars Van Heflin, Patricia Neal, Gigi Perreau; features Virginia Field, Richard Denning, Jimmy Hunt. Directed by Douglas Sirk. Screenplay, Joseph Hoffman, based on story by George F. Slavin and George W. George; camera, Clifford Stine; editor, Russell Schoengarth; music, Frank Skinner. Previewed Nov. 20, '51. Running time, 83 MINS.

Brad Stubbs	Van Heflin
Jean Bowen	Patricia Neal
Anne Stubbs	Gigi Perreau
Phyllis Reynolds	Virginia Field
Don Adams	Richard Denning
Gary Bowen	Jimmy Hunt
Patty Stubbs	Janine Perreau
David Bowen	Tommy Rettig
Eddie Lewis	Gary Pagett
Cleo	Frances Williams
Mrs. G	Elvia Allman
Innkeeper	Forrest Lewis

A lot of natural comedy is developed by bringing together a widower and his kids with a widow and her offspring. This basic laugh setup is ably abetted in writing, direction and playing to shape "Weekend with Father" as first-rate entertainment for the general situation, with particular appeal to the family trade. Word-of-mouth will help in the subsequent market.

Van Heflin and Patricia Neal, both better known for heavier dramatic work, turn to lightness expertly in this excellent Ted Richmond production, supplying the touch necessary to get the most from the dialog and situations delightfully presented in the Joseph Hoffman script. Further adult assists come from Virginia Field and Richard Denning, while such moppets as Gigi Perreau, Jimmy Hunt, Janine Perreau and Tommy Rettig do their part to insure plenty of laughs. Other players are aptly cast.

Heflin, the widower, encounters Miss Neal, the widow, at a railway station, where they are anxiously sending their kids off to summer camp for the first time. The encounter rallies into a romance, so the couple takes off for camp to spend a long weekend so the about-to-be new family can get better acquainted. Heflin looks like a poor substitute for a new father to Miss Neal's boys, Jimmy Hunt and Tommy Rettig. They would rather have her go for Denning, nature boy and camp counselor. Heflin's two girls, the Misses Perreau, favor Miss Field, television actress who has been chasing dad.

The George F. Slavin-George W. George story contains plenty of situations from which the chuckles can be kept coming. They are mostly those easily recognized by any parent, but provide fun for other type audiences, too. For menace, plot brings Miss Field to the camp chasing Heflin, and the kids create a situation that develops a misunderstanding between the engaged couple. Father-son contests, kid rivalry and, finally, a lost-boy hunt in the mountains, in which the camp counselor becomes the lost one, all add up to entertainment in the engaging, amusing presentation.

Frances Williams and Elvia Allman, as the respective maids and advisors of Miss Neal and Heflin, are welcome cast members, and Forrest Lewis spots a good bit as a confused innkeeper.

Douglas Sirk, another more known for drama than comedy, milks every bit of fun from the situations with fast, well-timed direction. Clifford Stine gives the picture expert lensing, and Russell Schoengarth's editing is tight. *Brog.*

The Lady Says No

Weak b.o. comedy with Joan Caulfield, David Niven.

United Artists release of Frank Ross-John Stillman, Jr., production. Stars Joan Caulfield and David Niven; features James Robertson Justice, Lenore Lonergan, Frances Bavier, Peggy Maley, Henry Jones, Jeff York, George Davis, Robert Williams, Mary Lawrence. Directed by Ross. Screenplay, Robert Russell; camera, James Wong Howe; editor, George Amy; music, Emil Newman. Previewed N. Y., Nov. 20, '51. Running time, 80 MINS.

Dorinda	Joan Caulfield
Bill	David Niven
Uncle Matt	James Robertson Justice
Goldie	Lenore Lonergan
Aunt Alice	Frances Bavier
Midge	Peggy Maley
Potsy	Henry Jones
Goose	Jeff York
Bartender	George Davis
General	Robert Williams
Mary	Mary Lawrence

Names of the two stars might help the initial draw but otherwise this first production from the Ross-Stillman combo is a meagre offering. An unimaginative comedy, it shapes up only as a programmer for minor situations.

Pace is brisk enough but the plot generally and individual story situations are devoid of conviction. Pic's main asset is Joan Caulfield (Mrs. Frank Ross) from the looks viewpoint. But she, as the author of a book downbeating men, and her screen companions are handicapped by zestless dialog and the artlessness of the screenplay's development.

David Niven likewise is at a disadvantage, as a Life photographer assigned to do a layout on Miss Caulfield. Lines given him, such as his utterance of "snake in the grass" when Miss Caulfield pulls a runout on him, fail to register as laugh material.

James Robertson Justice makes a colorful figure as Miss Caulfield's bearded and wayward uncle, and Lenore Lonergan is properly hard as a gum-chewing waitress. Other performers are okay.

Production layout impresses via effective settings, particularly in a nitery scene, and other technical assists are standard. *Gene.*

Pecos River

One of better Charles Starrett oat operas; okay for western situations.

Columbia release of Colbert Clark production. Stars Charles Starrett. Directed by Fred F. Sears. Screenplay, Barry Shipman; camera, Fayte Browne; editor, Paul Borofsky. Tradeshown in N. Y., Nov. 21, '51. Running time, 55 MINS.

Steve Baldwin / The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Jack Mahoney	Jack Mahoney
Betty Coulter	Delores Sidener
Whip Rockland	Steve Darrell
Ol' Henry	Edgar Dearing
Sheriff Denning	Frank Jenks
Sniffy	Paul Campbell
Mose	Zon Murray
Mrs. Peck	Maudie Prickett
Mr. Grey	Edward Fetherstone

Charles Starrett again doubles as a law enforcement agent and the Durango Kid in his latest western. A tight script by Barry Shipment is somewhat diluted by a screwball, comedy ending. Despite this, "Pecos River" shapes up as one of Starrett's stronger cowboy pix.

Starrett is the undercover agent working to solve some U.S. mail robberies. He switches to his disguise as the Durango Kid when the going gets too heavy. Also, he takes time out to teach Jack Mahoney, son of the stagecoach driver, how to make a quick-draw and shoot accurately. Mahoney is out to avenge the murder of his dad while Starrett plots to bring the bandits to justice. Manner in which they are rounded up furnishes the film's climax.

Starrett is adequate. Smiley Burnette, as peddler of spectacles, supplies a few comedy moments, his "medicine man" job offering him a chance to sing some parodies and play the harmonica. His kidding finish to the picture may make ardent oat opera fans wonder if the whole thing perhaps is in jest. Mahoney is okay as the eastern tenderfoot. Delores Sidener provides slight romantic interest.

Fred F. Sears' direction is first-rate as is the photography of Fayte Browne. *Wear.*

Crazy Over Horses

Leo Gorcey and Bowery Boys in racehorse comedy; okay dualer.

Monogram release of Jerry Thomas production. Stars Leo Gorcey, Huntz Hall, Bowery Boys. Directed by William Beaudine. Screenplay, Tim Ryan, Max Adams; camera, Marcel LePicard. At New York Theatre, N. Y., starting Nov. 21, '51. Running time, 65 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Terry	Gloria Saunders
Whitey	William Benedict
Louie	Bernard Gorcey
Chuck	David Gorcey
Butch	Bennie Bartlett
Flynn	Tim Ryan
Weepin' Willie	Allen Jenkins
Swifty	Mike Ross
Big Al	Ted De Corsia

Leo Gorcey and some other former "Dead End Kids" (now dubbed the Bowery Boys) are not as funny as they used to be. But it is not so much their fault as that of the director and scripter. They sound like their old selves when given a chance in this screwball comedy, but that's not often enough. Pic is okay for lower rung of some twin bills.

"Crazy Over Horses" tries to stretch a routine comedy idea into a racetrack feature. Idea of the Bowery Boys being handed possession of a racehorse, in payment for a food bill, finally making a killing with the mount in a big race, is not exactly new. The Tim Ryan-Max Adams screenplay makes much of the difficulties the boys have in taking care of the animal and keeping racketeers from stealing the mount.

Gorcey, still the boy gangleader, gets laughs, as usual, surmounting some of the more inane moments. Huntz Hall does okay though appearing a bit top-heavy as a jockey. Gloria Saunders provides the femme interest while Bernard Gorcey makes something of the store proprietor.

William Beaudine set an uneven pace with his direction. Camera work of Marcel LePicard is topflight. *Wear.*

L'Auberge Rouge
(The Red Inn)
(FRENCH)

Paris, Nov. 13.

Cocinor release of Memnon Film production. Stars Fernandel, Francoise Rosay. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, Pierre Bost; camera, Andre Bac; editor, Madeleine Gug. At Balzac, Paris. Running time, 97 MINS.

Monk	Fernandel
Pierre	Carette
Marie	Francoise Rosay
Mathilde	Claire Olivia
Dandy	Jacques Charon
Duke	Gregoire Aslan

This pic is a comic-macabre version of a famous inn murder case. Script and playing mix styles, first giving it eerie humor, then melodramatic overtones, with some slow passages resulting. But adroit direction, sophisticated scripting and a standout thesp chore by Fernandel slant this for slotting in some U.S. art houses. Word-of-mouth should help this.

At a lonely country inn, three characters carry on the frightful business of murdering any customers happening that way. A snarling little husband, a pompously dignified wife and a giant negro with golden earrings are the executioners. A pert daughter lives in the midst of this in naive acceptance. To this inn comes a stagecoach full of assorted characters from a French dandy to an English duke and a dizzy countess. The killers are set for a field day, but a monk and a new recruit arrive on the scene to tangle things up.

Fernandel, as the monk with secular tastes in food and a tolerant attitude, is perfect in his reactions as he struggles with the knowledge of the impending murders, imparted to him in confessional by the wife. It seems she draws the line at having a monk killed in her house. The monk's frantic efforts to save the victims without divulging the confessional follow.

Claude Autant-Lara has directed with good visual sense but his cast does not seem always under control. Some play it for broad farce, others straight. This conflicts with the nicely modulated performance of Fernandel who goes from earthy bonhommie to outraged horror. Carette and Francoise Rosay are fine as the homicidal couple. Lensing is excellent and editing good. *Mosk.*

Cameriera Bella Presenza Offresi
(Housemaid, Highly Presentable, Seeks Occupation)
(ITALIAN)

Genoa, Nov. 13.

CEI-INCOM release of a Cines production. Features Elsa Merlini, Aldo Fabrizi, Vittorio DeSica, Gino Cervi, Giulietta Masina, Peppino, and Titina DeFilippo, Alberto Sordi, Isa Miranda, Enrico Viarisio and Delia Scala. Directed by Giorgio Pastina. Screenplay, Federico Fellini, Pastina; camera, Domenico Scala; editor, Eraldo Da Roma; music, Alessandro Cicognini. At Lux, Genoa, Nov. 5, '51. Running time, 101 MINS.

Maria	Elsa Merlini
Actor	Vittorio DeSica
Salesman	Aldo Fabrizi
Berto	Gino Cervi
Ermelinda	Giulietta Masina
Singer	Titina De Filippo

Outfitted with an all-star cast including most top Italian acting names, this multi-episode pic marks the return to the scene of pre-war fave Elsa Merlini. While the Italian outlook is okay, film offers only average values for U. S. arty spots lureable possibly via the names of Vittorio De Sica and Aldo Fabrizi.

Various households served by a maid, Elsa Merlini, give the picture its episodic structure, with all bits played for chuckles or laughs. Not unexpectedly, strongest contributions come from bits starring Fabrizi, as a salesman wishing to spend a quiet weekend alone at home (instead, he is besieged by friends), and DeSica, in the role of a self-satisfied actor with marital troubles.

Remainder of bits are trimmings. Thesping quality satisfies, with Giulietta Masina registering strongly as the maid's best friend and Titina DeFilippo making the most of brief appearances as a retired opera singer. Camera work, music and other technical values are good. *Hank.*

Sommarlek
(Summerplay)
(SWEDISH)

Stockholm, Nov. 13.

Svensk Filmindustri production and release. Stars Maj-Britt Nilsson, Birger Malmsten, Alf Kjellin. Written and directed by Ingmar Bergman. Camera, Gunnar Fischer; music, Erik Nordgren. At Roda Kvarn, Stockholm. Running time, 96 MINS.

Marie	Maj-Britt Nilsson
Henrik	Birger Malmsten
David	Alf Kjellin
Kaj	Annalisa Ericson
Uncle Erland	Georg Funkquist
Aunt Elisabeth	Renee Bjorling
"Little Lady"	Mimi Pollack
Ballet Instructor	Stig Olin
Karl	John Botvid
Nisse	Douglas Hage

This film is a shock to everybody. The lovers of Ingmar Bergman's usual films must have been disappointed. This is far from what he usually produces.

The story of a ballerina, who spends a few summer days in the Stockholm archipelago, and for the first time falls in love, is much brighter than he usually does. Her love story ends at the same time as her vacation. Again she turns back to the only life she knows, dancing in the Royal Ballet. Years later she meets a man again she likes but is afraid to fall in love again. However, things turn out happily and she regains her faith in life and men.

A film by Bergman is usually filled with an influence of the hopelessness. He usually has the actors speaking words which hardly would pass any censorship. But here he tells a simple story in a wholesome way. Gunnar Fischer's camerawork is of highest standard. His shots of the ballet and its dancers are outstanding.

Maj-Britt Nilsson again documents herself as one of the best actresses in Sweden. Birger Malmsten and Alf Kjellin in other leading roles also do fine work. Mimi Pollack makes a small role worthwhile.

Film probably will have no censor trouble and may find a big foreign market. It represents Swedish film-making at its best. *Wing.*

Colbert in Malaya Pic

Hollywood, Nov. 27.

Claudette Colbert will star in "Planter's Wife," which Ken Annakin will direct under the J. Arthur Rank banner.

Contemporary Malayan story starts shooting on location in Malaya after Jan. 1.

'LITTLE 3' EXPANDS ON TV PLUGS

Pic Cos. Whose Staffers Are Linked To District 65 May Seek Joint Talks

Possibility that film companies whose pub-ad staffers are associated with District 65, Distributive Processing and Office Workers of America, may seek joint negotiations was indicated this week following preliminary talks between union officials and company execs.

Leo Jaffe, Columbia Pictures exec, intimated in his confabs with unionites that since District 65 was seeking the same demands from all the companies with DPOWA members, it might be a good idea if negotiations were held simultaneously with all companies involved sitting in at the same time. Union officials said they would consider this proposal only when it is made formally by Columbia or one of the other pic outfits concerned and then would determine its course of action.

Opening talks between labor negotiators for 20th-Fox, Universal, Columbia and Warner Bros., and District 65, for a new pact were described by a union spokesman as cordial and without incident. Two confabs have been held with Columbia and one each with 20th, Universal and Warners. The union presented its demands and company officials said they would study the proposals and call the union reps back for further confabs in about a week.

District 65 also received the green light to act as bargaining agent for the United Artists' unit. UA publicists went 8 to 2 for the DPOWA in voting held Mon. (26). District 65 was unopposed on the ballot, only other choice being no union. Talks with UA exec are expected to begin immediately.

Pub-ad staffers are asking for an 18% general increase on both present salaries and on minimums, a guaranteed minimum staff during the duration of the contract, a

(Continued on page 16)

Illinois Drive-In Asks 225G on Ad Restraint

Chicago, Nov. 27.

Operator of the 54 Drive-In Kankakee, Ill., filed action in Chi Federal Court last week, claiming that the majors, Balaban & Katz and the Luna Theatre had conspired in preventing him from advertising "coming attractions," with resultant loss of revenue. Rube Levin, owner, claims that two-week clearance in advertising contracts was in restraint of trade and caused him to lose $75,000. He's asking for triple damages of $225,000 and an injunction against further restrictions.

Suit also names Paramount, Universal, Columbia, Loew's, Warner Bros., RKO, 20th-Fox, United Artists and their distributing affiliates. Also, Publix Great States, Manny Gottlieb and Ed Gomersall, operators of the Luna.

Chi's Secession From Salesmen Union Collapsing

Secession movement of the Chicago Loge of the Colosseum of Motion Picture Salesmen, film peddlers' union, has almost completely collapsed, according to David Beznor, general counsel of the Colosseum.

Beznor, reached at his Milwaukee office, reported that many of the dissidents had returned to the fold and that more and more Chicago members gradually were coming back. The Colosseum attorney feels that most of the members who withdrew will be reinstated and that it is "only a matter of time before the break is healed."

Chicago withdrawal movement reportedly began as a result of dissatisfaction with the terms of the new wage contract negotiated with the film companies. Pact called for a $7 weekly pay hike and an extra dollar a day for expenses. Agreement, which has been signed with all the companies, reportedly goes into effect this week or next, with terms retroactive to April 15.

When Chicagoans voted down the pact proposals, they formed the Chicago Guild of Motion Picture Salesmen. Application for recognition was made to the National Labor Relations Board, but the petition was withdrawn before a hearing date had been set.

Colosseum, organized seven years ago, now claims 900 members throughout the country.

UA Would Space Key Pix Mo. Apart

United Artists this week appeared planning to space the release of its more important pix next year about one month apart, with the view of coming up with at least 12 "A's" for the whole of 1952. This was indicated as the distrib announced it was ready with 11 releases for the first five months of the year, but with only three of these set for specific dates.

Entire year's program is far from set, of course, being dependent upon delivery by the indie producers who now have commitments with UA, and upon new deals in prospect for the future. Total of about 24 or more is regarded as a possibility.

Distrib's toppers figure the one "A" per month would work out nicely, each bringing in good coin on its own plus more or less carrying the less impressive pix in between. If the program can be worked out that way, company feels the operation for '52 should be the most profitable in years.

UA's first "A" for '52 will be "Another Man's Poison," Bette Davis-Gary Merrill costarrer, produced by Douglas Fairbanks, Jr., in England, set for Jan. 16 release. Other two releases on the slate for that month are Ross-Stillman's "The Lady Says No," starring Joan Caulfield and David Niven, and Peter Berneis' "Chicago Calling," starring Dan Duryea.

Others bearing the "A" label include Stanley Kramer's "High Noon," Gary Cooper; John Huston's "African Queen," Humphrey Bogart and Katharine Hepburn, and David E. Rose's "Saturday Island," Linda Darnell starrer directed by Stuart Heisler.

In announcing the initial release sked for the year, distribution v.p. William J. Heineman claimed the program is shaping up as the best in five years for UA.

BERLIN REFURBISHING 'MADAM' FOR 20TH-FOX

Hollywood, Nov. 27.

Irving Berlin is due to fly in tomorrow (Wed.) for two weeks' powwows with Sol C. Siegel, who will produce "Call Me Madam," with Ethel Merman recreating her stage role for 20th-Fox. Berlin will refurbish the lyrics, with an eye to topical values in 1952-53, when the film will be released, and possibly also write a new song or two for the pix score.

Incidentally, Gracie Fields will likely play the Merman role in Jack Hylton's London version next year. Hylton huddled with producer Leland Hayward in New York last week.

ACE-SWG Seminar

Hollywood, Nov. 27.

American Cinema Editors and Screen Writers Guild will hold a joint seminar-dinner at Beverly Hills Hotel Dec. 4 to discuss important subjects in their fields.

Roundtable session will consist of a panel of five writers and five editors.

EXTENT VARIES IN NIX BY 'BIG 5'

Use of video for exploitation purposes still is frowned upon officially by most of the Big Five film companies, but the Little Three is taking to the new medium like a duck to aqua.

Generally, the five majors—Metro, 20th-Fox, Paramount, Warner Bros. and RKO—adhere to a policy of keeping contract talent off the video lanes, even where free plugs for the stars and upcoming pix result. The extent of the ban among the Big Five varies from company to company, with some clinging to a no-tele-for-any-reason policy, while others maintain a more flexible view, using video to a degree. Latter policy depends largely on the product and players involved.

The diehard policy is followed mainly by the Big Five. Columbia, Universal and United Artists, on the other hand, actively seek television tie-ins, including appearances for talent, to plug forthcoming pix. UA, for example, attempts where possible to knock down the objections to the use of video by the individual producers who use its releasing facilities.

Columbia's attitude in the main is similar to that of UA's. According to a Columbia spokesman, the company was the first to see the value of tele as a publicity outlet and was the first to break down the barrier. Although its initial venture into video was on a paid basis for spots to promote "711 Ocean Drive," Columbia has since made full use of many of the tele interview shows to obtain gratis plugs.

Many Shows Welcome Guests

Video has many shows which welcome the use of film personalities and has no objection to tossing in a plug in return. The afternoon and early-evening interview gabfests are the flacks' best bets, but enterprising publicists can effectively spot film talent on the top-

(Continued on page 18)

Gualino to Choose Exec This Week to Handle U.S. for Italo Setup

Choice may be made in Rome this week of an American distribution exec and publicity chief for Italian Films Export, co-op of indie producers set up to promote sale and distribution of their pix in the U. S. Dr. Renato Gualino, prexy of the outfit, returned to Rome over the weekend after interviewing a number of candidates for the two posts in New York.

Gualino had difficulty finding suitable prospects for both jobs. He ran a tradepaper ad for the business exec and received only one reply. Being sought is a man to approve exhibition licensing contracts and handle other distribution problems in the U. S. of the Italian producers.

Difficulty in finding a press agent was mainly due to Gualino's insistence that the man take it as an exclusive account. Such flacks as Lynn Farnol and Myer P. Beck, with whom Gualino talked, refused to consider giving up other clients. Italian exec also interviewed Curtis Mitchell, former Paramount pub-ad chief, and Tom Waller, former United Artists and Motion Picture Assn. of America publicity topper.

Meantime, E. R. Zorgniotti has been given a leave of absence by Lux, Italian production-distribution company, to serve as U. S. rep of IFE's board. Zorgniotti headed Lux's New York office.

Meeting of the board has been slated in Rome this week. Gualino said before his departure from N. Y. he'd also take up with it question of whether Italian pix should be submitted for approval by the Yank industry's Production Code Administration. He said recently that he did not intend for Italian pix to be subjected to this censorship, which resulted in some reaction in Catholic quarters.

Newly Elected SWG Bd. to Revive Legal Action Vs. Studio Blacklist

Hollywood, Nov. 27.

The Screen Writers Guild is expected to proceed with legal action, originally launched in 1948, charging eight major companies with conspiring to maintain a blacklist against writers. Initial meeting of the newly elected executive board, after three-hour session, voted to notify the membership of the board's recommendation to revive the action.

Charge is outgrowth of suspensions of Dalton Trumbo and Lester Cole from Metro and Ring Lardner, Jr., from 20th-Fox after being cited for disservice to the industry" by refusing to answer Red probe questions in 1947. SWG is not concerned with supporting the "Unfriendly 10" but is on record opposing any precedent that would establish a general blacklist against any member or group of members. Contention is that the Guild isn't acting as an apologist but the producers had no right to establish a blacklist.

SWG early in 1948 retained Thurman Arnold to handle the case. Action was subsequently stymied when Eric Johnston took on his Government post, thus being unavailable as key witness. Now his return as prez of the Motion Picture Assn. of America allows the Guild to proceed.

Board meeting (26) also carried a general membership resolution rescinding disciplinary hearings against Adele Buffington and Michael Wilson, both charged by the previous board with making false charges against Guild election candidates. The case of Leo Townsend, cited to appear on charges of ghostwriting for Cole and Trumbo, was indefinitely postponed.

13 Names Trek East For 2 COMPO Tours

Hollywood, Nov. 27.

Thirteen Hollywood names planed east on two "Movietime U. S. A." tours, one to Pittsburgh and one to Salt Lake City. Pennsylvania tourists were David Brian, Mel Ferrer, James Craig and Jody Lawrence. Utah troupers were Anson Bond, Dean Jagger, Noreen Michaels, Marilyn Nash, Paula Raymond, Harold Shumate, Don Taylor, Marshall Thompson and Keenan Wynn.

Starting Dec. 1, another group will tour Louisiana, Mississippi and Alabama, with focal points at New Orleans, Baton Rouge and Mobile. In this group will be Irving Asher, Robert Fellows, Maxwell Shane, Fred de Cordova, Dorothy Hughes, Leonard Stern, Julia Adams, Bruce Bennett, Anthony Dexter, Hope Emerson, Frank Faylen, Preston Foster, Margaret Sheridan, Robert Stack and Barry Sullivan.

WB Has No Plans To Ask Another Stock Tender Now

Warner Bros. has no immediate plans to ask for another tender of stock, a top WB spokesman has revealed. Repeated reports in Wall St. during the past couple weeks that WB would buy up more of its own shaes has kept the stock firm in the face of a slipping market.

WB recently acquired $15,000,000 worth of its common shares, following requests for tenders by the public at $15 or below. Average price at which they were bought was about $14.70. Company announced at that time that further tenders might be requested.

Plan, WB spokesman said yesterday, is still to ask for tenders when sufficient cash has been amassed in the company's treasury to finance such an operation. Time is not yet appropriate, he said.

WB has been aiming to shrink the amount of outstanding shares in preparation for divorcement of its theatre and production-distribution for divorcement of its theatre and production-distribution units. With fewer shares out, lower total earnings will enable the company to maintain its per-share rate.

Stock has been selling at about $14 recently. Volume has been average.

O. H. HICKS TO TOKYO TO OPEN LOEW'S 16M

Orton H. Hicks, director of the Loew's International 16m department, left N. Y. yesterday (Tues.) for Tokyo, where the company launches 16m commercial operations on Jan. 1. Narrow-gauge product has been shown in Japan in the past only for community groups and sponsored by the government as part of its reorientation program.

Hicks will open Loew's own office in the Japanese capital preliminary to developing the commercial activity. Exec also plans to visit Australia, New Zealand, Formosa and the Philippines for an on-the-spot check of 16m market conditions.

Close Acad Rolls

Hollywood, Nov. 27.

Membership rolls of the Academy of Motion Picture Arts and Sciences will be closed Dec. 1 and will remain that way until after the Oscar Derby.

Charles Brackett, prexy, advised delinquent members to kick in with their dues or be barred from voting.

See Le Sieur As Col Ad-Pub Head

Howard Le Sieur, former ad-pub director of United Artists, this week was seen as likely candidate to replace Arthur Schmidt as ad-pub-exploitation head of Columbia. Schmidt handed in his resignation last Friday (23), to become effective upon expiration of his employment contract Dec. 31.

Suggesting that Le Sieur is in line for the spot is his past association with Paul N. Lazarus, Jr., member of the Col exec staff at the homeoffice, who counsels on promotion campaigns. Lazarus was exec assistant to the UA president when Le Sieur held the UA ad-pub post. Prior to that, Le Sieur was ad chief and Lazarus headed the entire department. Le Sieur quit UA last winter to join Eagle Lion Classics, with which he was associated until that outfit was absorbed by UA in April.

Schmidt, who originally was in exhibition, joined Col in 1945 as assistant to prexy Harry Cohn. In 1948 he shifted east as head of the ad-pub operation. Understood to have influenced his Col bowout was the peculiar situation which had him head of the department but still subject to supervision of both v.p. Nate B. Spingold and his assistant, Lazarus. Schmidt hasn't announced new plans as yet.

Newsreel Photogs Prep Union Contract Talks

Newsreel cameramen, affiliated with the International Photographers of the Motion Picture Industries, IATSE, are in the midst of preparing proposals for contract talks with the newsreel companies. Confabs are slated to get underway at the beginning of the new year.

Talks will be held on an industry-wide basis with reps of Local 666, Chicago; Local 659, Los Angeles, and Local 644, New York.

H.O.'s Slough L.A.; 'Worlds' Sturdy $21,000 Albeit 'Golden' Laggard 28G, 'Veil' Hot 24G, 2d; 'Paris' 36G, 3d

Los Angeles, Nov. 27.

Overall business outlook is on the light side mainly because of the preponderance of holdover bills, there being only two new pix this session. And some of the h.o.s are not continuing very strong. "When Worlds Collide" shapes as best bet of the new entries, with fancy $21,000 in two theatres.

"Golden Girl," however, is barely medium at $28,000 in four houses. "American in Paris" still is potent at $36,000 in third week, two locations. "Blue Veil" also is great in second round in two spots.

"Streetcar," in 10th stanza at the Beverly Hills, and "Detective Story," in fifth frame at the Wilshire, are both holding well.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola (FWC) (2,097; 2,048; 1,719; 1,248; 70-$1.10) — "Golden Girl" (20th) and "St. Benny the Dip" (UA). Medium $28,000. Last week, "Love Nest" (20th) and "Highwayman" (Mono), very sad $15,000.

Hollywood, Downtown, Wilturn (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Starlift" (WB) (2d wk). Slow $16,000. Last week, nice $27,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 90-$1.50)—"American in Paris" (M-G) (3d wk) and "Calling Bulldog Drummond" (M-G) (Loew's only). Hefty $36,000. Last week, sock $42,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 70-$1)—"Blue Veil" (RKO) and "Whip Hand" (RKO) (2d wk). Great $24,000. Last week, sock $30,700.

Los Angeles Paramount, Hawaii (F&M-G&S) (3,398; 1,106; 60-85)—"When Worlds Collide" (Par) and "Cage of Gold" (U) (Par only). Fancy $31,000. Last week (Par only), "Bride Gorilla" (Indie) with Perez Prado, others, onstage, $14,200.

Hollywood Paramount (F&M) (1,430; 60)—"Place in Sun" (Par) (3d wk). Steady $6,000. Last week, $6,500.

Ritz, Vogue (FWC) (1,370; 885; 70-$1.10)—"Racket" (RKO) and "Flight to Mars" (Mono) (3d wk). Okay $6,500. Last week, with United Artists, fine $22,000. UA and Four Star now closed until "Quo Vadis" (M-G) opens Nov. 29.

Fine Arts (FWC) (677; $1.20-$2.40)—"River" (UA) (6th wk). Pushed to $3,500. Last week, oke $3,300.

Beverly Hills (WB) (1,612; 80-$1.50) — "Streetcar" (WB) (10th wk). Nifty $8,000. Last week, $7,100.

Wilshire (FWC) (2,296; 80-$1.50) —"Detective Story" (Par) (5th wk). Smooth $8,500. Last week, $8,700.

Broadway Grosses

Estimated Total Gross
This Week $650,800
(Based in 20 theatres)
Last Year $488,800
(Based on 18 theatres)

'Wide Mo.' Fat 12G, Omaha; 'Veil' 11G

Omaha, Nov. 27.

Perfect weather coupled with standout pix and the holiday will hypo first-run biz to the best total in months. "Blue Veil" at the Brandeis is standout with smash session. The Orpheum also is bangup with "Across Wide Missouri." Even the State, with its limited capacity, is very big $6,000 with "Texas Carnival" on the Red Skelton draw.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70) — "Across Wide Missouri" (M-G) and "Roadblock" (RKO). Resounding $12,000, best here in many weeks. Last week, "Sunny Side Street" (Col) and "Magic Carpet" (Col) (4 days), light $4,500.

Brandeis (RKO) (1,500; 16-70)—"Blue Veil" (RKO). Smash $11,000. Last week, "Streetcar Named Desire" (WB) (2d wk), big $11,500. These are best grossing pix the house has had in month.

State (Goldberg) (865; 25-75)—"Texas Carnival" (M-G). Big $8,000. Last week, "Close to Heart" (WB), $4,500.

Paramount (Tristates) (2,800; 16-70)—"Golden Girl" (20th). Brisk $9,000. Last week, "Detective Story" (Par), $8,000.

Omaha (Tristates) (2,100; 16-70) —"Return Jesse James" (Lip) and "Shot Billy Kid" (Lip). Light $7,000. Last week, "Cave of Outlaws" (U) and "True Story" (Col), same.

'Kiss'-Vaude Trim 26G, D.C.; 'Veil' Smash 15G, 'Starlift' Lofty 14G

Washington, Nov. 27.

Thanksgiving weekend gave midtown biz its usual shot-in-the-arm, with trade brisk but not sock. "Too Young to Kiss," at Loew's Capitol, and "Blue Veil" at RKO Keith's shape as top grossers. "Starlift" at the Warner is close behind. Holdovers, too, spurted ahead as a result of the holiday.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Too Young To Kiss" (M-G), plus vaude. Trim $26,000. Last week, "Love Nest" (20th) plus vaude topped by Debbie Reynolds and Carleton Carpenter, $21,000.

Dupont (Lopert) (372; 59-85)—"Man of Aran" (Indie) and "Edge of World" (Indie) (reissues). Okay $3,000. Last week, "Emperor's Nightingale" (Indie) (2d wk), $2,500.

Keith's (RKO) (1,939; 44-80)—"Blue Veil" (RKO). Sock $15,000. Holds. Last week, "Golden Horde" (U), $13,500.

Metropolitan (Warner) (1,200;

(Continued on page 20)

'Quo Vadis' to New High $55,000, Frisco; 'Worlds' Tall 18G, 'Tickets' Same

San Francisco, Nov. 27.

Year's big grid game between Stanford and University of California that drew thousands plus holiday visitors along with plenty of rainfall will boost film biz currently. Real sparkplug is "Quo Vadis" which is heading for a new record of $55,000 or better at the Warfield. It made a new high opening day and then went ahead to top that mark on following day, Thanksgiving Day. Nearby houses are being helped by overflow. "Two Tickets To Broadway" shapes good at Golden Gate while "When Worlds Collide" looks solid at Paramount. "The Mob" also is great at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Two Tickets To Broadway" (RKO). Good $18,000. Last week, "Blue Veil" (RKO) (2d wk), $14,000.

Fox (FWC) (4,651; 60-95)—"Anne Of Indies" (20th) and "The Strip" (M-G). Mild $15,000. Last week, "Capt. Fabian" (Rep) and "Sea Hornet" (Rep), same.

Warfield (Loew's) (2,656; 90-$1.50)—"Quo Vadis" (M-G). Record $55,000 or near. Last week, "Texas Carnival" (M-G) (2d wk), 5 days, $10,000.

Paramount (Par) (2,646; 60-85)—"When Worlds Collide" (Par) and "Elephant Stampede" (Mono). Solid $18,000. Last week, "FBI Girl" (Lip) and "Tales of Robin Hood" (Lip), $15,000.

St. Francis (Par) (1,400; 60-85)—"Detective Story" (Par) (2d wk). Holding $15,000. Last week, big $20,000.

Orpheum (No. Coast) (2,448; 55-85)—"The Mob" (Col) and "Purple

(Continued on page 20)

'Vadis' Record $40,000, Cleve.; 'Golden' Drab 6G

Cleveland, Nov. 27.

Colossal is the right word for Cleveland's b.o. reaction to "Quo Vadis" at Stillman. Spectacle is hitting near-capacity biz on a four-a-day policy that will give house a new all-time record. Lobby standees over weekend plus long lines are the explanation. Overflow helped nearby houses, particularly Palace's "Two Tickets to Broadway," which is big. However, "Golden Girl" is rated poor at State and Hipp's "Anne of Indies" looks dull. "Starlift" at Allen is okay.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Starlift" (WB). Okay $13,500. Last week, "Streetcar" (WB) (3d wk), $12,000.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Anne of Indies" (20th). Dull $16,000 in 10 days. Last week, "Love Nest" (20th) (4 days), $5,000.

Ohio (Loew's) (1,244; 55-80)—"Unknown Man" (M-G). Fair $6,500. Last week, "Red Badge" (2d wk), $5,000.

Palace (RKO) (3,300; 55-80)—"Two Tickets to Broadway" (RKO). Hefty $17,000. Last week, "Make It Legal" (20th), slow $8,500.

State (Loew's) (3,450; 55-80)—"Golden Girl" (20th). Poor $6,000. Last week, "Submarine Command" (Par), $9,500.

Stillman (Loew's) (2,700; 90-$1.50)—"Quo Vadis" (M-G). Continuous performances and moderate roadshow prices are paying off in all-time record crowds. Terrific $40,000 for first week, and another huge one in sight.

K.C. Trade Fattens Up; 'Tickets' Tasty $13,000, 'Story' Sturdy $11,000

Kansas City, Nov. 27.

Biz fattened up here with the holiday. Nifty money was racked up by "Two Tickets To Broadway" at Missouri, with "Anne of Indies" at Tower fairly good. "Detective Story" at Paramount shapes sturdy but "Golden Girl" is slight in four houses. Both arty houses are doing okay, Vogue having "Lavender Hill Mob" in second week and Kimo "Oliver Twist" in third. Both hold again. Weather turned cold for holiday weekend.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Oliver Twist" (UA) (3d wk). Fancy $2,500. Will go a fourth. Last week, $3,000.

Midland (Loew's) (3,500; 50-69)—"Sirocco" (Col) and "Sunny Side Street" (Col). Opened Sunday (25) to moderate trade. Last week, "Too Young To Kiss" (M-G) and "Mr. Imperium" (M-G), okay $14,000.

Missouri (RKO) (2,650; 50-75)—"Two Tickets To Broadway" (RKO) and "Basketball Fix" (Col). Fast $13,000. Last week, "The Racket" (RKO) and "Whip Hand" (RKO), $12,500.

Paramount (Tri-States) (1,900; 50-69) — "Detective Story" (Par). Strong $11,000, and will hold. Last week, "When Worlds Collide" (Par), fair $8,000.

Tower (Fox Midwest) (2,100; 50-75)—"Anne of Indies" (20th) and "House on Telegraph Hill" (20th). Passable $9,000. Last week, "Love Nest" (20th) and "Journey Into Light" (20th) moderate $7,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820; 700; 1,217; 50-75)—"Golden Girl" (20th) and "Triple Cross" (Mono). Slight $11,000. Last week, "Little Egypt" (U) $13,000.

Vogue (Golden) (550; 75-85) — "Lavender Hill Mob" (U) (2d wk). Bettering initial stanza with aid of holiday, stout $2,700. Will go third week. Last week, $2,500.

Det. Perking; 'Story' Great $20,000, 'In Paris' Hot 15G, 'Anne' Good 25G

Detroit, Nov. 27.

Biz is perking here currently. "Detective Story" looks solid at the Palms. "American in Paris" is shaping big at the Adams. "Anne of Indies" looks good at the Fox. Second week of "Two Tickets Broadway" at the Michigan and fourth week of "Streetcar" at Madison are holding well.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Anne of Indies" (20th) and "Journey Into Light" (20th). Good $25,000. Last week, "Golden Girl" (20th) and "Love Nest" (20th), $18,000.

Michigan (United Detroit) (4,000; 70-95) — "Two Tickets Broadway" (RKO) and "Sea Hornet" (Rep) (2d wk). Trim $16,000. Last week, $19,000.

Palms (UD) (2,900; 70-95) — "Detective Story" (Par) and "Man With Face" (UA). Great $20,000. Last week, "Worlds Collide" (Par) and "As You Were" (Indie), $15,000.

Madison (UA) (1,900; 90-$1.20)— "Streetcar" (WB) (4th wk). Steady $10,000. Last week, $11,000.

United Artists (UA) (1,200; 70-95)—"Too Young To Kiss" (M-G) and "Unknown Man" (M-G) (2d wk). Held at $9,000. Last week, nice $12,500.

Adams (Balaban) (1,700; 70-95)— "American In Paris" (M-G). Big $15,000. Last week, "Blue Veil" (RKO) (3d wk-4 days), $2,500.

Cincy Soars; 'Paris' Giant $26,000, 'Worlds' Sock 15G, 'Story' Big 13G

Cincinnati, Nov. 27.

Three big new bills, topped in great style by "American in Paris" at Albee, and Thanksgiving holiday are giving a real glow to this week's downtown total. "When Worlds Collide" is socko at the Grand while "Detective Story" stacks up solidly at the Palace. "Anne of Indies" looks like a winner at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "American in Paris" (M-G). Sensational $26,000. Helped by holiday opening and beaming close to all-time modern record for Cincy set last summer by "Show Boat" (M-G). Holds. Last week, "Racket" (RKO), pleasing $13,000.

Capitol (Mid-States) (2,000; 55-75)—"Golden Girl" (20th) (2d wk). So-so $5,500 trailing oke $7,000 preem.

Grand (RKO) (1,400; 55-75) — "When Worlds Collide" (Par) and "Texas Rangers" (Col). Socko $15,000 in 8 days. Last week, "On the Loose" (RKO) and "First Romance" (Col), $6,000.

Keith's (Mid-States) (1,542; 55-75) — "Anne of Indies" (20th). Okay $8,000. Last week, "Never Can Tell" (U) and "Lady From Texas" (U), $5,500.

Lyric (RKO) (1,400; 55-75) — "Racket" (RKO) (m.o.). No complaint at $5,000. Last week, "Two Tickets to Broadway" (RKO) (m.o.), ditto.

Palace (RKO) (2,800; 55-75) — "Detective Story" (Par). Solid $13,000. Last week, "Tanks Are Coming" (WB), mild $7,500.

Key City Grosses

Estimated Total Gross
This Week $2,904,000
(Based on 24 cities, 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,470,000
(Based on 23 cities, and 193 theatres.)

'Veil' Great 14G, Prov. Standout

Providence, Nov. 27.

Everybody is claiming big biz this week, Loew's State getting biggest total with "Across Wide Missouri." Really strong is RKO Albee's "Blue Veil." Majestic's "Starlift" also is good.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Blue Veil" (RKO) and "The Whip Hand" (RKO). Sock $14,000. Last week, "Mark of Renegade" (U) and "Comin' Round Mountain" (U), $9,000.

Majestic (Fay) (2,200; 44-65)—"Starlift" (WB) and "Two-Dollar Better" (Indie). Peppy $13,000 or near. Last week, "Tanks Are Coming" (WB) and "Street Bandits" (Rep), $12,000.

Metropolitan (Snider) (3,100; 44-65) — "Two Tickets Broadway" (RKO) and "Crazy Over Horses" (Mono). Pickup $8,500. Last week, "Drums in Deep South" (RKO) and "Elephant Stampede" (Mono), $6,000.

State (Loew) (3,200; 44-65)—"Across Wide Missouri" (M-G) and "Tall Target" (M-G). Strong $16,000. Last week, "The Mob" (Col) and "Millionaire Christy" (20th), slow $10,000.

Strand (Silverman) (2,200; 44-65) —"When Worlds Collide" (Par) and "Mr. Peek-A-Boo" (UA). Opened Monday (26). Last week, "Detective Story" (Par) (2d wk), nifty $11,500.

'Wide Mo.' New High 17G, Denver; 'Golden' $24,000

Denver, Nov. 27.

Trade is soaring here this stanza, with "Across Wide Missouri" hanging up a new record at the Broadway. It will hold over. Also holding is "Detective Story" big at Denham as well as "Blue Veil," which is rated fancy at Orpheum. "Golden Girl" is listed as great in two theatres.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Lady from Texas" (U) and "Reunion in Reno" (U), day-date with Tabor, Webber. Good $7,000. Last week, "Close to Heart" (WB) and "Street Bandits" (Rep), $7,500.

Broadway (Wolfberg) (1,500; 40-80)—"Across Wide Missouri" (M-G). Record $17,000. Last week, "Texas Carnival" (M-G) (3d wk), $5,000.

Denham (Cockrill) (1,750; 40-80) —"Detective Story" (Par). Big $16,000. Holds. Last week, "When Worlds Collide" (Par) (2d wk), $9,500.

Denver (Fox) (2,525; 40-80)—"Golden Girl" (20th) and "Crazy Over Horses" (Mono), day-date with Esquire. Great $20,000. Last week, "Make It Legal" (20th) and "Journey Into Light" (20th), $18,000.

Esquire (Fox) (742; 40-80)—"Golden Girl" (20th) and "Crazy Over Horses" (Mono), also Denver. Big $4,000. Last week, "Make It Legal" (20th) and "Journey Into Light" (20th), ditto.

Orpheum (RKO) (2,690; 40-80)—"Blue Veil" (RKO) and "Whip Hand" (RKO). Fancy $17,000 or near. Holds. Last week, "Racket" (RKO) and "Assassin for Hire" (Indie), $15,000.

Paramount (Fox) (2,200; 40-80)—"No Highway In Sky" (20th) and "Thunderhead" (20th). Poor $7,000. Last week, "Magic Face" (Col) and "Two of a Kind" (Col), fair $8,000.

Tabor (Fox) (1,967; 40-80)—"Lady from Texas" (U) and "Reunion in Reno" (U), also Aladdin, Webber. Good $7,000. Last week, "Close to Heart" (WB) and "Street Bandits" (Rep), $7,500.

Webber (Fox) (750; 40-80)—"Lady from Texas" (U) and "Reunion in Reno" (U), also Aladdin, Tabor. Fine $4,000 or close. Last week, "Close to Heart" (WB) and "Street Bandits" (Rep), $3,500.

Holiday Tilts Indpls.; 'Worlds' Solid $14,000, 'Kiss' Torrid at 15G

Indianapolis, Nov. 27.

Thanksgiving holiday gave first-run biz here a shot in arm despite wet, raw weather over weekend. Standouts are "Too Young to Kiss," a stout grosser at Loew's, and "When Worlds Collide," which is comparatively bigger at the Circle. "Starlift," at Indiana, is only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-70) — "When Worlds Collide" (Par) and "Smuggler's Gold" (Col). Solid $14,000. Last week, "Thunder on Hill" (U) and "Never Can Tell" (Indie), $10,000.

Indiana (C-D) (3,200; 50-70)—"Starlift" (WB) and "Longhorn" (Mono). Modest $10,000. Last week, "Golden Girl" (20th) and "Mr. Peek-a-Boo" (UA), $10,500.

Loew's (Loew's) (2,427; 50-70)—"Too Young To Kiss" (M-G) and "Sunny Side Street" (Col). Bang-up $15,000 in 9 days. Last week, "American in Paris" (M-G) (3d wk), nice $5,500 in 4 days.

Lyric (C-D) (1,600; 50-70)—"Slaughter Trail" (RKO) and "Whip Hand" (RKO). Moderate $5,000. Last week, "Crosswinds" (Par) and "Gallant Thoroughbred" (Indie), $6,000.

'Tickets' Bright $14,000, L'ville; 'Starlift' 9½G

Louisville, Nov. 27.

Current week is stacking up fairly well at firstruns. Most houses caught big play via Thanksgiving Day openings. All downtown firstruns, with exception of State, upped night prices to 75c and matinees to 54c. "Two Tickets to Broadway" looks sock at Rialto. "Starlift" also is great at Mary Anderson.

Estimates for This Week

Kentucky (Switow) (1,100; 54-75) —"Anne of Indies" (20th). Fine $5,500. Last week, "When Worlds Collide" (Par), $4,000.

Mary Anderson (People's) (1,200; 54-75) — "Starlift" (WB). Great $9,500. Last week, "Close to Heart" (WB), $6,500.

Rialto (Fourth Avenue) (3,000; 54-75)—"Two Tickets Broadway" (RKO) and "Bowery Boys" (Mono). Big $14,000. Last week, "Detective Story" (Par) and "Two Guys, Gal" (Par), $12,000.

State (Loew's) (3,000; 45-65)—"Thunder on Hill" (U) and "Lady from Texas" (U). Medium $10,000. Last week, "Callaway Went Thataway" (M-G) and "Criminal Lawyer" (Col) (3 days), $13,000.

Strand (FA) (1,200; 54-75) — "Crosswinds" (Par) and "Elephant Stampede" (Mono). Healthy $6,500. Last week, "Slaughter Trail" (RKO) and "Whiphand" (RKO), $4,500.

Holidays Help Chi; 'Mob'-Bennett And Murray, De Marco Sock $55,000, 'Cup'-'Sahara' Brisk 17G, 'Anne' 21G

Chicago, Nov. 27.

Long Thanksgiving weekend with schools out helped Loop biz get out of the doldrums of the last week. The Chicago went after the juve trade with a slash in matinee prices to 55c from 98c with Oriental following suit.

Chicago has a sock $55,000 shaping for "The Mob" and Tony Bennett, Jan Murray and the DeMarco Sisters onstage. "Come Fill Cup" and "Hotel Sahara" is heading for brisk $17,000 at United Artists. "Anne of Indies" at the Woods is fair $21,000.

Holdovers also are being aided by the holiday with "When Worlds Collide" and "Magic Carpet" lusty on second week at Roosevelt. Second session of "Golden Girl" and Gordon MacRae in person at the Oriental looms average. "Streetcar Named Desire" is heading for another sock total in third stanza at Grand. "American in Paris" at State-Lake in second frame is great, topping first week.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "The Mob" (Col) with Tony Bennett, Jan Murray, and DeMarco Sisters on stage. Looks nifty $55,000. Last week, "Meet After Show" (20th) plus Lauritz Melchior in person (2d wk), $38,000.

Grand (RKO) (1,200; 98-$1.20)—"Streetcar Named Desire" (3d wk). Lush $23,000. Last week, same.

Oriental (Indie) (3,400; 55-98)—"Golden Girl" (20th) with Gordon MacRae p.a. (2d wk). Average $30,000. Last week, $40,000.

Roosevelt (B&K) (1,500; 55-98) — "When Worlds Collide" (Par) and "Magic Carpet" (Col) (2d wk). Holding strong at $20,000. Last week, $25,000.

Selwyn (Shubert) (1,000; $1.20-$2.40)—"The River" (UA) (7th wk). Closes tomorrow with light $4,000. Last week, $5,000.

State-Lake (B&K) (2,700; 98-$1.25) — "American in Paris" (M-G) (2d wk). Great $38,000. Last week, $35,000.

United Artists (B&K) (1,700; 55-98)—"Come Fill Cup" (WB) and "Hotel Sahara" (UA). Neat $17,000. Last week, "Painting Clouds Sunshine" (WB) and "Tomorrow Another Day" (WB) (2d wk), $8,000.

Woods (Essaness) (1,087; 98) — "Anne of Indies" (20th). Moderate $21,000. Last week, "Blue Veil" (RKO) (20th) (4th wk), big $14,000.

World (Indie) (587; 80) — "Hills of Ireland" (Indie) (3d wk). Oke $3,300. Last week, $3,500.

Ziegfeld (Lopert) (434; 98) — "Christmas Carol" (UA). Light $3,000. Last week, "Love Nest" (20th), same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Tall Men' Smash $23,000, Philly

Philadelphia, Nov. 27.

Thanksgiving holiday plus late night shows is boosting biz here this week. "10 Tall Men" is shaping smash at the comparatively small Goldman. "Strange Door," also opening fast, looms big at the Midtown. "Golden Girl" gets only a week at the Fox where dull outlook is in prospect. "Lavender Hill Mob" teed off great at the bandbox World. "Detective Story" and "American in Paris" continue socko, latter being in third frame.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Rhubarb" (Par). Tasty $8,000. Last week, "River" (UA) (3d wk), $4,500.

Boyd (WB) (2,360; 50-99)—"Texas Carnival" (M-G) (3d wk). Off to $7,000. Last week, fair $10,000.

Earle (WB) (2,700; 50-99)—"Magic Carpet" (Col) plus Johnny Otis and Barrel House revue onstage. Fair $16,000. Last week, "Crazy Over Horses" (Mono) and "Highwayman" (Mono), $5,000 in 5 days.

Fox (20th) (2,250; 50-99)—"Golden Girl" (20th). Dull $12,000. Last week, "Love Nest" (20th), $14,000.

Goldman (Goldman) (1,200; 50-99)—"Ten Tall Men" (Col). Smash $23,000. Last week, "Across Wide Missouri" (M-G) (2d wk), $12,000.

Mastbaum (WB) (4,360; 50-99)—"Blue Veil" (RKO) (4th wk). Holding at $10,000. Last week, same.

Midtown (Goldman) (1,000; 50-99)—"Strange Door" (U). Big $12,000. Last week, "Lady Pays Off" (U), $6,500.

Randolph (Goldman) (2,500; 50-99)—"American in Paris" (M-G) (3d wk). Hefty $23,000. Last week, $25,000.

Stanley (Goldman) (2,900; 50-99)—"Starlift" (WB) (2d wk). Thin $11,000. Last week, $13,000.

Stanton (WB) (1,473; 50-99)—"When Worlds Collide" (Par) (2d wk). Fine $10,000. Last week, $16,000.

Trans-Lux (T-L) (500; 85-$1.20)—"Detective Story" (Par) (2d wk). Mighty $10,500. Last week, $12,000.

World (G&S) (500; 50-99)—"Lavender Hill Mob" (U). Big $6,500. Last week, second-runs.

'Veil' Smooth $24,000, Hub Topper; 'Wide Mo.' Okay 23G, 'Racket' 20G

Boston, Nov. 27.

Newcomers shape fairly strong this stanza with "Blue Veil" at Memorial and "The Racket" at Boston leading the town. "Across Wide Missouri" at Orpheum and State, "Golden Girl" at Met and "Starlift" at Paramount and Fenway also are okay. "Streetcar" in fifth frame at Astor is holding strong and "Lavender Hill Mob" in fourth week at Exeter looms very good.

Estimates for This Week

Astor (B&Q) (1,200; 74-$1.20)—"Streetcar" (WB) (5th wk). Good $10,000 after $10,500 for fourth.

Beacon Hill (Beacon Hill, Inc.) (780; $1.20) — "The River" (UA) (9th wk). Biz has picked up strongly since scrapping roadshow prices. Heading for big $7,500 after $5,500 last week.

Boston (RKO) (3,000; 40-85) — "The Racket" (RKO) and "Bride Gorilla" (Indie). Slick $20,000. Last week, "Raging Tide" (UA) and "Reunion in Reno" (U), $9,000.

Exeter (Indie) (1,300; 55-80)—"Lavender Hill Mob" (U) (4th wk). Nifty $7,000 after $7,500 for third.

Fenway (NET) (1,373; 40-85)—"Starlift" (WB) and "Street Bandits" (Rep). Fairish $5,000. Last week, "Come Fill Cup" (WB) and "Two Dollar Better" (Lip) (2d wk), $4,800.

Memorial (RKO) (3,000; 40-85)—"Blue Veil" (RKO) and "Magic Carpet" (Col). Leading town with fair $24,000. Last week, "Two Tickets to Broadway" (RKO) and

(Continued on page 20)

'10 Men' Tall $15,000, Buff.; 'Story' Smash 16G

Buffalo, Nov. 27.

"Ten Tall Men" and "Detective Story" are standout here this week. "Starlift" also shapes good. Stagebill at Buffalo is slow.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Love Nest" (20th) and Debbie Reynolds topping stageshow. Slow $13,000. Last week, "Anne of Indies" (20th) and "Assassin for Hire" (M-G), $11,000.

Paramount (Par) (3,000; 40-70)—"Detective Story" (Par) and "Disc Jockey" (Mono). Stout $16,000. Last week, "Tanks Are Coming" (WB) and "Journey into Light" (20th), $12,000.

Center (Par) (2,100; 40-70)—"Starlift" (WB). Good $10,000. Last week, "Streetcar" (WB) (3d wk), $9,000.

Lafayette (Basil) (3,000; 40-70)—"Ten Tall Men" (Col) and "Purple Heart Diary" (Col). Tall $15,000. Last week, "Cave of Outlaws" (U) and "Blackmailed" (U), $7,500.

Century (20th) (3,000; 40-70)—"Two Tickets to Broadway" (RKO) and "Whip Hand" (Indie) (2d wk). Still stout at $8,500. Last week, $15,000.

'PARIS' HUGE $23,000, SEATTLE; 'RACKET' 11G

Seattle, Nov. 27.

"The Mob," solid at Coliseum, "Racket," big at Liberty and "American in Paris," terrific at Music Hall, are the big guns here this stanza. "Golden Girl" is disappointing at Fifth Avenue.

Estimates for This Week

Coliseum (Evergreen) (1,829; 65-90)—"Mob" (Col) and "Criminal Lawyer" (Col). Solid $13,000. Last week, "Anne of Indies" (20th) and "Elephant Stampede" (Mono), $11,600.

Fifth Avenue (Evergreen) (2,368; 65-90)—"Golden Girl" (20th) and "Never Trust Gambler" (Col). Just okay at $8,500. Last week, "Tickets to Broadway" (RKO) and "Whip Hand" (RKO) (2d wk), good $6,300 in 5 days.

Liberty (Hamrick) (1,600; 65-90)—"Racket" (RKO) and "Lilli Marlene" (Rep). Big $11,000. Last week, "Honeychile" (Rep) and "Sea Hornet" (Rep), $5,700.

Music Box (Hamrick) (850; 65-90)—"Alice in Wonderland" (Indie). Sad $2,000. Last week, "Il Trovatore" (Indie) and "Pagliacci" (Indie) (2d wk-4 days), oke $2,200.

Music Hall (Hamrick) (2,282; 65-90)—"American in Paris" (M-G) and "Red Badge Courage" (M-G). Terrific $23,000. Last week, "Streetcar" (WB) (2d wk), big $8,800.

Orpheum (Hamrick) (2,599; 65-90)—"Starlift" (WB). Nice $10,000. Last week, "Close to Heart" (WB) and "Dance Magic" (WB), $6,500.

Palomar (Sterling) (1,350; 40-70)—"Desert Fox" (20th) and "Cave of Outlaws" (U) (2d runs). Good $4,000. Last week, "Painting Clouds" (WB) and "Earth Stood Still" (20th) (2d runs), $3,200.

Paramount (Evergreen) (3,049; 65-90)—"Worlds Collide" (Par) and "Lady and Bandit" (Col) (2d wk). Okay $6,500 in 6 days after $11,600 opener.

'Vadis' New Peak In Pitt, $48,000

Pittsburgh, Nov. 27.

It's all "Quo Vadis" at the Penn here this week. Nothing like this in long history of house. Spectacle looks set for record-breaking run. Fulton with "Anne of Indies" and Stanley with "Starlift" are being helped some by overflow although it's not extending to "Golden Girl" at nearby Harris. "Blue Veil" is running big at the Warner, and good notices will help it to a second session.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Anne of Indies" (20th). Got a drubbing from the crix, but should wind up okay at $8,000. Last week, "Millionaire for Christy" (20th), $3,500 in 5 days.

Harris (Harris) (2,200; 60-85)—"Golden Girl" (20th). Nothing to be thankful for at just a little better than $6,000, for a big musical that's rather desolating. Last week, "Love Nest" (20th), $4,000 in 6 days.

Penn (Loew's) (3,300; 65-$1.25)—"Quo Vadis" (M-G). This looks like all-time blockbuster. On first 6 days, in addition to the preem Tuesday night (20), looks phenomenal $48,000 and breaking every record at this site. Last week, "Submarine Command" (Par), $9,500.

Stanley (WB) (3,800; 50-85)—"Starlift" (WB). Apparently the day of the all-star cast is gone because if this lineup can't bring them in, there's no chance for such vehicles. Maybe $12,000, not good for holiday week, particularly since picture gets some of "Quo Vadis" overflow. Last week, "The Racket" (RKO), $11,000.

Warner (WB) (2,000; 50-85)—"Blue Veil" (RKO). Fine $10,000. Naturally holds. Last week, "Close To Heart" (WB), $6,000.

'Carnival' Hep $26,000, Mont'l; 'Hill' Okay 14G

Montreal, Nov. 27.

"Texas Carnival" at Loew's is leading all entries with a socko $26,000 here this week. "Streetcar" at Orpheum is still doing nicely on the second stanza. "People Against O'Hara" at Capitol shapes big.

Estimates for This Week

Palace (C.T.) (2,626; 34-60)—"Thunder on Hill" (U). Okay $14,000. Last week, "People Will Talk" (20th) (2d wk), $13,000.

Capitol (C.T.) (2,412; 34-60)—"People Against O'Hara" (M-G). Big $15,000. Last week, "Angels in Outfield" (M-G), $13,000.

Princess (C.T.) (2,131; 34-60) —

(Continued on page 20)

B'way Steady; '2 Tix'-Vaude Big 90G, 'Too Young' Okay 122G, 'Cup' 28G, 'Bayonets' 23G, 'Golden Girl' 66G

Broadway first-runs this session are being helped by unusually strong Thanksgiving Day trade plus nice takings over the weekend. Six new pictures, of course are helping to boost the overall total but perhaps the greatest strength is coming from some of the holdovers.

Combination of "Two Tickets to Broadway" and stageshow headed by Patti Page, Buddy Morrow band and Jack E. Leonard is giving the Paramount a big $90,000 on its 25th anniversary show. "Come Fill Cup" is heading for nice $28,000 in first week while "Fixed Bayonets," also new, shapes up for good $23,000 at the Rivoli.

"Too Young to Kiss," with stageshow, is passably good $122,000 in initial session at the Music Hall and likely will stay only two weeks. Pic did very big on Thanksgiving Day and over the weekend, but slipped sharply starting Monday (26). "Warpath" is barely good $15,000 in first stanza at the Globe. "Golden Girl" with Blackburn Twins & Pam Cavan, Jan August Harold Barnes topping stage bill (2d wk-9 days). First session ended Monday (26) landed modest $66,000, very disappointing for holiday session. In ahead, "Let's Make It Legal" (20th) with Xavier Cugat orch and revue onstage (2d wk), $53,000.

State (Loew's) (3,450; 55-$1.80)—"Across Wide Missouri" (M-G) (4th wk). Third round ended Monday (26) held at $15,000 after okay $17,000 for second week.

Warner (WB) (2,756; 85-$2)—"Come Fill Cup" (WB) (2d wk). Initial stanza ended yesterday (Tues.) hit nice $28,000. In ahead, "Streetcar Named Desire" (WB) (6th wk) dropped to $15,000, okay, and concluding a very profitable run. It also hit a new longrun mark at house by going nine weeks.

Sutton (R & R) (561; 90-$1.50)—"Browning Version" (U) (5th wk). Fourth session ended Monday (26) pushed up to nice $7,800 after $6,500 for third week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Laughter in Paradise" (Indie) (3d wk). Second run ended Saturday (24) was $3,500 after oke $5,000 opener.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50) — "Man With Cloak" (M-G). Opened yesterday (Tues.). Last week, "Red Badge of Courage" (M-G) (6th wk-5 days), held at $3,400 after okay $3,600 for fifth round.

Victoria (City Inv.) (1,060; 55-$1.80)—"10 Tall Men" (Col) (5th wk). Still good with $14,000 after $16,000 for fourth week.

Astor (City Inv.) (1,300; $1.25-$2.40)—"Quo Vadis" (M-G) (3d wk). Matinees still not sellout but otherwise this spectacle continues capacity, with $25,500 likely. Second week was smash $25,000.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (35th wk). The 34th round ended last night (Tues.) was $7,500 after okay $8,000 for 33d week. House closes Dec. 5.

Capitol (Loew's) (4,820; 95-$1.80)—"Quo Vadis" (M-G) (3d wk). Third session ending tomorrow (Thurs.) holding at smash $96,000 albeit off from second stanza, which included Thanksgiving, which finished at $115,000. Stays on.

Criterion (Moss) (1,700; 50-$1.80)—"Blue Veil" (RKO) (5th wk). Off to $10,000 or thereabouts in session ending Friday (30) after nice $14,000 for fourth week. "Strange Door" (U) due to open Dec. 8.

Globe (Brandt) (1,500; 50-$1.80)—"Warpath" (Par). Initial session ending today (Wed.) looks to hit good $15,000 or near. Holding. In ahead, "Desert Fox" (20th) (6th wk-8 days), fine $12,000, making highly successful run here.

Fine Arts (Davis) (468; 90-$1.80)—"Lavender Hill Mob" (U) (7th wk). Sixth frame ended Monday (26) pushed up to rousing $12,500 after $10,500 for fifth week.

Mayfair (Brandt) (1,736; 50-$1.80)—"Detective Story" (Par) (4th wk). Third round ended Monday (26) held to terrific $39,500, taking in Thanksgiving, after $39,000 for second.

Palace (RKO) (1,700; $1.20-$2.40)—All-vaude, two-a-day policy headed by Judy Garland (7th wk). Present week started yesterday (Tues.). Sixth full week ending Sunday (25) hit $47,500 after big $23,200 for five shows of previous round. House is shuttered all-day Mondays.

Paramount (Par) (3,664; 70-$1.80)—"Two Tickets to Broadway" (RKO) with Patti Page, Buddy Morrow orch, Jack E. Leonard heading stage bill (2d wk). Initial round of Par flagship's anni show soared to big $90,000. In ahead, "Behave Yourself" (RKO) and Myron Cohen, Rosemary Clooney, Bobby Byrne orch, Stan Fisher onstage (2d wk), $48,000.

Park Avenue (Reade) (583; 90-$1.50) — "Clouded Yellow" (Col) (3d wk). Second stanza ended Sunday (25) held to $13,200 after big $13,300 in first week.

Paris (Indie) (568; $1.20-$2.40)—"The River" (UA) (12th wk). The 11th round ended Sunday (25) held at $11,400 after strong $11,500 for 10th week.

Radio City Music Hall (Rockefellers) (5,945; 90-$2.40) — "Too Young to Kiss" (M-G, plus stageshow. Initial week ending today (Wed.) looks good $122,000 but not up to hopes for holiday session. Holds. Last week, "American in Paris" (M-G) with stageshow (7th wk) dipped to $102,000, but winding up great run. Only two weeks looms for "Kiss" with "I'll See You in My Dreams" (WB) then coming in as Xmas film and with annual Christmas show.

Rivoli (UAT-Par) (2,092; 90-$1.80)—"Fixed Bayonets" (20th) (2d wk). First frame ended Monday (26) went to $23,000, good but not up to hopes. In ahead, "David and Bathsheba" (20th) (14th wk-6 days), $10,000, to finish off great longrun.

Roxy (20th) (5,886; 80-$2.20)—"Golden Girl" (20th) plus Blackburn Twins & Pam Cavan, Jan August Harold Barnes topping stage bill (2d wk-9 days). First session ended Monday (26) landed modest $66,000, very disappointing for holiday session. In ahead, "Let's Make It Legal" (20th) with Xavier Cugat orch and revue onstage (2d wk), $53,000.

State (Loew's) (3,450; 55-$1.80)—"Across Wide Missouri" (M-G) (4th wk). Third round ended Monday (26) held at $15,000 after okay $17,000 for second week.

Warner (WB) (2,756; 85-$2)—"Come Fill Cup" (WB) (2d wk). Initial stanza ended yesterday (Tues.) hit nice $28,000. In ahead, "Streetcar Named Desire" (WB) (6th wk) dropped to $15,000, okay, and concluding a very profitable run. It also hit a new longrun mark at house by going nine weeks.

Sutton (R & R) (561; 90-$1.50)—"Browning Version" (U) (5th wk). Fourth session ended Monday (26) pushed up to nice $7,800 after $6,500 for third week.

Trans-Lux 60th St. (T-L) (453; 90-$1.50)—"Laughter in Paradise" (Indie) (3d wk). Second run ended Saturday (24) was $3,500 after oke $5,000 opener.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50) — "Man With Cloak" (M-G). Opened yesterday (Tues.). Last week, "Red Badge of Courage" (M-G) (6th wk-5 days), held at $3,400 after okay $3,600 for fifth round.

Victoria (City Inv.) (1,060; 55-$1.80)—"10 Tall Men" (Col) (5th wk). Still good with $14,000 after $16,000 for fourth week.

'Tickets' Tasty $18,000, St. Loo

St. Louis, Nov. 27.

Biz is sturdy this session at mainstem houses with locals apparently becoming better film patrons as a result of big bally for "Quo Vadis." This pic still is terrific in second stanza at Loew's, after house switched from two-a-day to continuous showing. "Two Tickets To Broadway" is swell at the Missouri while "Place in Sun" still is neat in second round at the St. Louis.

Estimates for This Week

Ambassador (P&M) (3,000; 60-75)—"Worlds Collide" (Par) (m.o.) and "Blue Veil" (RKO) (2d wk). Nice $11,000. Last week, "The Racket" (RKO) and "Blue Veil" (RKO), $10,000.

Fox (F&M) (5,000; 60-75) — "Golden Horde" (U) and "Cave of Outlaws" (U). Opened today (Tues.). Last week, "Starlift" (WB) and "Crazy Over Horses" (Mono), okay $14,000.

Loew's (Loew) (3,162; 90-$1.50)—"Quo Vadis" (M-G) (2d wk). Terrific $30,000 following $38,000 initial stanza.

Missouri (F&M) (3,500; 60-75)—"Two Tickets To Broadway" (RKO) and "Honeychile" (Rep). Big $18,000. Last week, "Worlds Collide" (Par) and "Crosswinds" (Par), $11,000.

Pageant (St. L. Amus.) (1,000; $1.50)—"LaRonde" (Indie). Solid $6,500 after $8,000 opening stanza.

St. Louis (F&M) (4,000; 75-90)—"Place in Sun" (Par) (2d wk). Holding at $10,000 after opening session got big $15,000.

Shubert (Indie) (1,500; 60) — "Jungle Headhunters" (RKO) and "Jungle of Chang" (RKO). Oke $3,500. Last week, "Lost Continent" (Lip) and "Highly Dangerous" (Lip), $4,000.

A STATEMENT IN APPRECIATION

No award we have ever received has had the significance of the honor of being named "Pioneers of the Year". We are most grateful.

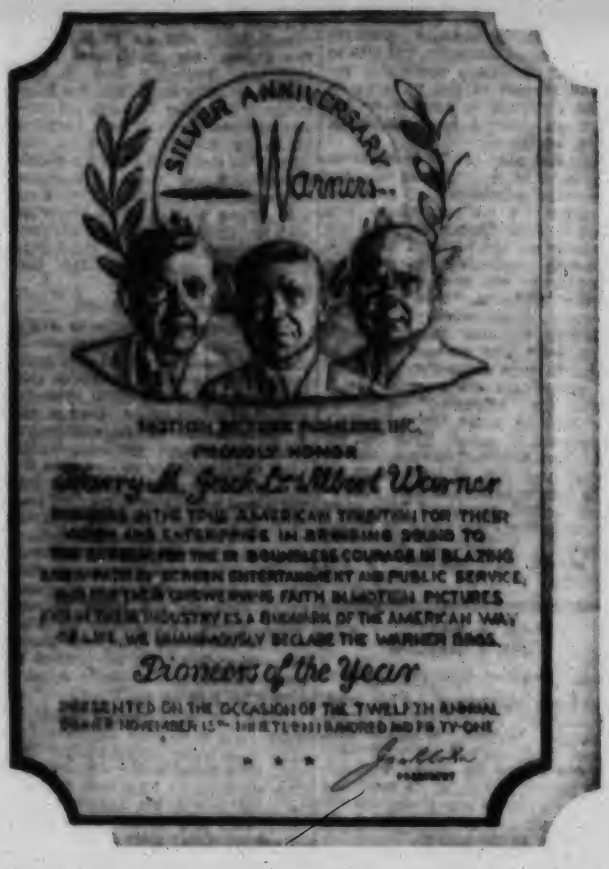
We want to thank the Motion Picture Pioneers, the trade press, the newspapers and all our friends who were so generous in their tributes.

In a large sense all of us engaged in so creative an industry as the making of motion pictures are pioneers — and will continue to be pioneers as we continue to create new and ever higher standards of entertainment and public service for the millions upon millions who attend our motion picture theatres.

The potential force of motion pictures for good has just begun to be tapped. All that has been done is only a foundation for future greatness, but we can take pride in the fact that our foundation is a firm one. It is solid bedrock for future generations of pioneers to build upon.

We were particularly pleased, when the plaque was presented to us as "Pioneers of the Year", to see

OF A GREAT HONOR



engraved on it the words "for their unswerving faith in motion pictures and in their industry as a bulwark of the American way of life."

This is the faith we have held for half a century. With this faith we go forward confident as ever in the greatness of our industry's place in the world and more determined than ever, with God's help, to remain active in this industry.

We wish to express gratitude to our co-workers and our exhibitor friends for helping us follow the path we have chosen. This is the industry to which we have devoted most of our lives. We look forward to long years together firm in the conviction that Warner Bros. Pictures always will hold a proud place in this industry's accomplishments.

Harry M. Warner
Jack L. Warner
Albert Warner

Distribs Pushing Clearances As Economic Need

Minneapolis, Nov. 27.

David Shearer and Mandt Torrison, counsel for six major distributors and the Paramount theatre circuit here, told Judge G. H. Nordbye in Federal Court that they would show the economic need and necessity of a clearance and run system in the picture industry. Their statements were made prior to presentation of the case for the film companies and theatre circuit, defendants in the trial of the $500,000 damage suit brought by Martin and S. G. Lebedoff's Homewood neighborhood theatre here.

The Lebedoff's contend the damage was suffered by the Homewood because the distributors took away its first-run in its area and gave it to the Paradise, a theatre owned by the late W. A. Steffes, then independent exhibitors organization's president and a constant attacker against film companies, and also because of clearance discrimination against the Homewood in favor of the Paramount circuit theatres. They also charge conspiracy and clearance conditioning on admission prices in antitrust law violation.

Defendant attorneys also told the court that the Homewood was a marginal operation ever since its inception. They declared they would prove that the Lebedoffs played down its grossing potentialities, "consistently misled defendants as to grosses, and continuously under-reported grosses on percentage pictures and on films bought flat on which adjustments were sought."

The court was informed that evidence would be introduced to prove that film rentals received from the Paradise were higher even before the latter had the preferred playing time, and the same applies to Paramount theatres in the Homewood class in the matter of comparative revenue potentialities. This was "because the Paradise grossed more per picture than the Homewood."

Reasons for the necessity of the clearance and run system, and for it being a custom and practice, counsel asserted, are its capability to produce the most film rental for the companies and, from the mechanical side, because of the limited number of picture prints and the need to put them to work to service as many accounts as possible.

Defendants Deny Dipson Violations Before High Court

Washington, Nov. 27.

Defendant companies told the Supreme Court yesterday (Mon.) that there was no conspiracy and no violation of the high court's Paramount, et al., ruling in their dealings with Dipson Theatres, Inc., of Buffalo.

In a reply brief, Buffalo Theatres, Bison Theatres Corp., Warners, Loew's, Paramount, RKO, 20th, United Artists and Vincent R. McFaul asked the Supreme Court not to take jurisdiction in the treble-damage antitrust suit brought by Dipson, which has been seeking about $1,500,000 in treble damages.

Dipson lost in both the district and circuit courts.

The independent exhibitor company, which operated the Century and Bailey Theatres, Buffalo; the Ridge, Lackawanna, and the Riviera, North Tonawanda, claims the four houses were damaged by being dropped from second to third-runs after buying the theatres from Michael Shea and his partners, Paramount and Loew's.

The majors claim the four theatres never had exclusive second-run playing time before the sale, and claimed the deals made by the distributors were different in each case. It says there was no conspiracy to violate the Sherman Act.

Metro Audit Reveals Exhib Chiseling On Films in Mpls. Area

Minneapolis, Nov. 27.

Although there has been no publicity and Metro officials here refuse to give out any information, it's known that Sargoy & Stein, New York attorneys, are making audits of exhibitors' accounts in the territory for the company. These are not only to determine if grosses on percentage pictures were reported correctly, but also to learn if exhibitors truthfully reported grosses of flat pictures on which adjustments were made because of claimed unprofitable or losing business.

The first nine exhibitor accounts examined, including those of some prominent exhibitors, all revealed discrepancies on percentage pictures or false figures given to the company on flat pictures which it adjusted, according to reliable sources. In the case of the percentage pictures, "chiseling" was apparent, these sources assert.

Before bringing any law suits to recover the amounts out of which it was allegedly "cheated" on percentage pictures, Metro is giving the "offending" exhibitors a chance to settle the company's claims out of court. Thus far, all exhibitors involved have agreed to make some sort of settlement.

In consequence of the revelations, branch managers here have revealed that "it's going to be increasingly difficult for exhibitors to obtain adjustments" on flat pictures.

50G 1-Niters

Continued from page 1

the large showshops. This unit, for example, grossed $26,500 at the Olympia, Detroit, Sunday (25). Show itself walked off with over $17,000 under its deal. Package lost the first week of its tour, but has been taking out about $50,000 weekly since. Its performer nut is around $3,750 nightly.

Conditions are so good that a second company is contemplated for a 30-week tour of Canada. Tom Gorman, operator of the Ottawa Arena, is ready to underwrite the junket.

"Biggest Show" has Duke Ellington, Sarah Vaughan and Nat "King" Cole Trio as toppers, surrounded by other acts.

Another package in the works has been submitted to the Arena Managers Assn. by the National Concert & Artists Corp., which is offering an evening of Victor Herbert operetta excerpts. Deal is still in the discussion stages.

AMA will probably limit the number of big shows it will permit to tour in its arenas. Organization must protect its ice shows, "Ice Capades" and "Ice Cycles," as well as commitments with other major blades displays. It feels that a sudden influx of too many shows will spoil it for everyone concerned.

AMA points to lower admission prices as one of the secrets of the vast mass pull of the Negro show. Wherever possible, display has been scaled at a $2.50 top, including taxes. In smaller arenas, it has had to go to $3 to come out ahead.

Ellington Package Hits $8,500 in Canton

Canton, O., Nov. 27.

Package of Duke Ellington, Nat (King) Cole and Sarah Vaughan drew 3,400 paid admissions at a $8,500 gross Monday night (26) at the new Canton Memorial Auditorium.

Troupe also included Peg Leg Bates, Stump & Stumpy, Patterson & Jackson, Timmie Rogers and Marie Bryant Dancers. Fred Rini and Ray Wilkof promoted the date.

'Follies' Wham 207G Sets Cincy Gardens Record

Cincinnati, Nov. 27.

"Ice Follies" set a Cincinnati Gardens record with an estimated $207,000 for 16 performances in 11-day run ended Sunday (25) at $3 top. Last season the Shipstads & Johnson show grossed $154,000 in 12 performances.

Special stage and orchestra obstruction reduced 12,000-seat capacity by 3,000, but 2,000 standees were accommodated Saturday night (24) for a record single performance.

Mpls. Trib Ed

Continued from page 1

becoming one. At least three Twin Cities stations now have small but alert and capable local news staffs. I presume the same is true in many cities. They come up now and then with a significant exclusive story.

"Newspapermen still tend to think of radio as reliant on press associations, and on lifting from the dailies, for their local news coverage. Probably that is still preponderantly true. But the Minneapolis Morning Tribune got royally scooped recently on a hospital strike by WCCO, local CBS station. The station got the tip shortly before 5 p.m. from a telephone caller and developed it. It was on the air on a 5:15 news program with the news that a strike of service employes in a dozen local hospitals was scheduled for the morrow.

Public On To Them

"Here's another angle to radio competition: If your newspaper is the only one in its field in its community (or even if it isn't) and if Fulton Lewis or Lowell Thomas, or any of a half dozen other nightly newscasters or commentators heard over local stations, whips even a thousand or so listeners into a lather or a glow with an impassioned expose or a stirring feature, and if next morning's paper doesn't have a line about something that sounded pretty exciting or interesting or important on the air, a number of those thousand or so listeners are going to say, 'Well, there isn't a line on that in this morning's paper—I guess the paper just tells us . . what it wants us to know, or really doesn't care what's going on!'

"News is what people think is news . . . Is it good business for editors to ignore night after night what such broadcasters are saying? Can we trust to luck that there'll be something in the paper on any story that any major newscaster or commentator goes to town on? I think not.

"We are editing newspapers for people who live in the second half of the 20th century. We had better pay as much attention as they do to what gives on the air."

MPAA Lobby

Continued from page 3

ing prez of the MPAA, has developed good contacts in both houses of Congress and among Government officials. He'll be in charge of the Washington operation when Johnston returns. He was Johnston's aide when the latter was prez of the U. S. Chamber of Commerce, so also had experience at that time with the ways of government.

Bryson has served since 1942 as legislative rep for the MPAA. He's been No. 1 lobbyist and is generally credited in Washington with great acumen in knowing his way around cloak rooms.

Dickson House Expert

Of the two newcomers to the staff, Dickson is an expert on the House and Cooper on the Senate. Dickson, whose title at the MPAA has been assistant to the acting president, was formerly House Coordinator of Information. Job calls for supplying of info on any subject whatsoever to members of Congress.

Dickson was selected for the post by Speaker Sam Rayburn. Before that he was Washington correspondent for the Gannett newspapers.

Cooper was formerly secretary of the Senate's Interstate Commerce Committee and now is staff director of the Senate Majority policy committee. He'll leave shortly for the MPAA post. He is a Montanan who was brought east by then-Senator Burton K. Wheeler, who headed the ICC. A former newspaperman, he has also been close to Senator Ed Johnson of Colorado, who was hot on the tail of the industry two years ago as a result of the Ingrid Bergman-Roberto Rossellini situation.

Washington observers' only comment was that the MPAA appeared to be going heavy on Democrats in the face of the possibility that the GOP may get back in the saddle next year.

Amusement Stock Quotations

For the Week ending Tuesday (27)

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	96	11⅛	10½	10⅞	— ⅛
CBS, "A"	70	29¾	27¾	29¾	+2
CBS, "B"	74	29⅝	28	29⅝	+1½
Col. Pic.	15	12⅞	12⅜	12½	— ¼
Decca	17	9½	9¼	9½	+ ⅜
Loew's	144	18⅜	17⅞	18	— ⅛
Paramount	124	26½	25⅛	26½	+ ⅝
RCA	399	22⅛	21	22¼	+ ⅛
RKO Pictures	89	4⅛	3⅞	4	— ⅛
RKO Theatres	119	4½	4⅛	4¼	— ¼
Republic	53	4¾	4½	4⅝	
Rep., pfd	2	10⅝	10¼	10¼	— ⅛
20th-Fox	128	21¼	20	21	— ¾
Un. Par. Th	84	21	20⅝	20⅞	
Univ.	32	12¾	12¼	12¾	+ ¾
Univ., pfd	2.8	61	60	60	
Warner Bros	163	14⅝	13⅞	14⅝	+ ¾
N. Y. Curb Exchange					
Monogram	52	3¾	3½	3⅝	— ⅛
Technicolor	10	23⅛	22½	22¾	+ ¼

Over-the-Counter Securities	Bid	Ask	
Cinecolor	2⅝	3⅛	— ⅝
Pathe	2¾	3½	— ¼
UA Theatres	6¾	7¾	
Walt Disney	8	9	— ⅛

(Quotations furnished by Dreyfus & Co.)

Johnston HQ to N.Y.

Continued from page 3

istrative head of the office to fill the year-old vacancy left by the resignation of Francis Harmon. New topper is Ralph D. Heitzel, Jr., who has been Johnston's assistant administrator of operations at the Economic Stabilization Administration. Johnston leaves the Government post Friday (30) after a 10-month leave of absence from the MPAA.

New setup will continue Joyce O'Hara, Johnston's longtime aide, as head of the Washington office. O'Hara has been serving as acting prexy during Johnston's absence. Prez is also bringing two additional aides over from the Government to work under O'Hara in the Washington office.

They are George C. Vietheer, who has been Hetzel's deputy at ESA, and Edward Cooper, staff director of the Senate majority policy committee and former secretary of the Senate's Interstate Commerce Committee.

While not specifically stated, they'll take over duties handled by Edward L. Cheyfitz, who resigned recently as assistant to the prez. Cheyfitz has opened a Washington law office. He was a former union official and labor expert, but found little opportunity to function in that capacity and handled varied chores.

Hetzel fully qualifies in the labor field, having spent five years in various posts with the CIO as executive secretary, unemployment director and economic director. He is 39 years old, a Penn State graduate (his father was president of that college) and from 1933 to 1935 was secretary to Governor Pinchot of Pennsylvania.

In the Army, Hetzel was consultant on labor to Selective Service, then manpower consultant and deputy vice-chairman for manpower in the War Production Administration. Later he was assistant to Secretary of Commerce Charles Sawyer, who loaned him to Johnston.

Sawyer, incidentally, is said in Washington to be burned at Johnston for "stealing" Hetzel permanently away from Government service.

Vietheer, a 41-year-old New Yorker, also has had labor experience. He was for two years assistant director of personnel of the Office of Emergency Management and then chief of the labor branch of the Army Service Forces. He was later labor deputy director of personnel for the Commerce Dept. and U. S. representative to the United Nations Conference on Public Administration.

Staff strengthening gives added weight to previous hints that Johnston plans to enter upon a whirlwind of activity upon his return. Association has pretty much been coasting since his departure. O'Hara has been heavily occupied in Washington, and the New York end, including the all-important international department, topped by John G. McCarthy, has been running itself.

Johnston reportedly intends to immerse himself more completely in the association's affairs than ever before. One reason is said to be that he's pretty much given up all political ambition.

In the past, Johnston has always been something of a dark horse for the Presidential or Vice-Presidential nominations, so that it was always felt his MPAA activities were limited by the necessity of at least keeping one eye on politics. Johnston's national political activities were defended on the grounds that they made him a more important public figure and thus of more value to the association.

He now, however, has been jockeyed into a political no-man's land that leaves him a very remote likelihood of nomination to an elective office. By taking the ESA job and getting close to the Administration, he's considered by the Republicans to be too friendly to the Democrats to be desirable. On the other hand, since he is an avowed Republican, he's obviously not fodder for a Democratic nomination.

Clagett Resigns

Washington, Nov. 27.

Manning "Tim" Clagett, acting director of information for the Motion Picture Assn. of America, has turned in his resignation, effective Dec. 14. Clagett said he needed time to handle the estate of his father, the late Judge Brice Clagett.

The MPAA flack joined the association nearly four years ago as associate director of information. In recent months, while Kenneth Clark has been at the Economic Stabilization Administration with Eric Johnston, Clagett has also served as special assistant to Joyce O'Hara, who has been acting prexy of MPAA.

Clagett explained that he plans to return to the film industry after settling the estate of his father. Judge Clagett, who died last October, was son-in-law and former law partner of William Gibbs McAdoo.

'Roadshow' Label

Continued from page 5

Tennessee unit, said numerous of his outfit's members had forwarded complaints from patrons about the upped admissions for "roadshow" pix such as "Streetcar."

B. B. Garner, Lakeland, Fla.: "Dark days are ahead for exhibitors unless generally they refuse demands of distributors for features to be exhibited under rental terms compelling raised admission prices, such as 'David and Bathsheba'."

Complaints of other theatreowners were along the same lines. However, a few remarked that one occasional pic, such as Metro's "Quo Vadis," "can be digested by the industry." Among those more or less sharing this view were Pat McGee, Denver, and Charles R. Gilmour, same city. Tom Edwards, St. Louis, beefed that "Vadis" was the third pic sold recently at raised prices.

Eroticism Grows in Swedish Legit, Films, Radio; Nobody Seems Worried

Stockholm, Nov. 20.

Moral values in Sweden as exemplified in the theatre, motion pictures, radio and literary works have declined sharply in recent years, and the trend toward eroticism appears to be growing rather than diminishing. Curiously, neither the government nor the public seems to be agitated about the situation.

There is probably no country in the world, some observers say, where sex is so freely flaunted by all phases of the amusement industry as here in Sweden. One might expect that an institution such as the Royal Dramatical Theatre, partially financed by the government, would be restricted insofar as erotical themes are concerned.

But the fact remains that one of the plays presented at the Royal Dramatical last spring was spicier than any imported work ever was. Case in point is "Det Lyser I Kaken" ("Light in the House") by Bjorn-Erik Hojer. Some of the scenes with Margit Carlquist and Sven-Eric Gamble bordered on the pornographic, according to critical appraisal.

Several schools of thought exist as to the reasons behind the breakdown in moral values. In a country such as Sweden, where the public is urging that more sex education be taught young people, some circles look upon the lapse in decency as a satire against this type of instruction.

Erotic Influence in Films

Erotic influence on Swedish films has been especially marked since 1945. A British critic, who came here last July to study Swedish films, saw five features, all of which were built around suggestive topics. Among them were Terra Film's "Girl and Hyacinths" and Europa Film's "The Most Beautiful on the Earth."

"Hyacinths" revolves around a lesbian and her conduct in a marriage to a normal male. "Earth" related a story about an oversexed married woman who couldn't live a day without satisfying her desires while her husband was at sea. The Briton's query: "Are you only making this type of films?" was not so difficult to understand, but more difficult to answer.

Swedish radio, government controlled and managed, also has demonstrated that it follows the general trend in the same way as the theatre and films. In talks and panel discussions, erotical problems are handled in an educational manner. But what is sent via the Radio Theatre is far from educational.

Mex Union Would Aid Theatres in Combating Unfair 16m Competish

Mexico City, Nov. 20.

Film and TV trades are watching the latest move of the powerful National Cinematographic Industry Workers Union (STIC) in calling an emergency national meeting here for Dec. 10-12.

This confab would launch a war on what it calls unfair competition to regular cinemas from exhibitors using 16m films. It also would examine TV competition to pix, act to fight the monopoly STIC avers exists in the industry and consider the recent Federal Supreme Court rulings that film production and distribution are not industries but commerce. STIC insists that pic production, distribution and exhibition is an industry (ruling tends to hurt STIC's control of all film unionists).

Session also would amend STIC's charter to permit it to endorse drastic decisions made by the Confederation of Mexican Labor (CTM) at its recent national emergency meet here, which featured fighting for a new-high national minimum daily wage of $1.15. This CTM meeting restricted profits on invested capital to a 15% top and would compel employers to share their profits with their unionized help.

TV for Scotland in March

Glasgow, Nov. 13.

TV service for Scotland tees off next March.

The area manager of a firm producing 2,000 TV sets a week said they were selling fast in Scotland.

Ustinov's Latest Play Has Limited Appeal

London, Nov. 27.

Linnit & Dunfee presented Peter Ustinov's latest play, "The Moment of Truth," at the Adelphi Theatre, Nov. 21. It is a verbose politic drama with Eric Portman distinguishing himself as an aged national hero resuscitated to save his people, a thinly disguised Marshal Petain. Charles Goldner is outstanding as a philosophizing, opportunist Prime Minister and other players give commendable support.

John Fernald directs the play with his customary skill, but it is unlikely to have a wide appeal, despite enthusiastic welcome by firstnighters.

Emlyn Williams' one-man performance of Charles Dickens' readings moved to the Criterion Nov. 19 for a three weeks' run after a short road tour. Show (reviewed in VARIETY Nov. 7) is presented by Tennent Productions and represents one of the most impressive solo efforts seen for many years on the London stage. It is a performance of rare skill. It should do solid business and might serve as a highclass attraction on Broadway.

Arg. Product Hit By New U.S. Films

Buenos Aires, Nov. 20.

The Argentine Entertainment Board is still dealing out exhibition permits for U. S. films at a snail pace. It is insisting on formalities which require distributor execs to make many visits to the Board, before the permits are passed and advertising material is okayed.

While this may be merely bureaucratic procedures, the end result is to benefit local production, grosses of which are not shaping up any too well against Hollywood competition. There are already 30 national productions awaiting release from this year's lineup while there are another 14 rolling. About 60 have already been released this year, so this year's local production total will be a record one, far exceeding last year's 57, the current high.

Artistas Argentinos Asociados announced their latest production, "It Happened in My Neighborhood," has been previewed by a North American distributor who has approved it for exhibition in the U. S. Picture is now being equipped with English titles. Tita Merello has the principal role. She is the same actress who made "Los Isleros" (San Miguel), second biggest grosser of year here.

"Red Shoes" last finished its run at the Ideal after 27 weeks, the first-run grosses being over $1,500,000. "Forsyte Woman" (M-G) replaced at the Ideal and also opened at the Premier.

NO GOVT. FUNDS FOR TELEVISION IN AUSSIE

Sydney, Nov. 13.

Political insiders indicate that the Robert Menzies Liberal Party government will give the nix to heavy expenditure for the introduction of television here under government supervision. Insiders think it will be more than seven years before TV gets underway Down Under. Nix is mainly because of semi-war commitments and the decision of the government to curb public spending on costly video equipment.

Top politicians aver that the establishment of video in Aussie presently would cost millions of dollars more than originally estimated. Likewise, they see it requiring much labor and materials, both currently in short supply. Postmaster General H. Anthony, in charge of all radio and communications, refused to comment when asked how long it would be before officialdom gave the go-ahead signal for Aussie video operation.

Richard Mealand

details the U.S. viewpoint on British customs and manners in a piece entitled

A Yank in Berkeley Square

• • •

an interesting byline piece in the forthcoming

46th Anniversary Number

of

VARIETY

Broadway, Hollywood Are Always With London; Why Shouldn't Show Biz Be OK?

By HENRY SHEREK

London, Nov. 20.

London's West End has certainly done better than West 45th St. and thereabouts, up to now.

The town's full of hits and they keep piling up—a number from the French (this sort of collaboration we like) and Noel Coward back under the glass roof of the Savoy Hotel at the theatre of the same name. Perforce, he'll be using the Savoy Grill with ghosts of the gay 20's flitting about under the watchful and brooding eye of Hannen Swaffer. Swaffer, happily, is still very much with us in the flesh.

The American invasion has kept on after the usual summer tourists whom we see every year, such as the Guild pontiffs, Gilbert Miller (a pontiff in his own right), some Shuberts, and Herman Shumlin, who seems ever at our door.

Now we have Oscar Hammerstein and Dick Rodgers making us feel a little self-consciously like amateurs—in the musical field bien entendu.

Hollywood is always with us. Star parts for your stars, small parts for our stars. Whatsit matter—dollars are good for us (if the pictures send back any from Over There), and frozen sterling is no good to you until it is melted into celluloid with faces on it.

This pantomime thing is nearly on us again. You don't understand it, nor do I—much. It means that the theatres in the key towns are not available at the best time of the year (Christmas) for all those jolly plays we want to produce. Have to wait until March to open out-of-town, which means London in early summer, just in time for the clocks to be put forward an hour so that it's light until nearly midnight. Tennis, the river, golf and sitting in the parks are healthy, but not for a new play trying to establish itself. We have hardly any advance sales before opening for non-musical plays and no benefits.

Still, all must be right with the world, because now even we have "South Pacific!"

Current London Shows

(Figures show weeks of run)

London, Nov. 27.

"And So to Bed," New (6).
"Biggest Thief," Duchess (15).
"Blue for Boy," Majesty's (52).
"Fancy Free," Pr. Wales (29).
"Figure of Fun," Aldwych (6).
"Folies Bergere," Hipp. (38).
"Gay's the Word," Saville (41).
"Hollow," Ambassadors (26).
"Kiss Me, Kate," Coliseum (38).
"Knight's Mad'n's," Vic. Pal. (89).
"Latin Quarter," Casino (38).
"Little Hut," Lyric (60).
"London Melody," Empress (26).
"Love 4 Colonels," W'ndh'm (28).
"Lyric Revue," Globe (9).
"Moment of Truth," Adelphi (1).
"Othello," St. James's (5).
"Othello," Old Vic. (4).
"Penny Plain," St. Mart. (22).
"Priest in Family," W'tm'ns'r (8).
"Rainbow Square," Stoll (10).
"Reluctant Heroes," Wt'th (73).
"Seagulls Sorrento," Apollo (77).
"South Pacific," Drury (4).
"To Dorothy, a Son," Gar'k (53).
"Waggonload M'nk'ys," Sav. (7).
"Waters of Moon," H'ym'k't (52).
"White Sheep Family," Pic. (7).
"Wife's Ledger," Comedy (19).
"Winter's Tale," Phoenix (22).
"Women of Twilight," Vaude (6).
"Zip Goes Million," Palace (6).

OPENING THIS WEEK

"Mary Had Little," Str'd, Nov. 27.
"Relative Values," Savoy, Nov. 28.

CLOSED LAST WEEK

"Heloise," Duke York's (2).
"Intimate Relations," Str'd (16).
"London Melody," Empress (26).

New Upped Admissions in Britain Bop Exhibs; Seek Changed Formula

London, Nov. 27.

The new scale of upped admission prices, which came into effect last August following tax increases introduced in the budget, is adversely affecting exhibitors all over the country. Attendances are dropping, takes are affected and, although theatres are allowed to retain a little of the extra coin to meet rising costs, profits are dropping, too.

It will not be possible to give a detailed picture of the general decline until the new series of Board of Trade statistics is available, and these will not be issued until well into 1952. But at exhibitor meetings in all parts of the country, evidence of this series boxoffice dip is reported by theatre operators.

In one area, it was indicated that a number of small theatres would suffer by at least $1,000 compared with previous years. In some highly competitive situations, the position may be even more serious.

Although the major circuits are reluctant to indicate the extent of the drop in net receipts, a number of smaller theatre groups are frankly admitting that their operations are substantially down as compared with previous years. It is not only the fact that admission prices have gone up, but all domestic commodities are rising too. This along with the spread of TV throughout the country, more and more families necessarily turn to indoor entertainment. Already more than 1,000,000 licenses for TV receivers have been issued.

An attempt to remedy the position is being made in the new tax formula which the three trade associations are readying for submission to the Customs & Excise. The plan mostly favored is a combined flat rate and percentage, with the latter part swinging into operation on all admissions of 15c and over. The draft will be sent to the government as soon as it is okayed by the major trade bodies.

'Brigadoon' In Sydney Preem; Bard In Aussie

Sydney, Nov. 20.

J. C. Williamson Theatres' presentation of "Brigadoon" will have its Sydney premiere at the Theatre Royal Dec. 15. Williamson will also present their Christmas pantomine, "Old Mother Hubbard," at the Empire Theatre, commencing Dec. 22.

The John Alden Co. in association with J. C. Williamson, will present a season of Shakespearean plays at the Comedy Theatre, Melbourne, commencing Dec. 8. The first play will be "King Lear."

"King Lear" will be presented for two weeks and will be followed by "A Midsummer Night's Dream." Other plays will be "The Merchant of Venice," "The Merry Wives of Windsor," "Othello" and "The Tempest."

The plays will be staged by John Alden and James E. Mills.

French Assembly Votes Pix Subsidy

Paris, Nov. 27.

The French National Assembly, currently voting the budget, has appropriated about $120,000 to support the Fonds d'Aide. This is intended to be a supplementary subsidy for French producers and exhibitors.

As a matter of fact, this will permit the Centre National du Cinema, which needed an appropriation, to keep on functioning. The industry had protested against the attempt of Parliament to have the administration of CNC paid out of funds raised by means of a supercharge on admissions.

Finance Minister Louvel acknowledged that it seems strange there should be 264 producers duly registered but only 106 pix were produced in 1950. Production here shows a steady yearly increase since the 72 films produced in 1947. He carried the appropriation by representing that pictures are useful in keeping the French name alive abroad. Another angle that helped him was the fact that as a result of film exports, the French had garnered over $4,000,000 in foreign currencies last year.

As was expected, Fernand Grenier (Communist) protested the swamping of French screens by U. S. product.

MEXICO PLANS SEVEN TV STATIONS BY '52

Mexico City, Nov. 20.

Mexico is set to have seven regularly operating commercial TV stations in 1952. Emilio Azcarraga and associates, operators of local video station XEWTV, and radio stations XEW and XEQ here, are to extend their tele to the provinces with the establishment of four stations. Besides XEWTV, there are two other TV stations operating here.

New stations will be in Guadalajara, to service the far west; Guanajuato City, for the middle west; the port of Vera Cruz, for the southeast, and Monterrey, for the northeast.

Aussie Exhibs Unhappy Over WB Ozoner Deal

Sydney, Nov. 13.

Some Down Under exhibitors are reported peeved at Warners for supplying product to Ken Cook, independent operator of Aussie's first drive-in located at Bondi Beach. Exhibs feel that Warners should not have okayed the Cook deal because of supplying product to other houses located near Cook's ozoner.

Another reason for exhibs' squawk over the Warner-Cook deal is said to stem from a statement by Cook that he may reduce his prices to induce bigger summer biz. Understood that other major U. S. distributors operating here are deeply concerned over any price-cutting threat.

Russians Hold 2 CBS Cameramen Working On Murrow TV Show 4 Hrs.

Berlin, Nov. 20.

Columbia Broadcasting System video crew completed two weeks of shooting here for the Edward R Murrow show, "See It Now." Bill McClure, former Warners-Pathe chief in Berlin, joined CBS in N. Y. last month, and was returned to Berlin by CBS within 24 hours after signing. He rushed out the background shots for the new Murrow show, which preemed on Sunday (18).

McClure had two Britishers from the CBS London office as cameramen. Part of the shooting was scheduled at the Russian checkpoint in Helmstedt. On Sunday (12), the two cameramen drove through the Russian zone and were arrested by the Soviets as they attempted to pass through the checkpoint into the British zone. A British liaison officer, attempting to secure release of the CBS men, also was detained by the Russos. All three men were finally released after being detained four hours. They immediately drove through the checkpoint some 50 yards into the British zone where they started shooting. This did not go unobserved by the Russians, who watched them through binoculars.

This is McClure's second experience of having his cameramen arrested in the Russian zone. At the present time two German cameramen, employed by McClure for Warners, are serving life jail sentences for "working on behalf of warmongers."

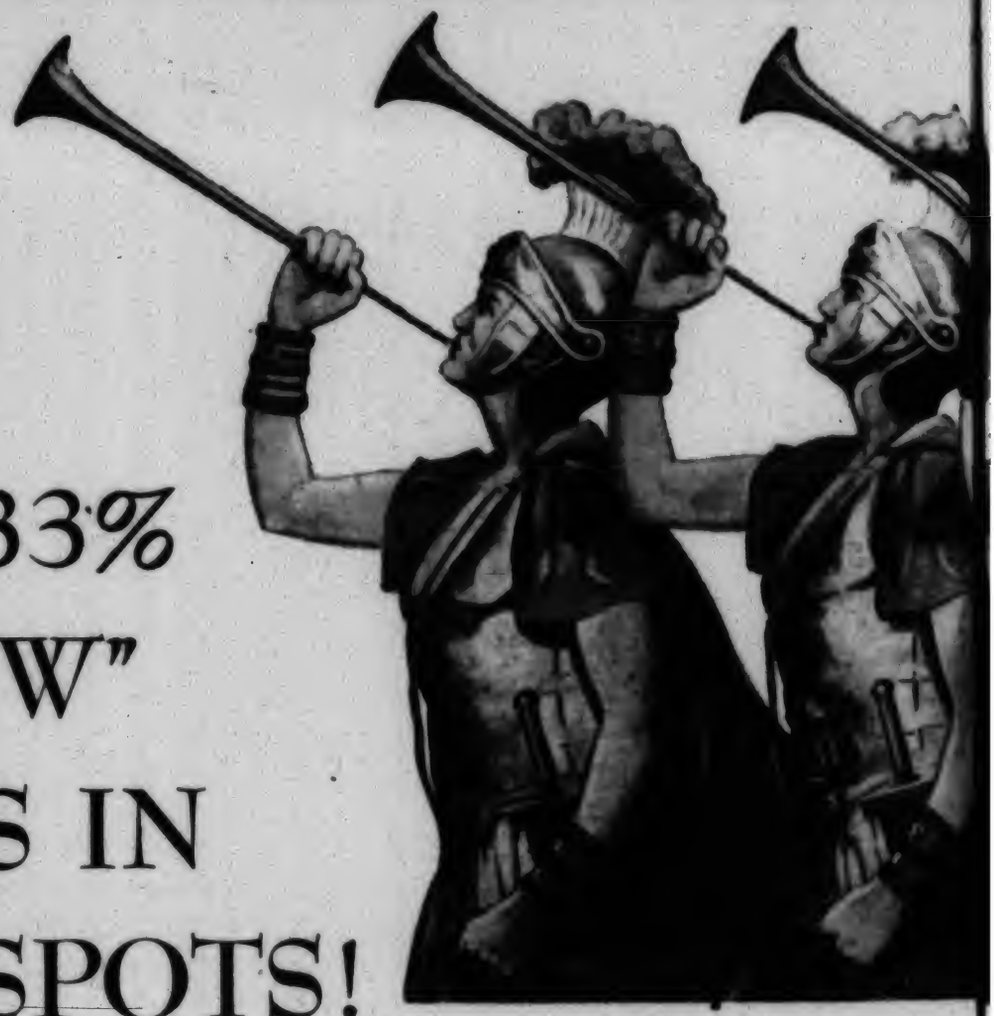
Homeless for Five Years

Dublin, Nov. 20.

The Abbey Players will be displaced persons for five years, according to their director, Ernest Blythe. Company, burned out of the Abbey Theatre in July, is currently occupying the Queen's Theatre on a two-year extendable lease. Since the move, business has been poor but Blythe denied reports that the company would seek to terminate lease and allow Queen's to return to vaudeville.

"QUO VADIS"

M·G·M's



DOING 133% OF "GWTW" BUSINESS IN FIRST 8 SPOTS!

The public has spoken. All first dates are history-making! Imagine! National average is 133% of "GWTW"! When you've got the goods the people will cheerfully pay. Here are the cities which prove in their first 5 days (*at press time*) that "Quo Vadis" is the Greatest Entertainment of All Time:

PITTSBURGH, SAN FRANCISCO, ATLANTA, CLEVELAND, ST. LOUIS, MEMPHIS. In its 3rd week in NEW YORK it beats "GWTW" at the Astor by 17% and at the Capitol by 48%.

M-G-M presents

QUO VADIS

Starring

ROBERT TAYLOR · DEBORAH KERR

LEO GENN

and

PETER USTINOV

Color by

TECHNICOLOR

Screen Play by

JOHN LEE MAHIN

S. N. BEHRMAN SONYA LEVIEN

Based on the Novel by

Henryk Sienkiewicz

Directed by

MERVYN LeROY

Produced by

SAM ZIMBALIST

A Metro-Goldwyn-Mayer Picture

TRADE SHOWS

SEE IT IN THEATRES!

It is fitting that M-G-M's masterpiece will be shown before specially invited audiences in theatres. Invitations have been mailed. If yours has not arrived, come anyhow. Guests will include, in addition to exhibitors, community leaders, clergy, press and radio representatives. No one should miss this most important trade show of our time.

DEC. 10th TO DEC. 14th AS LISTED BELOW!

PLACE	THEATRE	ADDRESS	DATE	HOUR
ALBANY	Delaware	290 Delaware Ave.	12/10	8:30 P.M.
BOSTON	N. E. Mutual Hall	225 Clarendon Street	12/11	8:30 P.M.
BUFFALO	Cinema	647 Main	12/10	8:30 P.M.
CHARLOTTE	Visulite	1615 Elizabeth Avenue	12/10	8:30 P.M.
CHICAGO	Adelphi	7074 North Clark	12/10	8:30 P.M.
CINCINNATI	Ambassador	3065 Madison Road	12/11	8:30 P.M.
DALLAS	Captain	Capitol and Henderson Ave.	12/11	8:30 P.M.
DENVER	Federal	3830 Federal Boulevard	12/11	8:30 P.M.
DES MOINES	Uptown	4115 University Avenue	12/12	8:30 P.M.
DETROIT	Globe	3520 Grand River Ave.	12/10	8:30 P.M.
INDIANAPOLIS	Cornet	2145 Talbot Avenue	12/11	8:30 P.M.
JACKSONVILLE	San Marco	1996 San Marco Boulevard	12/10	8:30 P.M.
KANSAS CITY	Kimo	3319 Main Street	12/14	8:30 P.M.
LOS ANGELES	Picwood	10872 Pico Boulevard	12/11	8:00 P.M.
MILWAUKEE	Century	2342 No. Third Street	12/10	8:30 P.M.
MINNEAPOLIS	Granada	3022 Hennepin Ave.	12/12	8:30 P.M.
NEW HAVEN	Bijou	Church Street	12/10	8:30 P.M.
NEW ORLEANS	Imperial	814 Hagan Avenue	12/11	9:00 P.M.
OKLAHOMA CITY	Will Rogers	4322 N. Western	12/10	8:30 P.M.
OMAHA	Dundee	4952 Dodge Street	12/10	8:30 P.M.
PHILADELPHIA	Erlanger	21st and Market	12/10	8:30 P.M.
PORTLAND	Laurelhurst	2733 East Burnside	12/11	8:30 P.M.
SALT LAKE CITY	Villa	3092 Highland Drive	12/10	8:30 P.M.
SEATTLE	Green Lake	7107 Woodlawn Avenue	12/12	8:30 P.M.
WASHINGTON	Circle	2105 Pennsylvania Av., N.W.	12/13	8:30 P.M.

Navy to Study Film Treatment In 'Caine' Hassle

Hollywood, Nov. 27.

Stanley Kramer will present a treatment on "The Caine Mutiny" to the Navy Dept. by mid-December. Herman Wouk, author of the bestseller, and Stanley Roberts have been working on the project in hopes of being able to prepare an adaptation which would get the Navy's okay.

The Navy has as yet seen nothing of the treatment. That's why reports from Washington recently that it objected to a filmization of the book disturbed Kramer. Only contact with Washington so far by the Kramer organization was by Wouk, who won the promise of Navy officials to give consideration to the treatment when it was presented.

Wouk in Hollywood last week claimed that reports on the Navy Dept's adverse attitude grew out of the fact that two majors had submitted 37-page outlines to Washington without his authorization. He said they were such distortions "I would have turned them down myself."

While Wouk's novel—which has had a phenomenal run at the top of the bestseller lists—is in many respects critical of Navy procedures, its undertones are said to be basically pro-Navy. Wouk and Roberts are understood to be giving more prominence than they bore in the book's perspective.

Two changes reportedly will be made for sure. One is in the title, which likely will become "The Caine Incident," since the Navy claims it never has had a mutiny and objects to that connotation. Another switch will probably make the skipper of the U. S. S. Caine a reservist rather than regular Navy officer. Also, while his idiosyncrasies will continue to be prominent, they won't be so definitely psychopathic as Wouk painted in the novel.

Kramer can make the pic, of course, with or without Navy cooperation. Cost minus the service's aid, however, would probably be prohibitive, since the locale is a destroyer-minesweep. Armed services normally make such facilities available to producers for scripts they approve.

Grable Off Suspension

Hollywood, Nov. 27.

Betty Grable has advised 20th-Fox that she's ready and willing to return to work. The studio is lining up a property.

Star was suspended early this year after nixing "Girl Next Door," currently in production with June Haver as her replacement.

MPAA Hosting

Continued from page 3

impart an enlightened view to their constituents when they get home.

Foreign producers have habitually cried that the majors have tried to keep their product off U.S. screens or that exhibs wouldn't give it a chance. By talking to theatremen and film patrons, the foreign execs have been able to see for themselves that any difficulties their pix meet with here are not the result of diabolical plotting, but merely the result of the public's limited acceptance of foreign films for one reason or another.

In addition to red carpet treatment at MPAA headquarters and major company homeoffices in New York, the visitors have had opportunity to confer with Government execs in Washington, and some have been flown to Hollywood for a personal glimpse of American film-making.

Baker and French left New York last night (Tues.) on the Queen Elizabeth. Departure followed a cocktail party in their honor by the MPAA for the press and film execs at the Hampshire House, N. Y., yesterday afternoon.

Baker is president of the British Film Producers Assn. and chairman and managing director of Ealing Studios. Sir Henry is director general of the British Film Producers Assn.

Loew's, UPT Divvies

Loew's and United Paramount Theatres have declared quarterly dividends, each holding to their regular annual rate.

Loew's set a divvy of 37½c per common share, payable Dec. 21 to stockholders of record on Dec. 11. UPT declared a 50c payoff for Dec. 18 to holders of record on Nov. 30.

Pallos in H'wood Dickers For 2 Indie Pix to Be Co-Prod. in Europe

British producer Stephen Pallos, stopping over in New York en route to England, disclosed yesterday (Tues.) that he is attempting to work out deals with two Hollywood independent producers for co-production of a pair of films in Europe. The first, "Gibraltar," an original by British writer Guy Morgan, is set to get underway in March with a Hollywood director at the helm and two American film names heading the cast. Filming will be on location at Gibraltar and Tangiers.

Pallos refused to name the Hollywood principals involved.

Second deal in the works involves the conversion to the screen of the Rafael Sabatini novel, "Venetian Mask," scheduled to face the cameras in July or August in Italy and England. American director and stars also are being sought. Both films will be in Technicolor.

Pallos recently completed in England "Hotel Sahara," which will be released by United Artists.

Pic Co. Staffers

Continued from page 7

union security plan calling for hospitalization and a pension plan, a union shop and arbitration of all grievances.

Co. Execs Refuse to Talk

Company officials declined to comment on the union's demand, preferring, they said, to show their position in direct talks with District 65 reps and their own staffers.

Although the pub-ad staffers have indicated they plan no demonstrations or other action during the period of the negotiation, they are mapping strategy in case the talks break down. Each unit is organizing a strike and strategy committee which will be part of an overall group. This group, it was indicated, would set a deadline date for a conclusion of the pact talks. If no agreement is reached by that time, further steps would be considered to hasten the final signing of a new contract to replace the one which expired Oct. 21.

Union officials further noted that during the contract talks they are maintaining a "period of peace" in their dispute with 20th-Fox, which had intimated that it was considering the elimination of its art department. Staffers, they said, had received an off-the-record assurance from Charles Einfeld, 20th's pub-ad chief, that the art department's duties would not be shifted to 20th's ad agency. Unionites said that during the present talks there would be no further demonstrations against 20th and that further action awaited the results of the contract negotiations.

Par's Proposals

Meanwhile, Paramount publicists, associated with H-63, International Alliance of Theatrical Stage Employees, have drawn up contract proposals and expect to hold talks with the company brass this week. Local 230, Sign Pictorial and Display Union, third publicists union in the field, has received an okay from the National Labor Relations Board to hold an election at RKO Theatres Dec. 10. It will run unopposed. It is still holding talks with the NLRB to set a date for elections at Loew's. Local 230 already has negotiated a pact for RKO Pictures staffers. There is some indication that H-63 may make an attempt to get on the Loew's ballot if it can avoid a jurisdictional dispute with Local 230, another AFL local.

Metro publicists to date have shown no preference for any of the unions and apparently will remain unaffiliated this year.

H-63, representing homeoffice white collarites, signed a new pact with Universal yesterday (Tues.). In addition, union and Warner Bros. were near the signing stage.

Radio City TV

Continued from page 1

Hall's cast and stage crew. None of the talent or craft unions has set any kind of a scale yet for theatre TV, fearing to do so on the assumption that it might be setting too low a deal as a precedent. Exhibitors hope the unions will be willing to go along on a low-scale, experimental basis, on the theory that big-screen video is still in its infancy and that the unions, as well as exhibs, should work together at this time to help establish what might be an extremely lucrative adjunct to their regular work.

While plans are still in the earliest talking stages, it's possible that some houses inside the metropolitan New York area may have access to the big-screen pickup. These would probably be confined to the nabes, whose patrons are less likely customers for the Hall than those who might go to the Broadway deluxers, such as the Paramount and Warner, which also have the necessary equipment. (Par, of course, has its own stageshow.) In addition, the show would go to any theatres outside N. Y. wanting to carry it.

Also to be worked out is the financial deal. It's expected that the Hall would receive a cut of the gross from all theatres carrying the show via big-screen TV, which it would probably split with the talent and craft unions on the same basis. While the boxoffice value of such an attraction naturally remains to be determined, exhibs believe the very fact that they can advertise that their customers will be seeing the show directly from the stage of the Hall will make it surefire, particularly outside N. Y.

Big-screen video exhibs recognize that the Hall's colorful costuming and sets represent one of the show's biggest assets and the lack of color may be a serious deterrent to the theatre TV pickup. But, they point out, they must get off the ground with entertainment programs if they're to get the big-screen industry rolling, since it's been made evident that there aren't enough sports programs to maintain a consistent operation. As a result, they're going into the Hall experiment cautiously but no less enthusiastically.

Schwartz-RKO

Continued from page 3

management's present operation stays unchanged.

Schwartz Steamed

Schwartz evidently was plenty steaming when he and his associates indited the "open letter." Queries put to Greene included these:

"Why not tell of your implied threats to me if I did not join your team?

"Why not tell of the visit of your emissary to my office to ask me why you 'couldn't make a deal with me?'

"Why not tell that you offered to go along on any of my policies if I would play ball with your policies?

"Did you not offer me stock options as a reward for my cooperation?

"Did you not ask me to influence the other directors to give you two seats on the board?"

The 'Pro Proxy-Seeker'

Continuing the interrogation along the same lines, Schwartz asked if Greene hadn't been following the "usual battle plans of the professional proxy seeker," by way of contacting the large stockholders in the effort to corral votes and ignoring the little-fellow investors.

Schwartz wanted to know why Greene neglected to report that the N. Y. Federal Court had given the present board a clean bill of health. He queried whether a lack of knowledge or misrepresentation was behind Greene's failure to state that two directors represent 929,020 shares of stock. These are the Howard Hughes shares which are held in trust and voted by Irving Trust Co., N. Y., as trustee.

Countering other Greene charges, Schwartz stated the chain has shown active interest in television, with large-screen installations in several theatres in the circuit.

As a means of improving earnings, he also underlined that RKO has had special engagements of legit and concert shows and has scored a big success with the current two-a-day policy at the Palace, N. Y.

Inside Stuff—Pictures

RKO's Rutgers Neilson hosted a Saints & Sinners Circus party wherein Bill (Hopalong) Boyd was the "fall guy" last week, and among his guests were Reginald P. Baker, president of the British Film Producers Assn. and chairman and managing director of Ealing Studios, and Sir Henry L. French, director general of the BFPA. Both of them, incidentally, were also hosted yesterday (Tues.) at a Hampshire House cocktailery by the Motion Picture Assn. of America.

At the C&S shindig, as is wont at these stag monthly luncheons, the political ribaldry is free and frequent. This is something which few Britishers can quite wholly accept, and invariably they liken their respectful attitude towards the Crown in relation to the unconventional references made by Americans to the President.

Metro's "Quo Vadis" received an unusual plug on the editorial page of Monday's (Nov. 26) N. Y. Journal-American. Rube Goldberg, in a political cartoon, uses "Quo Vadis" (Whither Goest Thou) as the theme for a comment on Price Administrator Michael DiSalle. DiSalle, depicted as a Roman gladiator riding a chariot, is shown holding the broken reins ("controls") on two charging horses—"prices" and "wages."

Corwin Raps 'Old Jealousies'

Continued from page 5

odd trade practices that have developed as a result of the U. S. vs. Paramount decision." Corwin continued:

"These oddities in selling are resulting in a healthier distribution than ever before, but it is conceded generally that exhibition by and large didn't get any bargain (via the antitrust divorcement decision). However, there is no going back to the old era. Some of the ills could conceivably be corrected by legislation, just as some of the unworkable parts of the Taft-Hartley Bill were mended after they had worked with it a few years. But the die is cast and the result has been a resounding right cross to the exhibitor's solar plexus.

"It stands to reason, then, that 18,000 theatres, or as many as are left after the thorough shakingout that is occurring today, will have to have some connecting life line. It is academic, it would seem, that one exhibitor association representing all the theatreowners in America is a 'must' for the future. Admittedly, this will take some doing."

Many Will Be Forced to Fold

Corwin declared he shares the belief that hundreds, or perhaps thousands, of theatres will be forced to close in the future. These are the so-called fringe operations. He adds: "But there are hundreds of theatres that are truly in distress and are no more fringe than Monogram is the fringe counterpart to its producer competitors."

Distribs' "unyielding and obdurate" position gets the blame for the fact numerous theatremen are suffering losses. Exhibs, Corwin stated, are faced with "the most withering opposition in 50 years" in the form of television. Yet, they're also forced to cope with distasteful selling practices of the distribs, he adds.

"In some instances," Corwin complained, "the exhibitor is forced to bid for product against his will and is unable to sell his program because he doesn't know whether or not he has been awarded the picture. He runs his theatre without inventory, and his lack of showmanship is decried. It's difficult to be a good showman when the exhibitor is informed 24 hours ahead of his playdate that he has been awarded a picture, or that his contract has just been approved by the N. Y. homeoffice."

Corwin questioned announcements by some film companies that their branch managers have local autonomy. This simply is not true, he asserted.

"And then," the circuit topper went on, "there is that old baby '35% to a split.' You takes your choice—it doesn't matter what run you might like to have—it's still 35%. There may be a different morning line at times on some of the bigger pictures. It might be 40% or 50%. Right down to the fifth and sixth run, admission price is not important, nor is the number of seats. 'This is the N. Y. sales policy,' says the salesman, and he adds, 'we can't help it if you are losing money. This is what we have to get for our picture.' Some of them are a little more heartless; they counter with, 'Why don't you close up, then, if you can't make it go?'"

Corwin's recommended means of correcting the alleged distrib abuses is the one association for all exhibs with a policy of dealing squarely with trade practices. His proposed outfit would "police" all distrib conduct and would counsel exhibs to try arbitration before launching any legal action against the companies. Org also would make "an honest effort to improve public relations with our distributor friends."

'Fourposter'

Continued from page 1

282.30 company expense. Latter included a total of $1,500 for the Cronyns (they go on a percentage after eight weeks), $400 for crew, $380.72 for extra stagehands, straight 10% author royalty, 3% director royalty and $822.12 share of advertising. An item of $561.05 for rentals will be paid off in a few weeks, more or less equalizing the upped salary due to Cronyns under their percentage deal.

Production cost of the show included $1,400 designer fee, $8,002.84 for building and painting scenery, $4,703.16 for props purchases and rentals, $4,013.14 for costumes, $1,407.79 electrical and sound equipment, $5,000 director fee, $2,552.02 rehearsal expense (including $2,181.96 salaries), $2,683.60 preliminary advertising and publicity, $1,731.80 legal fees and $2,000 pre-production expenses for wardrobe and cost of bringing the author from Europe for script revisions.

Besides being due for a percentage of the gross, the Cronyns' contract with the Playwrights Co. gives them a third of the producer's end of profits. Cronyn held the rights and produced the play last summer on the strawhat circuit, the Playwrights subsequently outbidding several other managements to bring the show to Broadway. Paul Morrison staged the comedy for its barn tour, but Jose Ferrer was called in to restage it for Broadway. The Playwrights financed the venture at $40,000.

Censorship

Continued from page 3

cial has operated for years as a one-man board. It's said by foreign department officials—and not entirely facetiously—that he'll ban a picture for any personal whim whatsoever—including a disagreement with the producing studio on casting.

Expenditure by the MPAA on hosting visits to the U. S. by censorship officials has paid off well in savings on enforced cutting, which sometimes materially reduces the commercial value of a pic. By giving the overseas execs an opportunity for a closeup on the operation of the Breen office, it is made clear to them that pix don't need too careful watching because they get a plenty rigorous going over by the PCA in both script and final form.

Foreigners are also given an opportunity to glimpse the workings of such outfits as the National Legion of Decency, an arm of the Catholic Church. If the Legion puts its seal on a pic, the censors are shown, it is pretty certain to be capable of passing muster in any Catholic country.

With their eyes thus opened, and after an opportunity to see pix actually being made in Hollywood and to meet many of the people involved, censors generally take a more enlightened attitude on their return to home base.

THE CROWDS ARE BACK---

THANKS TO "FIXED BAYONETS!"

and they're back for

"ANNE OF THE INDIES" Technicolor

"DAVID AND BATHSHEBA" Technicolor

"GOLDEN GIRL" Technicolor

"THE DESERT FOX"

"THE DAY THE EARTH STOOD STILL"

"PEOPLE WILL TALK"

"TAKE CARE OF MY LITTLE GIRL" Technicolor

"LET'S MAKE IT LEGAL"

You, Too, Can Have
An Exciting Opening On
"FIXED BAYONETS!"

Blood Bank Premiere • U. S. Army Parades • Bands • Floats • Lights • Veteran Guests of Honor • Celebrities • Civic Interest Luncheons • Red Cross Cooperation • Radio Promotion • Special Lobby Displays • Unusual Local Newspaper Publicity

"FIXED BAYONETS!"

There's No Business Like 20th Century-Fox Business!

20th Buys Remake Rights to French Pic; Ferrer in 'House'?

Remake rights to Ray Ventura's French production, "Sans Laisser d'Addresse," comedy dealing with the adventures of a Paris taxi driver, have been purchased by 20th-Fox. Ventura said in Paris this week. Vehicle reportedly will serve as a starring vehicle for Gregory Ratoff, with the locale being shifted to New York. Production is slated to begin early in 1952. Ventura, former bandleader who turned to film production in France, arrives in New York next Wednesday (5). He will huddle with Jose Ferrer, whom he is seeking to direct and star in an English and French version of Ibsen's "The Doll House."

Ventura's most recent film, "Monte Carlo Baby," also is a bilingual effort with an American crew including writer-director Lester Fuller and actors Jules Munshin, Audrey Hepburn (currently starring on Broadway in "Gigi"), Michelle Farmer, Cara Williams and Russell Collins supplementing the French cast.

Another deal recently closed by Ventura was the sale to J. Arthur Rank of "Nous Irons a Paris," a musical. An English soundtrack has been fitted to the film, and it will be released in England as "To Paris We Will Go."

SAG Probes Grainger On Use of Army Stunters

Hollywood, Nov. 27.

Screen Actors Guild is investigating member complaints that Edmund Grainger Productions violated its basic contract by employing military personnel for stunt work during Colorado locationing of "Korean Story" and didn't pay the $55 daily minimum.

Grainger informed the Guild that all military personnel employed were paid Guild scale, but SAG is marking time pending viewing of the film, checking stunt work. Guild holds a viewing privilege in the basic agreement.

Mayer-UA

Continued from page 3

min. Company's problem now, as always, is to get sufficient product of good calibre.

Obviously, Mayer couldn't be expected to go into such a deal unless it had good financial promise. He undoubtedly would control the production company, since he'd be bringing in the financing, but the Krim group would retain its hold on the distributing company.

Some setup might be worked out for an exchange of stock between the producing and distributing units, or to cut Mayer in for a block of the UA shares upon delivery of a certain number of pix. Such thinking, however, is completely conjecture, since talks so far haven't even considered the broad outlines of a deal, let alone details.

For one thing, Krim and his associates are in no position to discuss a pact involving their stock, since they haven't even acquired the shares yet. Their arrangement with UA owners Mary Pickford and Charles Chaplin provides that they get 50% ownership of the company when they have put it in the black for one calendar year. There is said to be a 50-50 chance of accomplishing this in 1951, their initial stanza in UA management.

8,000-Share Deal

Deal would give them 8,000 UA shares. Miss Pickford and Chaplin each holds 4,000. Since there is a total of 20,000 shares of UA authorized, that will leave 4,000 in the treasury. Possibly some arrangement could be worked out—and this is still conjecture—to hand this block over to Mayer if and when a certain amount of product has been delivered. UA has made deals with producers in the past on a similar basis.

The $64 question to which no one but Mayer has the answer—and he isn't talking—is whether he'd be interested in tying up with UA at all unless he could get control. To that end, of course, agreement of Miss Pickford and Chaplin would have to be obtained to give up at least 1% more of their stock. Judging by negotiations with them in the past, that might be quite a feat.

Allied Films in Deal This Week on Rank's Pix

Agreement which gives Allied Films, Inc., U. S. reissue rights to some 15 J. Arthur Rank oldies is expected to be signed this week. Deal was set by Allied prez Moe Kerman with Robert S. Benjamin, head of the Rank Organization in the U. S. It calls for payment of cash plus a percentage.

Rights to the entire 15 films have all reverted from various distribution companies back to Rank. Block includes "Caesar and Cleopatra," "Seventh Veil," "Green For Danger," "Madonna of the Seven Moons," "Brief Encounter," "The Mikado," "This Happy Breed," "I Know Where I'm Going," "Stairway to Heaven," "Odd Man Out," "Dead of Night," "Great Expectations," "Notorious Gentleman," "The Wicked Lady" and "Black Narcissus."

M-G, Kelly, Donen Named in 150G Suit

Hollywood, Nov. 27.

Writer Errol Joe Palmer, also known as Errol Paul, filed a $150,000 plagiarism suit in Superior Court against Metro, Gene Kelly and Stanley Donen.

He charges he submitted the manuscript, "Base Hits and Bloomers," to studio in 1948, portions of it being lifted for "Take Me Out to the Ball Game," which Donen directed and in which Kelly starred for Metro.

IA Names Jacobson

Executive board of the International Alliance of Theatrical Stage Employees has named Orin M. Jacobson, of Tacoma, an eighth v.p.

Jacobson, an international representative since 1930, fills a vacancy created last May by the death of third international v.p. Floyd M. Billingsley of San Francisco.

20th's 'Fox'

Continued from page 3

cross that bridge when we come to it."

Implication was that the film outfit has no precedent to go by. German public's first reaction to the controversial pic will serve as a guide for the future.

Film stars James Mason as Field Marshal Erwin Rommel. Objections voiced in some quarters, including four U. S. Jewish organizations and a group of congressmen visiting Germany last week, have been that the portrayal, in effect, is a whitewash of the Nazi military leader of World War II.

In a report from Bonn in last Sunday's (25) N. Y. Times, byliner Jack Raymond warned: "On political and emotional as well as artistic grounds, 'The Desert Fox' is bound to arouse controversy in this country." Raymond concluded his roundup of opinion regarding the film with this further observation:

"What seems to be a particular invitation to challenge from the German public is the insistence of the film's distributors here on describing it as a documentary, just because of a few spliced-in documentary shots from the wartime British picture, 'Desert Victory.' As if the German public could not distinguish a real Hitler or Rommel when they see one!"

Twentieth also got its knuckles rapped this week via an editorial in The Jewish Veteran, official publication of the Jewish War Veterans, for the planned release of "Fox" in Germany.

JWV organ states that "what 20th-Fox stands to gain in Reichmarks, the country stands to lose in an unnecessary affront to our western European allies and the risk of fresh difficulties for the Allied occupying powers in western Germany."

Publication argues that the film company "must take into account considerations that never before have been paramount in its field of endeavor. No one expects or demands that an American motion picture company shall maintain a staff of experts in geo-politics. It does seem reasonable, however, to hope that decisions as to what kind of pictures shall be made are vested in people who can find the time to keep in touch with the world of today through accounts in the daily press, or even through the medium of a brief daily news synopsis by a brisk young junior executive."

McCall Named Prez In Hottest SWG Election; Outgoing Bd. Scored

Hollywood, Nov. 27.

Mary McCall, Jr., was elected president of the Screen Writers Guild after the hottest battle in the history of that organization. In addition to replacing Karl Tunberg as president, the Guild passed a resolution condemning the outgoing board of directors for its action in ordering Adele Buffington and Michael Wilson disciplined for the recent letters they wrote to the membership.

The Buffington-Wilson question caused more debate than the election itself. They were accused of making false charges against candidates for the board. Oliver H. P. Garrett introduced a resolution disapproving the board's action. It was defeated on the first ballot, 190-189, but later it was discovered that eight tellers, counting the election ballots upstairs, had not voted. Final count reversed the original vote, making it 194 to 193 for the Garrett resolution.

Two other resolutions were defeated. One, presented by Louise Rousseau, called for withdrawal of SWG from the Motion Picture Industry Council and was beaten, 220-83. Phil Stevenson's resolution, calling for rejection of the president's report, was rejected, 258-26.

Overwhelming votes passed two amendments to the SWG constitution and bylaws. One permits temporary withdrawal from membership when a writer is employed on a fulltime basis outside the writing field. The second prevents a member from making a contract with an employer considered unfair by the Guild, unless full compensation is deposited with the Guild for delivery to the member.

Board was authorized to call a strike against TV producers who fail to negotiate a basic contract covering television writing.

In the vote for presidency, Miss McCall defeated Tunberg, 263-194. Other successful candidates were: Richard Murphy, first veepee, Richard Breen, second veepee; Howard J. Green, secretary; Wells Root, treasurer, and Francis Inglis, executive secretary. Eight board members elected for two years were Ivan Goff, Robert Pirosh, Robert Carson, John Monks, Jr., Everett Freeman, Barry Shipman, Dorothy Hughes and Harold Greene.

Alice Penneman, former executive secretary, was voted an honorary life membership. The only other member in that status is George Jessel.

M'w'kee Towne Asks High Court Reversal

Washington, Nov. 27.

The Milwaukee Towne Corp. has asked the Supreme Court to reverse the U. S. 7th Circuit Court and award the indie exhibitor $1,295,878 in treble damages, plus court costs and $225,000 in legal fees, from the majors. The Milwaukee exhibitor claims its downtown house could not obtain first-run product because of a conspiracy among the major distributors to favor the theatres of some of them and certain others. Named as defendants are Loew's, Paramount, 20th, RKO, Warners and Columbia.

Milwaukee Towne was awarded damages and court fees by the trial judge. Appellate court reversed the award, however, on the ground that the indie failed to make proper demand for first-run product. Milwaukee Towne said it did make proper demands and that this was recognized by the trial court. It said it settled for second-runs under protest because it could get no better. Brief says in part that even the appellate judge recognized that a violation of the anti-trust laws existed in the opinion, which stated: "Briefly, the record shows that the defendants or their predecessors in 1930 formulated a plan which was revised in 1933, known as the Milwaukee Plan. That this plan amounted to a conspiracy in violation of the antitrust laws is not seriously disputed."

P-T's 2 for Rhonda

Hollywood, Nov. 27.

Bill Pine and Bill Thomas added two pictures to their 1952 production program for Paramount, both starring Rhonda Fleming.

First is an Alaskan story, "Streets Were Paved With Gold," costarring John Payne. Second is "Turkish Delight," a tale of Arabia.

TV's Big Coin Lures 'A' Pix

Continued from page 3

to Bruce Eells & Associates, transcription firm headed by Eells, former Coast exec for Young & Rubicam. It marks the first concrete move toward tele made by Selznick, who has been exploring the possibilities of the medium for more than two years.

Eells is tied in the deal with some of the biggest men in the radio-tele station field. They include Tom O'Neil, head of the Yankee Network; Frank Schreiber, topper of WGN and WGN-TV, Chicago; and George Storer, owner of a string of midwest stations.

If successful in getting DOS the $2,000,000 he is asking, they hope to have the stepping-off place for getting a flock of other big product. They also have been talking to Selznick about making pix especially for tele, in which he has shown interest.

They are trying to set up a nationwide co-op of stations to finance the purchase and production of top pix. It would in many respects resemble the old First National film company, which was a co-op of exhibs that financed production by committing themselves to play the product and advancing some of the coin.

Importance of the scheme to the station owners is as a means of battling the networks. They want to maintain control over their own time without being dependent on the webs.

Eells last week made a telegraphic survey of a number of stations in an attempt to learn if the whopping $2,000,000 sum could be had. Eells in his wire explained the need to raise the $2,000,000 in order to shake the pix free and asked, on that basis, for generous consideration by the stations.

Answers to the wires reportedly were encouraging in that stations were anxious for the product, but the $2,000,000 goal appeared far beyond reach at the moment.

$166,000 Per Picture

Difficulty is, of course, that the sum is far beyond what the best of features now available for tele are bringing. The $2,000,000 would average about $166,000 per film. With 63 markets available (there are 109 stations, but the pix could be sold to only one outlet per market), average cost per station would be about $2,650. Since even the big New York stations pay only about $2,000 per picture Selznick's demand is considered high.

Eells in his wire proposed to ease the rap somewhat by offering the pix either as features or on a serial basis. Latter is a plan talked of by DOS before. It envisions re-editing the films into half-hour segments for snowing as cliffhangers. Sponsorship, it is figured, could be sold at a higher rate in that way.

Selznick has long been considering the potentials of TV for his pictures as compared with their values for reissue. He has had a number of surveys of various types made and still hasn't come to any conclusions. Most other film execs who have looked into similar deals have come to the decision that theatrical reissue offers greater income possibilities now.

Selznick films include "Since You Went Away," "I'll Be Seeing You," "Spellbound," "Garden of Allah," "The Paradine Case," "Portrait of Jennie," "Prisoner of Zenda," "Rebecca," "Intermezzo," "Bill of Divorcement," "Third Man" and "Fallen Idol."

Selznick is holding out of the deal "Duel in the Sun."

Quality's $1,800,000 Deal

Hollywood, Nov. 27.

Quality Films, in what's regarded as the biggest pix to video deal yet, leased 26 films to DuMont for 20 markets for $1,800,000. Net price of $51,700 per pic for three runs is highest per film rate ever on video. Quality prexy Charles Weintraub, in announcing the deal, figures the top net of a film about $64,000 under present market conditions, differing sharply with Security First National Bank veepee George Yousling, who recently opined that $20,000 to $25,000 was the top net a film could realize on video.

Weintraub, who gets pix from indies, says the Yousling figure is correct only if no particular sales method is applied, the distributor taking what's offered by the station. Weintraub feels that teleneing a film after theatrical release in each city provides top possible revenue. "Producers' distress pictures can get their coin back—and more—if they combine theatrical reissues with television, and if there's honesty between distributors of pix for theatres and video. Where the film distrib insists on a three-year clearance before shown on video, the picture is virtually dead insofar as teevee is concerned."

He emphasized that prices obtained depend on sales departments. Weintraub finds his own sponsors, thereby luring higher coin. In 64 markets with greatest proportion of audience "we have a right to assume the total gross of a good picture will be approximately $75,000, and the net $64,000."

Quality has 58 pix for leasing, concentrating on "A" pix with good names, since they're most marketable. Weintraub disputes Yousling's contention that theatrical reissue is better than video, declaring "the pictures weren't boxoffice the first time around, or Security wouldn't be foreclosing. What makes them think pictures will draw on re-issue if they couldn't as first-run?" He doesn't think the majors will unload their backlog until there are more customers than at present, pointing out it's impossible to compare the present 64 video markets with 18,000 theatres.

'Little 3' on TV

Continued from page 7

rated evening stanzas. In the latter category are Ed Sullivan's "Toast of the Town," the Milton Berle vaudeo, the Frank Sinatra show, Ken Murray layout, "We, the People," "What's My Line?" and "Leave It to the Girls." The afternooners include "Mr. & Mrs.," with Buff Cobb and Mike Wallace; "New York Closeup," with Tex and Jinx; Margaret Arlen, Kathi Norris, etc.

Universal reportedly lifted the TV ban about six weeks ago, and although it has no video restriction per se, it regards each promotion individually. U prefers to pick spots where it believes it can get the most good. Its policy is to use talent for interviews only. For example, it has gone all out in spotting moppet star Gigi Perreau on video. Young actress, who is in New York to begin a nation-wide personal appearance tour for "Week-End With Father," has been scheduled to appear on the Milton Berle Show, "New York Close-Up," "Kids & Co.," the Ken Murray show and "Juvenile Jury."

Paramount alone of the Big Five appears to display a lenient attitude toward tele, although a special okay from studio toppers is required before the homeoffice publicists can be turned loose. According to a Par spokesman, company follows no set policy. "If the publicity and exploitation campaign can be aided," he points out, "television is used." Each campaign, he notes, is judged individually and when the green light from the Coast is obtained, homeoffice staffers try to spot talent on shows where the individual's specialty can best be shown. Thusly, in addition to the straight interview shows, the personality will be permitted to do a singing spot or a dramatic sketch.

Metro, 20th-Fox, Warner Bros. and RKO adhere strictly to the policy of forbidding anybody under contract to make a video appearance. In the case of 20th, special permission is required directly from Darryl F. Zanuck. Studio chief reportedly has given the okay only on three occasions. He allowed Gloria de Haven to make one appearance, let Macdonald Carey appear on a blood-drive show and George Jessel for a special tribute to Al Jolson. Metro, 20th-Fox, Warners and RKO use personalities (if their contracts permit) who are under one-picture deals, but even this activity is limited.

Columbia and UA provide film clips for the use of tele shows on an unlimited basis. Universal and Paramount allow the use of clips on special occasions. Metro, 20th-Fox, Warners and RKO never allow the use of clips, except in rare instances when they buy time. This position was summed up thusly by a Warner spokesman, "We don't permit film—not even a foot—that is sold to theatres to be given free to TV stations."

WHEN WORLDS COLLIDE

Is Amazing On The Screen...and SENSATIONAL At The Boxoffice!!

We're bursting our superlatives at the seams over the latest hit in Paramount's steady stream of hits! We wish you could talk personally to exhibitors in all 253 cities where it's played. They figured it to be big—and it turned out to be *sensational!*

For instance: a 5-year non-holiday record opening in Denver; a new 4-year record in Philadelphia; biggest Paramount opening in months in Buffalo. Far beyond expectations right across the entire country, including Denver, Hartford, Chicago, Minneapolis, Seattle, Providence, Kansas City, Lincoln, Akron, Tucson and scores of other spots.

This George Pal production is the spectacle-thriller that's absolutely in a class by itself in performance...such amazing entertainment that business is up like a rocket!

"WHEN WORLDS COLLIDE"
Color by TECHNICOLOR
Produced by George Pal
Directed by Rudolph Maté
Screenplay by Sydney Boehm
Based on a Novel by
Edwin Balmer and Philip Wylie

Paramount Pictures

Clips From Film Row

NEW YORK

Charles B. Moss, exec director of B. S. Moss Theatres, huddling with Samuel Goldwyn on the Coast on plans for the Dec. 22 preem of Goldwyn's "I Want You" at Moss' Criterion.

Republic homeoffice personnel supporting the Blood Bank drive by giving donations, in groups of five, to Red Cross headquarters starting this week.

Harold Hendee, research director for RKO Pictures, addressed the Lions Club of N. Y. yesterday (Tues) on "Making the Movies the Real McCoy."

Three new territorial reps named by Snader Productions, distributor of nine Sir Alexander Korda films. They are Edward Salzberg, Cincinnati; W. H. Gaffney, Kansas City; and Phillips & Gorleck, St. Louis.

James R. Grainger, Republic's sales chief, returned to the homeoffice Monday (26) after sales huddles in Washington.

"Family Night," a plan which admitted the entire family for $1 plus individual Federal taxes, has been quietly dropped by Skouras' Jamaica Theatre, N. Y. Low-cost group admission rate went into effect early this month as a means of stimulating attendance for the house's vaudfilm policy. From a numerical standpoint, a theatre spokesman declared, "Family Night" was a big success, but b.o. returns did not justify retention of the plan. Over the weekend the house also dropped vaude after a 10-week try.

Maurice A. Bergman, Universal's public relations chief, speaks in Philly Dec. 7 at the annual dinner of the Public Relations Club of Philadelphia.

Republic district manager Walter L. Titus, Jr., returns to the homeoffice Monday (3) after visits to Cincinnati and Pittsburgh branches.

GREENSBORO, N. C.

Theatre owners of the Carolinas topped off their opening business sessions at Charlotte by electing officers and then welcomed film star Denise Darcel, guest of honor at the 30th annual convention. Robert E. Bryant of Rock Hill, S. C., was elected prexy, and succeeds A. Fuller Sams, Jr., who became veepee along with Harold Armistead of Easley, S. C. Meeting passed a resolution calling for arbitration of industry disputes.

Webb Theatre, one of leading film houses in Gastonia sold by W. N. Conn to R. L. Baker, Jr., of Hickory and several of Baker's associates. Conn ran theatre since 1933. Baker and his associates will operate house under corporation name of Affiliated Theatres, Inc.

MINNEAPOLIS

Ted Mann, new North Central Allied president, who at the outset of his regime had indicated he'd hold the olive branch out to distributors and seek harmony between them and his independent exhibitor followers, has had a change of heart. He now has committed the organization to the same belligerent policy which obtained during the four terms of his predecessor, Bennie Berger. In the NCA current bulletin, Mann calls for legal action against distributors violating the provisions of the New York court's decision in the film antitrust suit. Repeating charges which he made at the recent national Allied States' convention, he claims distributors are violating the provisions by conditioning pictures on admission prices, illegal and dishonest practices associated with competitive bidding and illegal clearance.

"Tales of Hoffmann" playing a one-week road show date at St. Paul World with all seats reserved and $2.40 top; recently was roadshown at Lyceum, legit house here, and ran three weeks.

North Central Allied sent a bulletin to members asking them to support to fullest possible extent United Artists' present efforts to stage a comeback under "new, young and vigorous leadership."

Returning from United Paramount Theatres executives' White Sulphur Springs confabs, Harry B. French, Minnesota Amus. Co. prexy, expressed renewed confidence in film theatre future biz.

North Central Allied is asking its members to cooperate in the Will Rogers Memorial Hospital drive.

Current Minneapolis Federal Reserve Bank's report gives exhibitors encouragement, revealing that the territory's biz activity reached its greatest 1951 dollar volume in October, last month for which figures were compiled.

Branch manager LeRoy J. Miller created new sales manager post at Universal and named Pat Hollaran, Twin Cities salesman, to it. Howard Greenstein, North Dakota salesman, takes over Halloran's Twin Cities duties and Charles Bliss is promoted from booker to North Dakota salesman. John Louis was added to booking staff.

The loop Aster continues dark, with the owners refusing to use more than one booth operator to a booth and the union still adamant for two.

DALLAS

James Bailey, former manager of Interstate's Campus Theatre in Denton, Tex., moved to company's general offices here as secretary to Robert J. O'Donnell, general manager of the circuit. He replaces the late R. V. Payne.

L. N. Crim, Jr., and Robert Hartgrove, who have taken over operation of Dallas Theatre, sold their B and B Booking Service here to Harold Schwartz of Tower Pictures.

Nationwide Trailer Service, a partnership of Merle Hubel, owner of Southwest Theatre Service, and H. K. Carrington, Nationwide Pictures, Dallas, formed to offer trailer service from a local laboratory.

Bill Lewis has introduced "Strike It Rich" into the Cowtown Drive-In at Ft. Worth.

Azteca Films Exchange opened its new film exchange building at San Antonio.

The Tower, Corpus Christi, which had been closed for remodeling by Corpus Christi Theatres, reopened. Jack Trench, formerly with the Midway, Dallas, named manager.

J. B. Seale, manager of Plains Theatre, Lockney, announces the house has been reopened after facelifting.

After being closed for two months, the Rio at Nederland, soon will be reopened by the Jefferson Amus. Co. Earl Gish, chairman of theatre committee for the chamber of commerce there, worked with the theatre company to make necessary improvements.

LOS ANGELES

Monogram's releasing setup for December calls for four features, starting with Walter Wanger's "Aladdin and His Lamp."

United Artists picked Jan. 15 as national release date for Douglas Fairbanks' British-made "Another Man's Poison," co-starring Bette Davis and Gary Merrill.

United Artists will distribute "Saturday Island," a David E. Rose production, in the western hemisphere.

PHILADELPHIA

Mrs. Eve Rosenbaum, wife of veteran film press agent Eddie Rosenbaum, in Methodist Hospital for surgery.

Everett Callow, Warners' publicity chief here, given temporary leave of absence to go on active duty with the Marines. A major in the Marine Reserves, Callow goes to Toyko after briefing in Washington.

Warner Bros. outlined plans for a 12-month drive labelled "Philadelphia Zone Showmen's Attack to Bring 'Em Back in 1952." More than $5,000 in prizes will be distributed.

Dave Miller, of Palda Records, purchased the closed Crescent Theatre and will remodel into a recording factory.

Thirty-eight Philadelphia film houses have been neglecting to pay the $100 yearly license fee, a cross-check by the fire marshal and tax bureau reveals. Instead they have been operating under an archaic 1879 city ordinance stipulating a $25 license fee for "theatres with an asbestos curtain, blackfaced comedian, dancing girls, etc." A check of the records discloses that many other film houses no longer operating had paid the smaller fee for the entire time of their existence. Conservative estimate by tax officials is that city lost more than $100,000 by its failure to collect the fees. Fire Marshal Kingdon said he doubted action would be taken to recover the full amount, although the film houses are being billed for this year's fees.

ST. LOUIS

Earl Vaughn shuttered his Vaughn, Kampsville, Ill., for an indefinite period.

William Weiss, former Republic salesman here, in critical condition at the Jewish Hospital.

Tom Bloomer shuttered his ozoner near Mr. Vernon, Ill., for the season.

Mayor Marshall, Tamaroa, Ill., heads a group of civic biggies who will build a new 325-car ozoner near Marion, Ill., in 1952.

High winds wrecked a screen tower at the ozoner being built near Carlinville, Ill.

J. V. Walker, recently named manager of the Roxy, West Frankfort, Ill., brought to a St. Louis hospital for medical attention.

Tom Baker, Bunker Hill, Ill., exhib bedded down in Litchfield, Ill., hospital.

William Metcalf, Edwardsville, Ill., exhib abandoned his new auto when it skidded into a ditch during recent blizzard. Next day when he returned with towing crew, car had been stolen.

Ted Lending, owner-manager of the Kirkwood, St. Louis county, convalescing at Barnes hospital here.

The Rendezvous, ozoner near Flora, Ill., shuttered, Manager Floyd Johnson heading for north woods on hunting trek.

Edward Griesbaum, Illiopolis, Ill., readying his new 350-seater for an early lighting; replaces one destroyed by fire last year.

Novel biz hypo cooked up by Donald R. Tolliver, owner of the Louise, Louisville, Ill. Photos of kids in the town were snapped through a co-op with a studio and department store and later put on screen in the theatre.

Elden DeSilva, who resigned as resident manager for Fox Midwest in West Frankfort, Ill., replaced by Al Spargoy.

A drive for new members soon will be launched by Tom Bloomer, Belleville, Ill., exhib who was elected prez of the Theatre Owners of America of eastern Missouri and southern Illinois at the annual meeting here. New Grievance Committee headed by Joseph C. Ansell, of St. Louis, will renew its efforts to aid exhibs settle hassles with distribs.

'Story' Lusty $16,000, Port.; 'Starlift' 12G

Portland, Ore., Nov. 27.

Best bets here this season appear to be "Starlift" and "Detective Story." Latter is sock in two theatres.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Starlift" (WB). Fine $12,000. Last week, "Across Wide Missouri" (M-G) and "Bannerline" (M-G) (3d wk), $10,200.

Guild (Parker) (400; 65-90)—"Red Shoes" (Indie), return date at pop prices. Surprisingly strong $3,000. Last week, Walt Disney Cartoon Festival (RKO) (reissue), $2,500.

Mayfair (Parker) (1,500; 65-90)—"No Highway in Sky" (20th) and "Jungle Man Hunt" (Col). NSG $5,000. Last week, "Millionaire Christy" (20th) and "When I Grow Up" (UA), $5,000.

Oriental (Evergreen) (2,000; 65-90)—"Detective Story" (Par) and "Hard, Fast, Beautiful" (RKO), day-date with Orpheum. Big $7,000. Last week, "When Worlds Collide" (Par) and "Basketball Fix" (Indie), $4,400.

Orpheum (Evergreen) (1,750; 65-90)—"Detective Story" (Par) and "Hard, Fast, Beautiful" (RKO), also Oriental. Sock $9,000 or near. Last week, "When Worlds Collide" (Par) and "Basketball Fix" (Indie), $8,300.

Paramount (Evergreen) (3,400; 65-90)—"Anne of Indies" (20th) and "Crazy Over Horses" (Mono). Good $11,000 or over. Last week, "Come Fill Cup" (WB) and "The Longhorn" (Rep), $6,800.

United Artists (Parker) (890; 80-$1.20)—"American in Paris" (M-G) (2d wk). Sock $13,000 or over. Last week, $16,400.

Picture Grosses

SAN FRANCISCO

(Continued from page 8)

Heart Diary" (Col). Great $14,000. Last week, "Lady Pays Off" (U) and "Cattle Drive" (U), $10,000.

United Artists (No. Coast) (1,207; 55-85)—"Fort Defiance" (UA). Mild $7,500. Last week, "Imperium" (M-G), $8,500.

Stagedoor (A-R) (370; $1.20-$1.40)—"The River" (UA) (7th wk). Off to $6,000. Last week, nice $7,500.

Clay (Rosener) (400; 65-85)—"Kind Lady" (M-G) (3d wk). Holding at $2,700. Last week, fine $3,200.

Larkin (Rosener) (400; 65-85)—"The Cheat" and "Love Story" (2d wk). Good $2,400. Last week, $2,600.

Vogue (S.F. Theatres) (375; 85-$1) — "La Ronde" (Indie). Fair $3,500. Last week, "Seven Days To Noon" (Indie) (11th wk) $3,000.

'Cup' Fairish $12,000, Toronto; 'Story' 11G, 2d

Toronto, Nov. 27.

Because of lightweight new product, town is generally in the doldrums currently. Top coin is going to such pix in third week stanzas as "Detective Story," "American in Paris" and "Lavender Hill Mob." Of newcomers, "Come Fill Cup" is only fair; ditto "Red Badge of Courage."

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Raging Tide" (U) and "Man With My Face" (UA). Nice $15,500. Last week, "The Mob" (Col) and "Hurricane Island" (Col), $16,500.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80)—"Detective Story" (Par) (3d wk). Fine $11,000. Last week, $15,000.

Hyland (Rank) (1,500; 50-70)—"Lavender Hill Mob" (U) (3d wk). Steady at big $7,500. Last week, $8,500.

Imperial (FP) (3,373; 50-80)—"Come Fill Cup" (WB). Fairish $12,000. Last week, "Force of Arms" (WB), 110,500.

Loew's (Loew) (2,743; 55-90)—"American in Paris" (M-G) (3d wk). Still staunch at $11,000. Last week, $13,500.

Nortown, University (FP) (959; 1,558; 40-80)—"Blue Veil" (RKO) (3d wk). Trim $11,000. Last week, $13,500.

Odeon (Rank) (2,390; 50-90)—"Valley of Eagles" (Rank). So-so $11,000. Last week, "Anne of Indies" (20th), $10,000.

Uptown (Loew) (2,743; 40-80)—"Red Badge Courage" (M-G). Fair $6,500. Last week, "Man With a Cloak" (M-G), $5,000.

Victoria (FP) (1,140; 75-$1)—"Streetcar" (WB) (6th wk). Oke $6,000 for final week. Last week, $7,500.

BOSTON

(Continued from page 9)

"Highly Dangerous" (Lip) (2d wk-5 days), good $13,000.

Metropolitan (NET) (4,367; 40-85)—"Golden Girl" (20th) and "Journey into Light" (20th). Fairly good $16,000. Last week, "Detective Story" (Par) and "Crazy Over Horses" (Mono) (2d wk), $15,000.

Orpheum (Loew) (3,500; 40-85)—"Across Wide Missouri" (M-G) and "Banner Line" (M-G). Oke $15,000. Last week, "American in Paris" (M-G) (4th wk), $12,000 at tilted prices.

Paramount (NET) (1,700; 40-85)—"Starlift" (WB) and "Street Bandits" (Rep). Modest $12,000. Last week, "Come Fill Cup" (WB) and "Two Dollar Better" (Lip) (2d wk), $10,000.

State (Loew) (3,500; 40-85)—"Across Wide Missouri" (M-G) and "Banner Line" (M-G). Satisfactory $8,000. Last week, "American in Paris" (M-G) (4th wk), $7,000 at upped scale.

MONTREAL

(Continued from page 9)

"Crosswinds" (Par) (2d wk). Dull $7,000 following hefty $14,000 opener.

Loew's (C.T.) (2,855; 40-65)—"Texas Carnival" (M-G). Socko $26,000. Last week "Capt. Hornblower" (WB) (2d wk), $14,000.

Imperial (C.T.) (1,839; 34-60)—"Capt. Fabian" (Rep) and "Miss Polly" (Rep). Okay $10,000. Last week, "Red Badge Courage" (M-G) and "Furious Phony" (M-G), $8,000.

Orpheum (C.T.) (1,048; 34-60)—"Streetcar" (WB) (2d wk). Solid $14,000 after strong $21,000 opener.

'GOLDEN' DRAB $8,000, MPLS.; 'ANNE' FAIR 7G

Minneapolis, Nov. 27.

Continued brutal weather, including below zero temperatures, along with Minnesota-Wisconsin football game is keeping current offerings from getting a good start. Even among comparatively few important newcomers, Blackstone, the magician, on RKO-Orpheum stage, is disappointing with "Strange Door" on screen. Amazing boxoffice performer is "An American in Paris" which is in its second phenomenal week at sure-seater World. "Golden Girl" shapes slow while "Anne of Indies" is only fair.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Detective Story" (Par) (m.o.). Sock $7,000. Last week, "Place in Sun" (Par) (4th wk), $3,000.

Gopher (Berger) (1,000; 50-76)—"Across Wide Missouri" (M-G) (2d wk). Tall $7,000. First week, sock $9,500.

Lyric (Par) (1,000; 50-76)—"When Worlds Collide" (Par) (2d wk). Okay $4,500 after good $6,500 first stanza.

Radio City (Par) (4,000; 50-76)—"Golden Girl" (20th). Well liked musical lacking in marquee names with slow $8,000 about all. Last week, "Detective Story" (Par), $9,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Strange Door" (U) and Blackstone, magician, onstage. Stage show responsible for bringing 'em in. Slow $12,000. Last week, "Blue Veil" (RKO) (2d wk), good $6,500 in 6 days at 76c top.

RKO-Pan (RKO) (1,600; 76-$1.20)—"Streetcar" (WB) (3d wk). A real click, sock $8,000 this round after $9,000 second stanza.

State (Par) (2,300; 50-76)—"Anne of Indies" (20th). Fair $7,000. Last week, "Submarine Command" (Par), $6,000.

World (Mann) (400; 65-$1)—"American in Paris" (M-G) (2d wk). Has broken theatre's gross record by wide margin. Terrific $8,500 after $9,100 first week.

WASHINGTON

(Continued from page 8)

44-74)—"Tomorrow Another Day" (WB). Sluggish $5,000 for first-run. Last week, "Dear Brat" (Par), $5,000.

Palace (Loew's) (2,370; 65-$1)—"American in Paris" (M-G) (3d wk). Brisk $19,000 but not up to boff promise of initial $36,000. Moves over to Columbia.

Columbia (Loew's) (1,174; 44-74)—"New Mexico" (U). Sunny $7,500. Last week, "Across Wide Missouri" (M-G) (2d run), fine $6,000.

Playhouse (Lopert) (485; $1.20-$2.40)—"The River" (UA) (4th wk). Very steady $9,000 for second consecutive week, with extra Thanksgiving Day show helping. Holds on.

Warner (WB) (2,174; 44-74)—"Starlift" (WB). Bright $14,000. Last week, "Close To Heart" (WB), $10,000.

Trans-Lux (T-L) (654; 50-$1)—"Place in Sun" (Par) (7th wk). Still big with $6,200. Last week, $6,000. Holding again.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

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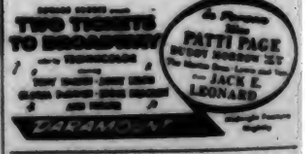
New York Theatres



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JUNE ALLYSON - VAN JOHNSON
"TOO YOUNG TO KISS"
plus Spectacular Stage Presentation

Universal-International proudly announces the general release in January of

"BRIGHT VICTORY"

their most distinguished and highly acclaimed motion picture

"Excellent for adults and youngsters."
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—SCREEN GUIDE

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—MOTION PICTURE HERALD

"Rates Academy Award . . . unquestionably certain to win enthusiastic approval from all types of movie-goers."
—SHOWMEN'S TRADE REVIEW

". . . one of the enthralling pictures of your movie year . . . scratch off another niche in the 10-Best lists."
—N.Y. WORLD TELEGRAM AND SUN

BRIGHT VICTORY

"Arthur Kennedy's poignant performance in the movie 'Bright Victory' strums every heartstring."
—WALTER WINCHELL

Starring

ARTHUR KENNEDY · PEGGY DOW

with JAMES EDWARDS · WILL GEER and JULIA ADAMS

Screenplay by ROBERT BUCKNER · Based on the novel "Lights Out" by Bayard Kendrick · Directed by MARK ROBSON · Produced by ROBERT BUCKNER · A UNIVERSAL-INTERNATIONAL PICTURE

CHI REAPPRAISES ITSELF; MAY REDUCE TALENT RATES TO KEEP AM-TV ALIVE

By FARRELL DAVISSON

Chicago, Nov. 27.

Although there is nothing official as yet, a series of quiet, behind-the-scenes conferences sounding out the possibility of establishing an "equalizing" wage differential for Chicago radio and television talent unions is under way, VARIETY has learned. The huddles, strictly off-the-record and explorative, have been inspired by key persons in the local broadcast picture in the hope of offsetting the continuing downbeat in Windy City network production.

There has been a slowly developing groundswell of agitation from all parties interested in keeping the Chi radio-TV network trademark alive. There's been talk about making the campaign a semi-civic project, enlisting the aid of the city fathers and the chamber of commerce as part of a longrange "educational" process targeted at the numerous blue ribbon Chi-based advertisers. Idea would be to "sell" these hometown spenders who play the national field on giving at least equal consideration to Chicago productions.

Those close to the day-by-day situation, however, while not opposed to giving the above plan a try, see the need to backstop the pitch by offering some realistic dollars and cents advantages to the client who does his network shopping at the local production marts. One such step, being discreetly mentioned, would be an attempt to convince AFRA and TVA they should change their wage stance, which traditionally has kept the Windy City fee schedule on an equal par with New York and Hollywood.

It's argued it would provide a meaningful incentive for the advertisers' consideration of Chi product if AFRA and TVA mem-

(Continued on page 42)

Transradio Folds After 17 Years

Transradio Press Service signs off on Sunday (1), 17 years after it first bucked the newspaper-network agreement on March 1, 1934. TPS is folding, according to a spokesman, because television is cutting into the demand for news programs on its subscriber stations and because the field isn't supporting four competing wire services. A TPS exec also said that "there weren't enough" outlets which wanted a service not aligned with newspaper interests, as AP, INS and UP are.

Service was also hit somewhat by cancellation of its sports wire by some stations, due to the recent attacks on airing of race results. However, a TPS official said that the service never got more than 10% of its income from its sports wire.

Transradio came into being in 1934, in a period when the dailies and wire services were down on radio's news coverage. A press-radio agreement was signed, which restricted the nets from airing news stories that weren't already in the papers, limiting items to 40 words and barring commercials in or adjacent to newscasts. In return, the three wire services furnished two five-minute news summaries daily to the webs. Dixon Stewart, now vice-chairman of the board, and Herbert Moore, now board chairman, formed TPS to back this agreement.

Officials described TPS status as a "temporary cessation," saying the outfit will get back into biz "on different lines."

Buick's On & Off-ers

Buick is buying one-shots on the radio webs in mid-January. On Mutual the automotive bankroller will back Fulton Lewis, Jr. in areas where the co-op is not already sold, or "Mutual Newsreel" where Lewis is already taken for broadcast of Jan. 18.

On ABC Buick is picking up "The Big Hand" on Jan. 14 and "Hollywood Star Playhouse" on Jan. 17.

Agency is Kudner.

Franklin to Wm. Morris

Harold Franklin is resigning as program director of the Institute for Democratic Education to join the William Morris agency. He goes into the radio-TV programming dept.

Franklin joined the IDE in 1946 and the shows produced under his supervision, including the "Lest We Forget" radio and television series, have been broadcast by more than 1,000 stations in the U. S., Canada and other parts of the world.

CBS Rate Revamp 'Not in Cards Now But Things Cookin'"

CBS has no immediate plans to re-evaluate its station rate structure, or repattern the economic status of its affiliates along the lines recently revealed by NBC. The network maintains that such a move would be unfair to advertisers and stations in view of the "old hat" data limitation for re-assessing station values.

Statement issued this week by Howard S. Meighan, president of CBS Radio, acknowledges, however, that plans are under way to develop new and up-to-date information on current station circulation patterns, plus the fact that several new policies designed to attract advertisers into AM are now in process of being formulated.

Meighan's statement follows:

"At recent regional meetings our affiliated stations have asked if the CBS Radio Network plans any basic, overall re-evaluation of station rates.

"Our answer is that such a re-evaluation is premature.

"No one can fairly reassess station values throughout the nation without up-to-date information on station circulation, with county-by-county facts.

"The only data of this sort is now three years old. The 1949 BMB Study doesn't measure the 400 new radio stations that have come on the air in the past three years. At least equally important, it

(Continued on page 42)

CAMPBELL SOUP IN 'CLUB 15' CUTBACK

CBS sales department broke even this week, as two sponsors which had been represented on alternate weeks pacted to take their shows on a weekly basis, while another bankroller dropped two days of a cross-the-board program.

On the ankling side is Campbell Soups, which has decided to exit the Tuesday and Thursday night segments of its "Club 15" program. Bankrollers picking up the extra weeks are Beltone Hearing aids, for Edwin C. Hill's Sunday afternoon "Human Side of the News," and Mars, for Ralph Linkletter's "People Are Funny," aired Tuesday nights.

CBS program department, meanwhile, plans to package a new show, similar in format to "Club 15" and possibly starring Patti Page, to take over the Tuesday and Thursday periods being dropped by Campbell's.

Jack Van Volkenburg
(President of the CBS Television Network)
envisions
The Television City of the Future
• • •
an interesting editorial feature
in the
46th Anniversary Number
of
VARIETY

BOB RUSSELL

"The Soaltest Barker"

Selling Soaltest products on "Big Top" CBS-TV.

Circle 7-5600

FCC to B'casters: 'You Can't Censor Candidates' Talks'

Washington, Nov. 27.

Regardless of state libel laws, broadcasters cannot censor speeches of political candidates, the FCC ruled yesterday (26) in a strong reiteration of its decision of June, 1948, in the celebrated Port Huron case.

In an opinion on the interpretation of "equal opportunities" clause of the Communications Act, the FCC said that from now on it will consider that "there is no open question with respect to censorship" and that stations will be expected "to abide strictly" with the wording of the law.

The provision of act (section 315) which requires broadcasters to make their facilities available to opposing candidates, if they give or sell time to one, prohibits stations from exerting any power of censorship over material broadcast.

The Commission said that in view of the coming national elections it believes it important "that there be as little confusion and doubt as possible" on the question involved. Since neither Congress nor courts have resolved the issue, the agency added, it will no longer accept 'the plea of doubt and uncertainty" for failing to enforce the law. "Nor

(Continued on page 40)

'Too Much TV,' Tintair Drops Maugham Show For All-Media Spread

Reason for Tintair's cancelling its "Somerset Maugham Television Theatre" on NBC-TV, according to Cecil & Presbrey agency, is that the bankroller feels it concentrated too much coin in tele. Dough saved on the video stanza will go into newspapers, in order to "spread out in several media" after first plunging primarily in tele.

Backer expects to continue participations on "Cavalcade of Stars" and "Cosmopolitan Theatre," both on DuMont network. The AM edition of "Maugham," which after a run on CBS is now berthed at NBC, will also be kept.

Tintair went on NBC-TV in April when the only available time was a one-hour alternate week period. In the summer it took advantage of a half-hour weekly series during the hiatus season. In October it took the 60-minute niche alternating with Lucky Strike's Robert Montgomery show. Before it switched to NBC-TV, the backer (Bymart, Inc.) was on CBS-TV a year ago, with a half-hour weekly show.

Montgomery stanza will go on a weekly basis, with a national sponsor alternating with Lucky Strike.

NBC's Boca Agenda

WED., NOV. 28

(10 a.m.)
Call to order — Carleton E. Smith
Welcome and presentation of 25th anniversary plaques — Niles Trammell
Report of SPAC Chairman — Jack Harris
NBC's Future in Radio and Television — Joseph H. McConnell
Cocktails and Luncheon

2 p.m. (Sound Broadcasting)
Network Radio Looks to the Future — Charles R. Denny
Radio Programming's Next Stand — Charles Barry
News and Its Place In Network Radio — Henry Cassidy
New Approaches to Radio Sales — John K. Herbert
Merchandising and What It Will Do For You — Fred Dodge
Radio Network Presentation
Cocktails and Steak Roast

THURSDAY (Nov. 29)

Television
(10 a.m.)
Opening remarks — Sylvester L. Weaver
Television as an Advertising Medium — Edward D. Madden
Tomorrow in Sales Research and Promotion, George Frey, Ruddick Lawrence
Tomorrow in Television Operation, Lyman Munson, Robert Shelby, Charles Townsend, Fred Shawn
Color Television — Joseph Heffernan
Tomorrow's TV Programming — Fred W. Wile, Jr.
Television Program Developments, Robert Sarnoff, Davidson Taylor, Jr.
Tomorrow in Television — Sylvester L. Weaver
Economics of Network Television — Joseph H. McConnell

(2 p.m.)
Closed meetings, Radio and Television Affiliates.

FRIDAY (Nov. 30)

(10 a.m.)
Discussion from the floor of matters developed in affiliates closed meetings.
Afternoon. Golf tournament

Mutual Sets 1-Shots

Mutual web is racking up some more one-shot bankrollers. Mutual of Omaha insurance company will sponsor the "Mutual Calling" stanza for the second year, a one-hour special show on which relatives of GIs in Europe and Asia will be able to have two-way conversations with their servicemen kin. It will be aired on Christmas Day at 2-3 p.m. (EST.). Agency is Bozell & Jacobs.

MBS has also inked Motorola, via Ruthrauff & Ryan, to pick up the tab for the East-West grid game from San Francisco on Dec. 29. Coast game will follow the Blue-Gray grid contest from Montgomery, Ala., backed by Gillette via Maxon agency.

NBC Recaptures 80% of $1,000,000 'Assignment' Nut

NBC's tele chieftains have turned over $1,000,000 to Don Sharpe, to turn out 39 half-hour TV films on the Brian Donlevy "Dangerous Assignment" show, which NBC is syndicating locally to video stations. (The Sharp-packaged radio version continues on the network as a separate entity.)

The $1,000,000 go-ahead followed a sneak viewing of the pilot "Assignment" film, plus reports from the sales department that, on the basis of station commitments, the network has already recaptured 80% of the nut.

Starting Dec. 1, Sharpe will turn out two half-hours TV films a week at Republic Studios. It's estimated the 39-week cycle will cost $700,000, with the remainder going into facilities, operations, etc.

"Assignment" marks the network's initial splurge into the TV syndication business, with Joel McCrea's "Texas Rangers" also slated for similar treatment.

Sports Editor
Jimmy Powers
expounds on
Learning the Tricks of Telecasting
• • •
an interesting editorial feature
in the
46th Anniversary Number
of
VARIETY

'Take Yer Cherce' On Radio Ratings

Apparently the multiple rating services, with their assorted polling techniques, are still coming up with the same confusing patterns and answers, and as far as the advertisers, networks and stations are concerned, "ya takes yer cherce," depending on what show you're rooting for.

Latest National Nielsen Ratings (Oct. 7-13) on the 6:30 to 7 p.m. sponsored segment of the "Big Show" on NBC, for example, give the half-hour segment a 5.0 tally. The competing "Our Miss Brooks" on CBS is projected far out in front with a 9.5. For the Sept. 30 stanza (first show), "Big Show" copped a 3.9 Nielsen rating as compared with CBS' 6.2.

Then along comes Trendex with its special Sept. 30 report, based on a 21-city major city study, to show "Big Show" (6:30-7) with a 7.8 and a 31.6% share of audience, running neck and neck with CBS' 8.1 and a 32.8% share of audience.

BACKER FOR OPEN SPOT ON MOORE DAYTIMER

CBS-TV this week finally managed to tag a bankroller on the Garry Moore cross-the-board daytime airer, after a 15-minute segment had gone sustaining for almost a month. New sponsor, who will take over the 1:45 to 2 p. m. period on Tuesdays, is Owens-Corning Fiberglas Corp., through the Fuller, Smith & Ross Agency.

Advertiser will take over the open segment for two individual one-shots, on Jan. 8 and 22. It will then preem a full 13-week cycle starting Feb. 5. At that time, the show will be SRO again, which means that CBS will again be grossing at the rate of $6,000,000 per year from the program.

WJR Fetes 25th Anni With Weekend Gala

Detroit, Nov. 27.

WJR celebrated its 25 years in radio with a weekend party for advertisers, clients, scribes and friends. The Michigan-Ohio State football game was one of the highlights.

Chartered planes brought groups in from New York, Chicago, Washington and Los Angeles, who were housed at the Hotel Book-Cadillac, wined, dined and entertained.

More than 150 were guests of John F. Patt, president of the three Goodwill stations; Worth Kramer, veepee and general manager of WJR, and Gordon Gray, veepee in charge of the eastern sales office for WJR, WGAR and KMPC.

NBC BATONS THE 'BOCA BOOGIE'

NBC's 'Quo Vadis'

Boca Raton, Nov. 27

NBC has practically gone into the feature-length film business in preparing the "NBC Story" for presentation to its affiliates at the annual convention here. In a variation on the "Quo Vadis" ("Whither Goest Thou") theme, NBC has gone to great pains in footage, coin outlay and manpower energy to tell its affiliates "we know where we're going."

Two-hour long presentation, to be made at Thursday morning's session, looms as NBC's trump card in courting affiliate goodwill, built around one of the most fabulous success stories in entertainment—NBC's television empire. Updating last year's convention filming of "More Than Meets the Eye," the new presentation pinpoints NBC-TV's ascendancy into its kingpin status as a $125,000,000 going concern; breaks down its elaborate facilities, with its studios, workshops, scenic warehouses, etc.; dramatizes the web's powerhouse of TV entertainment components, with its elaborate stable of comedic talent; accents the web's gross sales of $75,000,000 a year on house-built TV packages alone, with a climactic "stick with us" soundoff to those affiliates seeking a place in the TV sun when the UHF opens up.

Two-hour film, which was three months in the making, was evolved in such a manner so that the various sequences (entertainment, facilities, ad-promotion, etc.) could be utilized as individual, departmentalized promotional footage during the coming year.

TV-TIPPED WAND MAJOR WEAPON

By GEORGE ROSEN

Boca Raton, Nov. 27.

As NBC affiliate delegates converged on the plush surroundings of this Florida resort for the network's annual convention, which starts tomorrow (Wed.) morning, it looked more and more as though NBC would call the tunes—with the affiliate boys falling in step. As in the case of Greenbrier, Sun Valley, Atlantic City and the other NBC conventions, it's the network's TV-tipped wand that is expected to cast the spell in tempoing the affiliate membership's future relations with the network.

A banner turnout of more than 450 has been assured, because each and every AM and TV affiliate has a stake in the outcome of the convention. And NBC, after a week of "dress rehearsal" with a star-spangled roster of echelon, is prepared to put its best foot forward, with "teevee" as the magic word designed to break down all resistance in reshuffling the radio vs. TV economic pattern of the network.

Five years ago Gen. David Sarnoff, chairman of the board of the RCA parent company, cautioned the NBC affiliates to "get into television and get in fast." Those who did, numbering many of the key broadcasters who have played a major affiliate role in NBC's 25 years of networking, have grown richer in the TV ascendancy, with video billings in most instances far outstripping their take in radio.

Their affiliation with the major TV network that has spiraled into a $125,000,000 operation (putting NBC-TV into the No. 1 spot over all other media), with its attendant cream facilities, its powerhouse talent lineup of comics, writers, producers, house-built packages, etc., puts NBC in the position of holding the major weapon. The network is now flaunting UHF as the "come-on-a-my-house" bait for those affiliate broadcasters who have as yet failed to embrace TV. It's a cinch, in view of Gen. Sarnoff's prophecies of five years ago, that the boys will take heed.

But in repatterning the entire NBC operation to gear for the future, radio and TV alike, the network is asking the affiliates to abide by its economic study reappraising the status of AM stations. The re-evaluation takes cognizance of TV's inroads on AM listeners, with result that some of the NBC affiliates have lost stature and prestige in terms of their importance to the radio network. The new NBC formula blueprints rate reductions as high as 20% for these stations.

The stations are squawking, rejecting the theory that the installation of a TV set in a home dwarfs

(Continued on page 42)

NBC Picking Up 100G Tab on Boca Spread in Courting Affiliate Favor

Boca Raton, Nov. 27.

All told, it is costing NBC about $100,000 to stage its annual convention at Boca Raton, which starts tomorrow (Wed.). This includes an appropriation of $25,000 for a three-day entertainment parlay, which will include flying Dean Martin and Jerry Lewis to Florida from the Coast for the windup banquet festivities Friday night (30). (This year it'll be a black tie affair.)

On the preceding night, Sid Caesar and Imogene Coca will head up a revue, to be staged by Max Liebman. Tomorrow (Wed.) night, Buster Crabbe will star in an aquacade, which will be followed by a steak roast on the Boca beach. All told 23 show people will participate in the Boca hoopla, with Jack Cleary as the overall producer of this year's entertainment layout.

About $75,000 is going into the actual convention expenses, with NBC taking over all the Boca facilities for the 450 attendance, including 75 network reps. Total convention cost was matched only by the Sun Valley meet of a few years back, when the network flew in practically all its entertainment, including two bands, from the Coast.

Press Wedge

Boca Raton, Nov. 27.

For the first time at NBC conventions the press is being admitted this year to the general sessions. Switch in policy was brought about through the good graces of the press-public relations departments, which prevailed on the web echelon to henceforth eliminate "guessing games" on trade press coverage, to permit more factual presentation of what transpires.

Only the strictly business sessions involving network-affiliate dickering will remain closed to the press. Ditto on the presentation of speeches by board chairman Niles Trammell and exec veepee Charles R. Denny, both of which probe into the financial interplay between NBC and the affiliates.

McConnell Bullish on TV's Future Horizons; 'Place for Radio, Too'

By ABEL GREEN

Joseph H. McConnell, NBC president, is of the opinion that while the television market is bound "to get a little soft" it will firm up and become even more bullish; (2), radio broadcasting, particularly on a local level, will contine to be strong and should get even stronger, whereas chain AM may experience a little more downbeat; (3), TV programming must and will improve; and (4), there will be no such thing as TV or AM "pricing itself out of the market so long as the shows are good."

McConnell is one of the few top broadcasting executives who unequivocally is 100% in the talent's corner; that without socko talent there would not be successful broadcasting, be it radio or video. But he is also strong on the point that it gets down to a variation of William Shakespeare's crack about the play's the thing—and "as we all have now seen, even the topmost comedians and stars are only as good as the words given them."

The trademark impact of TV is such that the price element is

(Continued on page 40)

Heatter's SRO Status

There's good news this week for Gabriel Heatter, whose Tuesday evening broadcasts will be picked up by the Credit Union National Assn., starting Jan. 1, via J. Walter Thompson. With the new backer Heatter's 7:30 p.m. gabcasts will be SRO.

Other sponsors are Noxzema, Beltone hearing aids, American Schools, Vitamin Corp. and Pearson Pharmacal.

Carnation, 'Father' Radio Casualties In TV Siphoning

Hollywood, Nov. 27.

Television has knocked out two more radio stalwarts. Carnation Contented Hour, long run champ on the air consecutively for 21 years, gets the final Victor Young downbeat early in January. Maxwell House's "Father Knows Best" ends on Jan. 2 after two and a half years. The high rating Carnation show folds because of the client's weekly tele-schedule of Burns & Allen instead of the present fortnightly aircast.

Maxwell will use "Father's" weekly allowance to strengthen "Mama" on teevee. In both instances time is being turned back to the networks, NBC and CBS.

"Scrappy" Lambert, packager of "Father," flew to New York over

(Continued on page 42)

Thrower New V.P. On CBS-TV Sales; Sutton, Duram Exit

David Sutton exits as sales veepee of the CBS-TV web this week in a surprise move. He'll be replaced by Fred Thrower starting next Monday (3), latter also getting a v.p. status. Thrower only recently ankled the ABC video web, where he had been sales veepee.

In line with Sutton's exit, Arthur Duram, who had been one of the two assistant sales managers for CBS, resigned to join the Fuller, Smith & Ross agency in an exec capacity. Sutton has not announced his future plans. William Hylan, second of the two assistant CBS sales chiefs, remains with the web.

Sutton had been with CBS for the last four years, coming over with Charles Underhill from RKO-Pathe. He served as assistant to J. L. Van Volkenburg when the latter was sales veepee, moving into the veepee spot when Van Volkenburg took over as CBS-TV prez following the recent network split down the middle. Underhill, incidentally, is now national program director for ABC-TV.

Sterling Buys Anthony

Sterling Drug is set to pick up the tab for a reprise of the "John J. Anthony Hour," veteran agony show. Agency is Dancer-Fitzgerald-Sample.

"Anthony" will be beamed on the web Sundays at 9:30-10 p.m., starting as a sustainer this week (2). Show will go commercial on Jan. 6

Chi Dailies Rap NBC 'Kukla' Trim

Chicago, Nov. 27.

The cutback on "Kukla, Fran and Ollie" from a half-hour to 15 minutes daily on NBC-TV resulted in considerable barb-tossing at the network by Chicago newspapers. Without exception, the regular local teevee editors pontificated on the move in a manner that couldn't be described as sympathetic to NBC-TV.

Issue even seeped up to the editorial chambers of the influential Daily News, which devoted a six-inch editorial, captioned "Squeeze on Kukla & Co." The piece summed up: "Kukla, Fran and Ollie not only have grown up with Chicago television. They helped make it grow. And they have remained one of the most wholesome half-hours on TV while the industry has acquired more power, more prestige and more commercialism."

Gleason, CBS-TV Sign 3-Year Pact

Jackie Gleason and CBS-TV completed a deal this week for the comedian to be tied exclusively to that web for three years, starting next fall. He'll reportedly receive $300,000 per year over the three-year stretch.

Gleason signed with CBS following a breakdown in lengthy negotiations with NBC video. Latter web had planned to give him a half-hour weekly show. It's not certain yet how or where CBS will fit him into next season's program lineup. Comic, incidentally, has guested a number of times on various CBS variety shows this season, particularly on the Frank Sinatra stanza.

Comic will wind up this season as star of DuMont's Friday night "Cavalcade of Stars." DuMont will retain the "Cavalcade" package, but must now find a new emcee for next season.

Dancer Markova to Fly In for 'Shows' One-Shot

Ballerina Alicia Markova will fly in from England for an appearance on NBC-TV's "The Show of Shows" Dec. 15. Then she'll fly back to rejoin Anton Dolin and their Festival Ballet for opening at Monte Carlo Dec. 20.

This will be the ballerina's first solo appearance on TV. Deal was set by direct dicker with producer Max Liebman.

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PM CANCELS HEIDT, SWITCHES 'PLAYHOUSE'

CBS participated indirectly in another raid on the rival NBC web this week, when Philip Morris decided to drop its Sunday night Horace Heidt show on CBS and replace it with "Philip Morris Playhouse," which will be moved over from NBC. "Playhouse" will take over the Sunday 8:30 to 9 period starting Dec. 16 on CBS, thereby preserving that web's Sunday night SRO.

Ciggie firm's ditching of Heidt puts an end to a long relationship, which had existed on both radio and TV. Heidt's video program had been aired Monday nights on CBS but PM cancelled it last spring, coming on this season with the new Lucille Ball-Desi Arnaz starrer, "I Love Lucy."

CBS recently copped the AM version of "Big Town" from NBC, when Lever Bros. decided to move it over to accompany the TV version, a longtime CBS airer.

P&G Ups Paul Huth

Cincinnati, Nov. 27.

Paul Huth, who has been with Procter & Gamble's ad department since 1936, has been upped to director of media for the soap outfit. He'll be responsible for all of P&G's time and space purchases.

How High the Noon—$37,000 Budget For ABC-TV Ameche-Langford Strip

Despite some advance questioning in the trade about the pull of a TV show slotted at noon, when the housewife was presumed lunching in her kitchen, ABC-TV is pioneering in the 12-1 p.m. period with the Don Ameche-Frances Langford stanza, budgeted at $37,000 weekly. Now in its 11th week, airer has hit a 4.3 Nielsen. Web's investment in the strip is big, since the New York Times Hall was leased primarily to house the program.

Show has four bankrollers (Cory Corp., DuPont, Cliquot Club and Warner-Hudnut), occupying five of the 20 quarter-hour periods. With such big events as Christmas and New Year's holidays approaching, web has opened the series for special pitches by advertisers wanting seasonal promotion. Network sales toppers feel the formula will permit purchase of segments on a mag-insertion basis, without the deadline problems of printed media.

"Ameche-Langford" has a talent budget of $18,000 weekly, including the stars, a nine-piece orch batoned by Tony Romano, an average of eight vaude acts weekly, the "Couple Next Door" serial with Jack and Cynthia (Stone) Lemmon, and other features of the show, such as cooking segments, audience participation spots, interviews, etc. Remainder of the nut is spent for "below the line" items: office personnel, stage managers, directors, stage hands, props, trucking, etc.

Regarding the outside talent, which has included Richard Himber, Chaz Chase, Mel Torme and the Mary Osborne Trio, producer Ward Byron said that many acts can be inked for the Television Authority scale, or slightly over. Reason is that the noon time is convenient. Nevertheless, the show is "chewing up" a lot of talent, and Byron will shortly inaugurate a policy of showcasing young pros.

Routine

To streamline production, camera rehearsal is kept down to 8:30-11:30 a.m. and 3-4:30 p.m. daily, chiefly for Langford and Ameche's production numbers, the "Couple" segment and outside turns. Semi-circular stage is cut like a pie into three areas, so that the cameramen are familiar with standard handling of certain segments. With directors Babette Henry and Chuck Bishop (who takes over on alternate days), Byron is training the lensmen "shop for shots" on unrehearsed bits, such as interviews.

Scenerywise, show eliminates painted flats and elaborate sets. A

(Continued on page 40)

Mutual Again Hot On 'Game of Day'

Mutual prexy Frank White and sports director Paul Jonas are negotiating with individual ball clubs in the major leagues to set up another "Game of the Day" baseball series next season. It's understood that Falstaff Brewing is interested in backing the diamond series in a large number of markets, if MBS can line up the clubs.

Falstaff last week signed an agreement with Mutual whereby the web will work with the beer outfit in developing the latter's baseball broadcasting plans for 1952. It's considered a plum for MBS, since Falstaff last year was a heavy backer on the Liberty web.

In the past two years, Mutual's "Game of the Day" was a co-op, getting over 6,500 sponsors, local and regional, in the two seasons. MBS made its deals directly with the major leagues. However, with the elimination of clause 1-D of the majors' rules, making of AM and TV deals is now in the province of the individual clubs, which means that webs and stations must bargain with the clubs separately.

Should Falstaff sign for a large complement of stations, MBS would probably offer the other outlets the "Game" series to peddle to a local or national spot bankroller on a co-op basis. Additionally, the web will probably make a pitch for several five-minute pre- and post-game shows to national sponsors, similar to the programs the network had in past seasons.

FEMME ABC COUNSEL; McDONALD TO NBC

With Joseph A. McDonald leaving post as ABC veepee-general attorney-secretary to join NBC on Jan. 1, Geraldine B. Zorbaugh has been named acting general attorney for ABC. It's reported McDonald will step into an important berth or labor relations spot with NBC.

McDonald, who has handled ABC's union negotiations in addition to other legal activities, had previously been with NBC from 1931 to 1945, when he left a post as assistant general counsel to become ABC's chief legal eagle. McDonald is also a director of Broadcast Music, Inc.

Mrs. Zorbaugh, who has been in ABC's legal department since 1943, has been assistant general secretary and assistant secretary since 1950. It's speculated in the trade that the top legal post at ABC may eventually go to Bill Phillipson, currently holding a temporary spot as ABC's topper on the Coast. He's to be replaced in L. A. by a United Paramount Theatres exec if and when the proposed ABC-UPT merger is approved.

It's also considered possible that the top AB-UP legal spot will go to a UPT man after the merger goes through.

Pepsi-Emerson Tie Balks CBS-TV Big Sat. Night Plans

CBS-TV's plans to build a spectacular hour-and-a-half Saturday night show to compete with NBC-TV's "Show of Shows" are still hung up by Faye Emerson's long-term pact with Pepsi-Cola, which now has the 9 to 9:30 period. As a result, the web will probably go along with its present lineup for at least a few more weeks.

Web is keeping under tight wraps its specific plans for the Saturday night spot, until the Pepsi wrinkle is ironed out. That the proposed new show will be a completely new production, and not an expansion of present programs, was indicated when Anheuser-Busch this week renewed for the Ken Murray show, now in the Saturday night 8 to 9 period, through June 7 in its present format. It had originally been reported that Murray would take over the 8 to 10:30 p.m. time Saturdays in a mammoth variety extravaganza.

CBS' contract with Pepsi expires after next week's show (8). Web could refuse to renew in order to clear the time, but has expressed an unwillingness to do so through fear of antagonizing the bankroller. It also can clear no other time slot that would be acceptable to Pepsi. Latter, meanwhile, has a two-year pact with Miss Emerson, which prohibits it from dropping her, if it wanted to, in order to go along with CBS' more ambitious programming plans. Pepsi is said to be highly pleased with Miss Emerson's selling of its product, despite her show's comparatively low rating.

Until the Pepsi situation is settled, consequently, CBS will probably retain Robert Q. Lewis' "Show Goes On" in the 9:30 to 10 period as a sustainer. American Safety Razor has cancelled out on the show, and it had been presumed that CBS would jettison it to go forward with its plans for the bigger and costlier Saturday night programming.

ABC's 77G Net

ABC web reports net income of $77,000 (after taxes) for the nine months ended Sept. 30. This compares with a loss of $877,000 for the same period last year.

Black ink is due to the chain's upped billings in both radio and tele, particularly in the third quarter.

U. of Ill.'s TV Bid

Chicago, Nov. 27.

University of Illinois trustees put their stamp of approval last week on a special sub-committee report recommending the institution apply for a television channel. The University will ask for Channel 12 in the Champaign-Urbana area.

Should the FCC grant an early TV permit to the school, it's planned that the station will carry some commercial shows until such time as regular commercial stations are authorized to serve the area.

Polit. Conventions Seen as Costliest Pubservice Shows

Unless the television networks can snare sponsors for their projected pickups of the Republican and Democratic national conventions next summer in Chicago, the events will go down as probably the most expensive public service airers ever carried.

Webs are confident now that the majority of their current video advertisers will remain on the air next summer. As a result, many of their commercial shows will have to be cancelled to make way for the convention pickups. If the webs don't have sponsors for the conventions, then they'll be forced to pay the regular advertisers for pre-empting the time and programs. By the same token, any bankrollers who sign for the Chi pickups will pay the pre-emption charges, which will make it an extremely costly venture for them.

Members of the radio-TV network pool for the pickups are slated to huddle Monday (3) to discuss the code dealing with the type of sponsors acceptable to the political committees. Pool reps, headed by ABC's Tom Velotta, had suggested the specifics for sponsor acceptability originally to the committee, which in turn revised them and returned them to the nets. Code lists the types of advertisers acceptable, the maximum length of commercial copy, etc.

Indicating the expenses to be incurred, by the TV webs next summer in covering the conventions, it's anticipated that each of the four nets will send at least 75 to 100 men to Chi from N. Y. While the video part of the coverage will be pooled, it's expected that each web will carry its own audio commentary, which will require a full staff of audio engineers, commentators, analysts, etc. In addition, each web individually will carry behind-the-scenes interviews with political bigwigs, as well as "color" shows, etc.

COHAN PRODUCER ON MOORE EVENING TV'ER

Phil Cohan, vet radio producer who worked with many of the top AM stars, such as Jimmy Durante, has joined CBS-TV. His first assignment is the "Garry Moore Evening Show," on which he starts tomorrow night (Thurs.).

At the same time, Dick Linkroum, whom CBS brought to N. Y. from the Coast, will take over as director on the program, replacing Clarence Schimmel. Latter, together with Herb Sanford, will continue as director and producer, respectively, on Moore's cross-the-board daytimer.

John Cameron Swayze

harks back to early radio days in an interesting piece entitled

When We Were Very Young

• • •

one of the many byline pieces in the forthcoming

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VARIETY

TV Drama Calendar

(Nov. 28-Dec. 8)

Following is the lineup of hour-long dramatic shows on the four major networks during the next 10 days:

Nov. 28

Kraft TV Theatre (NBC—9 to 10 p.m.). "Fair-Haired Boy," by Loren Singer. With Frances Helm, Dick Foran, Richard Carlyle, Nelson Olmsted.

Celanese Theatre (ABC—9 to 10 p.m.). "Counsellor-at-Law," by Elmer Rice, adapted by Norman Lessing. With Alfred Drake, Ruth Hussey.

Nov. 30

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "Two Living and One Dead," by Sigurd Christiansen, adapted by Howard Rodman. With Walter Hampden, Fay Bainter.

Dec. 3

Lucky Strike Theatre (NBC—9:30 to 10:30 p.m.). "Top Secret," by Thomas W. Phipps. With Robert Montgomery, Margaret Phillips, Anthony Dawson, Elizabeth Montgomery.

Studio One (CBS—10 to 11 p.m.). "Mutiny on the Nicolett," by Joseph Liss, adapted from story by James Norman. With Boris Karloff, Ralph Nelson.

Dec. 4

Cosmopolitan Theatre (DuMont—9 to 10 p.m.). "The Beautiful Time," by Czenzi Ormonde, adapted by Arnold Schulman. With Lili Darvas, Joseph Buloff.

Dec. 5

Kraft TV Theatre (NBC—9 to 10 p.m.). "Loyalties," by John Galsworthy, adapted by Howard Lindsay. With Philip Friend, Lloyd Bochner, Toby Robins.

Dec. 7

Schlitz Playhouse of Stars (CBS—9 to 10 p.m.). "The Nymph and the Lamp," by Thomas H. Raddell. With Margaret Sullavan.

Profanity Ban, Soap Opera Bounce Planned for Canadian Networks

Toronto, Nov. 27.

Dropping of certain soap operas, and the blue-pencilling of "unnecessary profanity" in drama programs, is contemplated immediately over the two English-language networks and the French-language web of the federal-owned Canadian Broadcasting Corp., according to Davidson Dunton, chairman, CBC board of governors.

On Parliamentary criticism that too many profit-making private stations are excessively using recordings at the sacrifice of live talent, the logs of certain indie offenders are to be set before the Radio Committee for examination and subsequent verdict in order that professional performers be given more work. (It is likely that a certain percentage of indie station revenue will henceforth be earmarked for live and local entertainment development.)

Revelation of such intentions was made by Dunton in appearing for interrogation before, and for the enlightment of, the newly-appointed Radio Committee of 26 members of Parliament now investigating CBC financing and operation policy.

(To take it out of the red for 1950-51, this showing a deficit of $1,271,874, the CBC has been granted $4,750,000 of federal funds; will receive an annual grant of $6,250,000 for each of the years 1952-55 inclusive, this payoff necessitating the current federal inquiry. The 1950-51 income

(Continued on page 42)

WJBK's 25th Anni Hoopla

New Orleans, Nov. 27.

Gala two-hour show marked celebration of WJBW's 25th anniversary tonight (Tues.). Script by Bob Murphy, program director, included cavalcade of music and news events of past quarter century. Birthday stanza also featured congratulatory messages and salutes from other local broadcasters.

Station bowed on air on Nov. 27, 1926. It's owned and operated by Mrs. Louise C. Carlson. Tribute to station and Mrs. Carlson was paid by Archbishop Joseph Francis Rummel of Catholic Archdiocese of New Orleans.

4A's in Try Again To Iron Out Tiff With Pix Guilds

A new attempt to hammer out a working agreement, which will bury the hatchet in the TV jurisdictional dispute between the screen guilds and the Associated Actors & Artistes of America, has been proposed in New York.

The 4A's international board last week unanimously adopted a resolution creating a committee to parley with the Screen Actors Guild and Screen Extras Guild, to effect an "equitable agreement" between the film unions and Television Authority.

Passage of the resolution followed a discussion in which a minority proposed first changing the existing 4A's statement on TV jurisdiction (which assigned control to TVA), and then approaching the pixites on a cessation of hostilities. Majority, however, felt that talks should first be held with SAG, to see what sort of deal can be effected "before making changes blindly."

Almost all 4A's board members feel that the current statement fails to reflect the actual situation, due to the various National Labor Relations Board rulings and elections which have developed following the original statement.

The 4A's believes there are several areas in which jurisdiction is "unresolved," and where there are questions that need to be worked out. One of these is TVA's feelings that its members can't be turned over "lock, stock and barrel" to the screen guilds. It's argued that NLRB rulings don't cover cities like Chicago, where there are TVA members who "should have the right to determine their own representation if they go into the film field." It's also felt by TVA toppers that some sort of pact should be arranged whereby card-holding in

(Continued on page 38)

Theatre Wing Sets 'Americana Show'

American Theatre Wing and WNEW, N. Y., have teamed up for a new half-hour dramatic series, "Americana Variety Show," which has inked rights to some top legiters. Included on each week's show will be a highlight scene from plays such as Maxwell Anderson's "Valley Forge," Robert E. Sherwood's "Abe Lincoln in Illinois," Marc Connelly's "Green Pastures," Eugene O'Neill's "Ah, Wilderness," Thurber and Nugent's "Male Animal" and D'Usseau and Gow's "Tomorrow the World."

Purpose of the show is to provide an outlet for the new crop of young actors now studying at the ATW and to present in music and drama the American spirit of struggle for democracy as seen by great American playwrights. Stanza will include musical sections based on folk tunes and other musical Americana, plus readings of American Heritage documents and memorable addresses which exemplify the ideas of the playwrights.

Series was conceived by Dick Pack, who will act as producer, with Louis Dropkin, AM-TV director of the Wing, and Arthur Hanna, representing the ATW. Hanna will direct.

WEB RADIO RATINGS DOOMED?

CBS, NBC in Swipe at Nielsen

In an apparent effort to prove that the national radio rating services fail to provide a true picture of today's radio audience, CBS unveiled results of a special survey yesterday (Tues.) which shows that at least 51% of radio listening in all homes is now done outside the family living room. This trend away from the living room is even more marked in radio-TV homes, where it was found that 77% of AM listening is done on "secondary sets."

Survey, financed jointly by CBS and NBC, was conducted by the American Research Bureau during a single week last August, since the two nets were attempting to find ammunition to use in their drive for sponsors next summer. Survey was based on listening diaries, personally placed with 3,600 individuals of all ages chosen by probability sampling throughout the country. Better than 93% of the diaries were recovered, and 87% were found fully usable.

While the CBS research chiefs explaining results of the survey did not mention the A. C. Nielsen outfit by name, it's known that the nets have been dissatisfied for some time with the fact that Nielsen's audimeter testing fails to cover adequately such secondary sets. It was pointed out that Nielsen's sample gets into only 34% of the homes with two or more radio receivers, which leaves 66% of such homes not covered. And it's believed that Nielsen's audimeters naturally are attached to the main receiver in the family livingroom.

Survey found that 49.5% of total radio listening from 6 a.m. to midnight is done in the livingroom in radio-only homes, while 27.2% is done in the kitchen, 13.2% in the bedroom, 3.6% in the dining room, 1.5% in autos and 5.0% in "all other" places (including the beach, at work, other people's homes, etc.). For radio-TV homes, 22.9% of listening is done in the livingroom and 50% in the kitchen, with the remainder broken down accordingly.

It was also discovered that radio-TV homes now have more radios than do radio-only homes and also that the mother in the family still uses the radio most—52%.

All-Night 'Lobster Trick' Newsroom For Garroway's Rise & Shine TVer

With differences between Dave Garroway and NBC-TV, which have stymied plans for the inauguration of the 7 to 9 a.m. "Today" network video show, finally resolved, the two-hour cross-the-board rise-and-shine show is now expected to tee off Jan. 15. Understood that an adjustment upward has been made on Garroway's coin intake, with assurance of some nighttime exposure for him on the web's star rotating productions.

Formula for the early morning stanza has been practically set, awaiting only a final okay from RCA prez Frank Folsom. It involved taking over the facilities of the RCA Exhibition Hall on West 49th St., New York, for conversion into a "video newsroom," which will permit of a flock of new TV programming innovations, plus use of the RCA Johnny Victor Theatre for the strictly entertainment aspects of the show.

Garroway will be head man on the entire two-hour layout. The video newsroom will be in operation all through the night for processing of up-to-the-minute filmed news clips; and taping of interviews with correspondents in London, Paris and other world capitals, with appropriate visual display, so that "Today" will be as timely as the morning newspaper. As currently blueprinted, the two-hour morning showcase will put major accent on the news-feature-special events aspects, although integrating entertainment ingredients, including a band, singers, comedians, etc.

Alan Lipscott

has an amusing TV satire

Let's Produce a Package

• • •

one of the many byline pieces in the forthcoming

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Sports TV Bally Seen Paying Off In B.O., Sets Sale

Washington, Nov. 27.

Television manufacturers have found that it pays to promote televising of sports, both in the interest of selling sets and increasing public attendance at games.

Reporting on its experience the past year in encouraging attendance at contests and telecasting of events, the Radio-Television Manufacturers Assn. last week stated: "Our policy of encouraging the televising of sports events has been important in maintaining prospective customer interest in TV programs. . . . During 1951, industry cooperation with baseball encouraged baseball officials to permit, rather than restrict, the televising of outstanding games."

Association reported that television, rather than hurting, appeared to increase attendance at sports contests. In baseball, it found, major league teams which regularly televised their home games enjoyed better attendance in 1951, while those which restricted TV broadcasts showed substantial losses. "Team performance," RTMA said, "continues to be the determining factor in paid admissions."

In other sports, RTMA reported, attendance also seemed to benefit from television. Admissions at race tracks were up nearly 25%, and some tracks televising a limited number of races each week, said RTMA, reported "an assist from

(Continued on page 88)

NCAA Hits L'ville 'Pressure' Tactics

National Collegiate Athletic Assn., under fire from all sides for its just-ended moratorium on televised college football, charged this week that WHAS-TV, Louisville, had spearheaded a "pressure group" in its attempt to televise the Kentucky-Tennessee battle last Saturday (24). At the same time, NCAA spokesmen claimed the Dept. of Justice had no right to label the football experiment illegal, on the basis that the Government has no authority to determine the legality of anything until the dispute has come to trial.

NCAA is now waiting for the member colleges who participated in the experiment to file results of the surveys they took individually

(Continued on page 42)

LOCAL ANGLE TAKING SPOT

Something akin to a revolution is fomenting on the radio rating front. Agencies and sponsors today are revising their thinking as to the value of nationally-projected AM ratings. If the Nielsens and the assorted nose-counters were to go out of the radio business (on a "national projection" basis) and henceforth confine their rating to a purely local level, few tears would be shed among the majority of the agencies and their clients.

The pendulum has swung — in radio — to local ratings. The average buyer today is selective about the market he chooses. He doesn't want his half-hour show to conflict with TV and its ever-expanding inroads in major cities. And when he picks his market, his sole concern is to gauge audience acceptance and popularity in that specific spot.

The new Nielsens — the first since the major AM network attractions returned for the '51-52 season — significantly reflect the decline and fall of network audiences (particularly at night) in the wake of TV's ascendancy. The top Nielsen rating (Jack Benny) for Sept. 30, is 13.9. At mid-season peak, of course, the network ratings will unquestionably rise—but few anticipate that they'll go much higher than 17.0 or 18.0. That's a far cry from the 30.0 and more that prevailed two years ago, or even the 27.0 peak achieved last year. With TV taking the play away from network radio in the nation's metropolitan areas, the major bankrollers in radio are giving increasing thought to these inroads. A rating projected on a national basis no longer tells the story for him. Not alone from the standpoint of diminishing returns, but that national rating tends to confuse the issue. The overall national tally doesn't tip the client as to where his strength lies. He's in radio to penetrate the non-TV segment of the nation's population, and that 6.0 or 7.0 coast-to-coast rating doesn't give the tell-tale evidence.

Local Formula

Considered today as prophetic foresight was the action taken some time back when C. E. Hooper sold out his national rating service to the Nielsen operation, with Hooper in turn veering more to the local audience appraisals a la Pulse, Inc. (Subsequently Hooper has tried projecting his multiplicity breakdowns to produce a national rating, but these have made

(Continued on page 40)

Ex-NBC Correspondent Max Jordan To Become Priest In Germany Now

Max Jordan, who has been on a leave of absence for the past two years as one of NBC's key foreign correspondents (in the pre-Munich days he was NBC's man in Germany), is being ordained as a priest in Germany, Dec. 8. (Jordan was converted to Catholicism some years back.)

In a letter to ex-colleagues at NBC written from Germany last week, Jordan told them: "On Dec 8, the Feast of the Immaculate Conception, the Patroness of America, I will be ordained a priest of the Church by Archbishop Muench of Fargo, N. D., who is now Apostolic Nuncio to Germany. The next day, the Second Sunday of the Advent, I will say my first Holy Mass here.

. . . "While on leave of absence from NBC, I engaged in theological studies at the seminary here, continuing as a correspondent for the NCWC News Service of Washington all the while. Only last summer did I pass my final examinations and Archbishop Muench has now accepted me for his diocese."

'Screen Directors Guild' Looms As Significant Milestone for TV

RCA Engineer and Consultant

Dr. A. N. Goldsmith

urges

A New Deal to Cement Ties Between Films and TV

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one of the many editorial features in the forthcoming

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Projected television series based on the NBC "Screen Directors Guild" radio show is creating something of a stir in TV trade circles, both in the east and on the Coast, because of the probable number of precedents involved.

That it could be the major wedge toward a cementing of pix-TV relations in breaking down existing barriers that's created a studio aloofness toward the newer medium, is considered entirely possible.

When "Screen Directors Guild" goes TV, it will be the first major dramatic showcase to originate from the Coast. The hour-long series will also be the first to be done on film. (With the Frigidaire pacing of "Pulitzer Prize Playhouse," there are now 10 full-hour dramatic TV shows on the networks, but all are on a live basis, save for occasional integrated filmed sequences, and all emanating from New York.)

Thus far, approximately 80 studio properties are on the availability list for TV adaptation on the "Directors Guild" series. Of even more importance, however, is the fact that a number of top Hollywood film directors currently operating on a freelance basis are reportedly "bracing at the bit," and viewing the projected series for their entry into the video medium. Similarly, top pix talent, unfettered by non-TV clauses in pix commitments, are reported ready to move in.

Major obstacle at the moment is finding an hour of time on NBC-TV. In anticipation of the time eventually opening up, however, the web envisions "Screen Directors Guild" as one of the upcoming significant milestones in TV.

Luckies to ABC, Serutan to DuM In Time Squabble

Lucky Strike has bought the 9:30 p.m. Thursday period on ABC-TV after the web turned down an order from Serutan, touching off a web-bankroller dispute. As a result, Serutan is reportedly buying the Thursday 9:30 slot on DuMont.

Luckies' show is "Stop the Champ," a Wally Butterworth package handled by William Morris Agency. Stanza will feature amateur boxers from the armed services and will originate from Army and Navy bases. Winner of one week's bout will face challengers on subsequent weeks. Show starts Jan. 3, via BBD&O agency.

Serutan had ordered the time on ABC-TV, subject to program approval. When Serutan agency, Roy S. Durstine, told web its airer was "Life Begins at 80," currently sustained on the network, ABC turned down the program and permitted Serutan to withdraw.

That poses a problem for "80" packagers, Jack Barry & Dan Enright. Web feels it will be unfair for B-E to take "80" to a rival chain. On the other hand, the packagers feel that the web's refusal to install "80" in the Thursday period ends their moral obligation to ABC. Packagers are still "in the middle," and haven't decided whether to keep the sustainer on ABC or accept the Serutan sponsorship deal on DuMont.

"Gruen Theatre," vidpic series currently in the period on ABC-TV, has been cancelled.

MUTUAL'S ANGLO-U.S.A. BID FOR NEW TALENT

London, Nov. 27.

Mutual is mulling a combined Anglo-U. S. talent discovery program which will be aired via MBS in America and the BBC in Britain. Show would have Yank audiences vote for the English amateurs and vice versa.

Project developed when Carroll Levis, English producer, submitting a platter of his "New Discoveries" BBC show to Mutual. Herbert Rice, MBS national production manager, who just returned to the States from a trip to London, confabbed with Levis overseas and they came up with the international majorbowes idea. If the series goes through, it would be done on tape with the winners getting trans-Atlantic trips as prizes.

Levis is aiming for a starting date early in 1952, but Mutual won't air the program unless it can wrap up a bankroller.

Burke Winds Up Long Hearst Tie

Baltimore, Nov. 27.

Harold C. Burke, who during his longtime Hearst Radio regime helped parlay WBAL here into one of the major AM powerhouses in the country (and more recently WBAL-TV), is resigning, effective Dec. 31, as general manager and as veepee and director of Hearst Radio. D. L. (Tony) Provost has moved into the managerial reins. Burke will announce his new affiliation in January, following a vacation.

Burke joined the Hearst organization in 1924 as ad salesman for the Wisconsin News. Later joined WISN, Milwaukee, and took over the WBAL managership in 1938.

Victor F. Campbell has been appointed program director of Hearst Radio, and Arnold Wilkes as public affairs and educational director, according to an announcement by Provost.

'ELECTRIC THEATRE' TO 31 TV STATIONS

Electric Companies ad program, for its first tele venture, will back "Electric Theatre," a vidpic series of half-hour dramas which will be placed on 31 stations on a spot basis rather than via a network. Programs start last week in January, via N. W. Ayer agency.

Series was bought from Screen Televideo Productions on the Coast. Each vehicle will be an original, produced by Gil Ralston, with freelance writers. Stu Reynolds and Irving B. J. Levine handled details for STP with Ayer. Electric Cos., which has been on radio since 1943, will keep its AM airer, "Meet Corliss Archer," on CBS Sundays at 9 p.m.

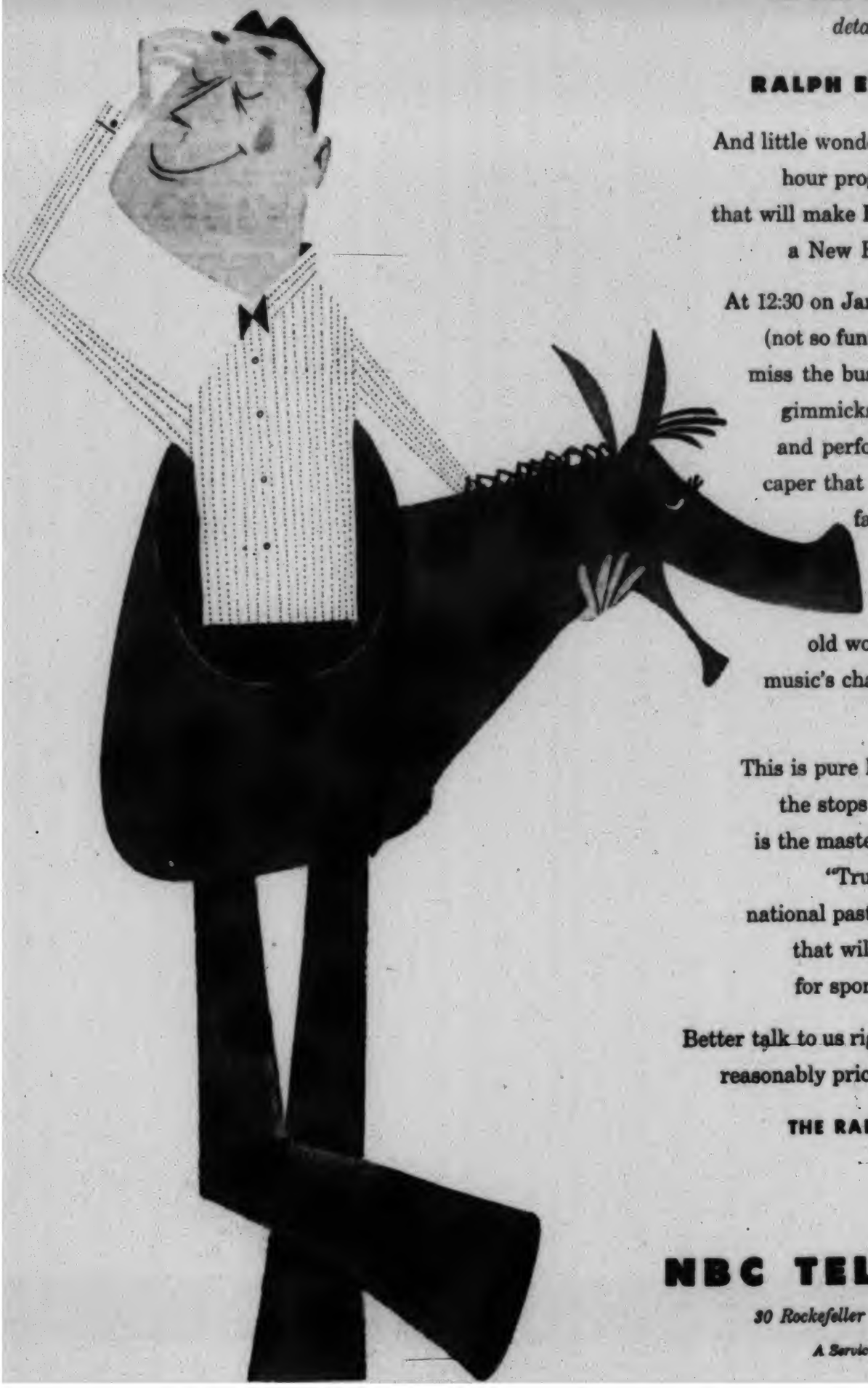
"EARLY DAYTIME

TELEVISION

HASN'T SEEN

ANYTHING

...YET!"



It took a 12-foot telegram to tell our New York office just the bare details of the fabulous new

RALPH EDWARDS SHOW

And little wonder . . . for this is noon-hour programming on NBC-TV that will make Hellzapoppin look like a New England church social.

At 12:30 on January 7 the fun begins (not so funny for advertisers who miss the bus). Stars, stunts; gags, gimmicks; tears, tirades; prizes and performers . . . every crazy caper that ever kept an audience fastened to a TV set for a solid half-hour!

Sounds like the same old words? Perhaps. But the music's changed! This is all new; this is *different!* . . .

This is pure EDWARDS pulling all the stops from Hollywood. This is the master-showman who made "Truth or Consequences" a national pastime. This is television that will pay off in pure profit for sponsors who get in early.

Better talk to us right away about a most reasonably priced 15-minute segment.

THE RALPH EDWARDS SHOW

12:30 to 1 P. M. EST

NBC TELEVISION

30 Rockefeller Plaza, New York 20, N. Y.

A Service of Radio Corporation of America

EZIO PINZA SHOW
With Jane Froman, Lew Parker, guests
Writer-Director: Leo Solomon
Producer: Pete Barnum
30 Mins.; Fri., 8 p.m.
RCA VICTOR
NBC-TV, from N. Y.

(J. Walter Thompson)

Ezio Pinza became a hot personality all over again after a string of recent click TV guest shots, but he's in danger of being cooled off on his own show. On the kickoff stanza Friday (23), Pinza's show ailed from a poor script, forced situations and an uncertain format. Radical revamping of the conception, if any, underlying this show will be necessary if it's to make the desired dent.

The preem's most striking error was its failure to exploit Pinza properly as a fresh personality. Instead of taking Pinza as a mature, sophisticated continental and going on from that point, the show forced him into trivial and school-boyish situations completely out of Pinza's character. It was a case of making the personality fit the lines, instead of vice versa.

The session opened in a penthouse set, Pinza making the necessary introes for the series with a pleasingly relaxed delivery. His script, however, quickly veered into a familiar patter of gags whose staleness did not warrant the demolition of the show's intimate quality. And why have the giggles of a studio audience heard in an otherwise realistic setting.

After delivering a vocal in this penthouse framework, the scene shifted backstage in the Centre Theatre, N. Y. where a flock of dancers were purportedly rehearsing for the Pinza show. This sequence was carried off excellently until Pinza was given a cue to rehearse his number, "Some Enchanted Evening." This was the pretext for some ineffectually silly by-play between Lew Parker, whose guest shot was completely wasted, and Pinza. Even worse, the same by-play, involving the need to observe the chalk marks on the stage, was repeated between Pinza and Jane Froman.

Latter scored strongly with her delivery of "Soon," against a ballet background. The choreography seemed to be thrown in just for the visual effect, but Miss Froman's warbling came through as a solo click. Shifting back to the penthouse set, Pinza and Miss Froman were paired once again in an inept romantic sequence which made Pinza act like an adolescent. This preluded Pinza's delivery of "This Nearly Was Mine," another tune from the legit musical, "South Pacific." Pinza's renditions of these "South Pacific" ballads were among the high spots of the stanza.

Plugs for RCA Victor were punched across by announcer Ed Herlihy with the production credits cleverly integrating a plug for the Victor 45 rpm disks. *Herm.*

BOB & RAY
With Bob Elliott, Ray Goulding
Producer: Pete Barnum
Director: Doug Rodgers
15 Mins.; Mon.-thru-Fri., 7:15 p.m.
Sustaining
NBC-TV, from N. Y.

With "Kukla, Fran & Ollie" trimmed from a half-hour to a 15-minute format, NBC video has imported Bob Elliott and Ray Goulding from its radio side to fill the opened-up quarter-hour segment. Duo created quite a stir when they bowed in on AM about five months ago by introducing some subtle and original humor. They tried on their TV preem Monday night (26) to present that same type of comedy, but the results indicated they need at least more video experience before they can make the grade.

Much of their slow start, of course, could be attributed to the usual jitters occasioned by an opening night and the unfamiliarity with a new medium. But they also dissipated much of their humor by keeping a situation or a skit going too long. TV's going to require a much faster pace than that. They also evidenced a lack of sufficient rehearsal by resorting to notes in their dialog, a fault which was pointed up sharply by the lenses.

That they might get off the ground was proved by several "gimmicks," which were good for at least a snicker, if not a yock. They pegged the entire opener on satirizing TV shows, coming on with a takeoff on the "Lights Out" opener. Cameras caught only their "severed" heads, hovering over two candles a la Frank Gallop. But the "Mary McGoon" bit, presenting her as a video cooking expert, ran too long and the soap opera satire seemed rather pointless.

Elliott and Goulding have proved on radio that they have a unique brand of humor to offer listeners. Maybe it's only a question of time before they can prove the same thing to viewers. *Stal.*

THOSE TWO
With Vivian Blaine, Pinky Lee, Harry Lubin orch
Producer: Oliver Barbour
Director: William L. State
Writers: Johnny Greene, Lee Wainer, Jerry Marvin, Jack Adrian, Bud Grossman, Hannah Goodman
15 Mins.; Mon.-Wed.-Fri., 7:30 p.m.
PROCTER & GAMBLE
NBC, from New York

(Benton & Bowles)

Vivian Blaine and Pinky Lee are currently regarded in the trade as two hot properties. Miss Blaine has been the Adelaide in the hit musical, "Guys & Dolls," which has been on Broadway for a year. Prior to that she was in films, did extensive cafe work and had played vauderies. Lee has come up the hard way, from burlesque through vaude and cafes, and lately spent some time on the Coast doing teevee. Curiously enough, a British engagement brought him on the brink of name status. On a recent date at the Palladium, London, he proved to be one of the "sleepers" of the variety season.

Union of these two comers in video as "Those Two," unfortunately, didn't indicate smash reception for this pair. They're in a situation comedy in which Miss Blaine is depicted as a nitery singer and Lee is her accompanist who is in love with her. Miss Blaine is using the same accent as in "Dolls" for her dialog, whereas her songs are in standard lyric style (of course done with class and charm) and the two styles clash. Lee is a competent entertainer, who can tap, sing and make with comedy. Both need a vehicle that will bring out their talents. Dialog on this show doesn't turn the trick.

There are long, arid stretches of gab, little action and less imagination. At times, need of a third character is indicated to relieve the tedium of the landscape. It's a long 15 minutes, as evidenced on the preem, although it's possible that the writers can latch onto sketches that will brighten up future installments considerably.

"Those Two" is on thrice weekly for P&G, with Dinah Shore taking this spot the other two days. *Jose.*

CHALLENGE
With Chet Roble, Jacqueline James, Brenda Forbes, Maurice D. Copeland, John Barclay, Marty Lynn, Paul Barnes
Producer: Alan Fishburn
Director: Bill Taylor
30 Mins.; Fri., 9:30 p.m.
DREWRYS LTD.
WBKB, Chicago

(MacFarland, Aveyard)

As unreeled on its second time around (23) this combination variety-dramatic show hit all three bases—good, bad and indifferent. "Challenge" is programed in cooperation with the Chicago Actors' Club and despite the spotty nature of the session viewed, there was enough talent and production imagination displayed to indicate modest success. It suffers from the same basic fault that has tripped up many another local production—that is trying to compete on a vastly more limited budget with the numerous network shows of essentially the same type.

Perhaps the strongest portion for most viewers was the dramatic skit headlined by Brenda Forbes, supported by Maurice D. Copeland. Z. R. Segal's story about a salesman who brought a note of hope into the life of a slightly bored housewife was marred by some highblown rhetoric about the "real things" of life. However Miss Forbes, as the housefrau, and Copeland, as the salesman, managed to keep the "hearts and flowers" on an acceptable level with their knowing touch.

The program is fortunate in having Chet Roble and Jacqueline James as co-hosts. Pianist Roble impressed not only with his fine keyboarding but with his gab duties as well. Ditto for Miss James who opened the show with a nicely chirped version of "I Am Loved" and showed an easy grace as hostess. She brought on Phillip Lord, prexy of the Actors' Club, who commented briefly on the talent showcase aspects of the series.

John Barclay contributed a reprise of one of his Gilbert & Sullivan roles. Choice this time, "The Nightmare Song" from "Iolanthe," had only mild impact. The idea of projecting comedienne Marty Lynn into a flapper bit should have been left on paper. The garish Charleston was an injustice to her and the audience.

Beer blurbs were handled by Paul Barnes with the assistance of about everyone in the cast who at one time or another were seen dipping into the suds. Overall effect seemed to add up to an awful lot of beer for a half-hour show. *Dave.*

MACY'S THANKSGIVING DAY PARADE
With Bert Lahr, Bob Smith, William Boyd, Gigi Perreau, Ted Malone, Dennis James, Happy Felton
90 Mins.; Thurs. (21), 10:30 a.m.
ABC-TV from New York

The annual Macy's Thanksgiving Day Parade proves a surefire video draw for youngsters. By this time, the television coverage has become as important a phase of the event as the performance for the couple of million onlookers who line the route. With that in mind, Lee Wallace, who masterminds the parade operation for the department store colossus, has geared the event for its videogenic potentialities.

First 45 minutes of the airer stood on its own, without benefit of the floats, bands, clowns and mammoth balloons, which didn't hit Herald Square until 11:15 a.m. And yet it provided some of the most interesting fare from a juve point of view.

Early half included an interview with "Uncle Pockets," storybook character who shares top billing in the Macy's toy department with Santa Claus himself. The Dutch uncle is a pixieish soul with innumerable pockets in his costume, from which he extracts anything a moppet wishes for. He's the guiding spirit in the store's animated window display and he unfolded a Yuletide yarn via lensing the merchandized tableaus. It was stuff to charm young viewers.

Another topflight attraction was the session in the toy section, which included races between mechanical sulkies, demonstrations of wind-up tanks and model helicopters, the sawdust-stuffed dogs and sleeping-crying dolls that kids flock to see in the pre-Christmas season. It also held interest for adults, most of whom still are susceptible to electric trains and lead soldiers.

The floats (Cinderella and her retinue, a carrot-munching bunny, a kingsized farmer and cow, etc.), the balloons (a 50-foot Mighty Mouse, a dachshund seemingly a block long, etc.) and the 50 clowns provided a spectacle for the minors. Added to that were show biz celebs: Bert Lahr in his Mr. Universe rig from the "Two on the Aisle" legiter, Bill "Hoppy" Boyd, Bob Smith (of NBC-TV's "Howdy Doody"), and Gigi Perreau, the child pic star (Universal). Latter did a particularly good job (if somewhat precocious) in commenting on the toys. Happy Felton impersonated St. Nick.

Bands in the parade were colorful, notably the Hawthorne American Legion Post outfit, in Mexican caballero get-up, with the St. Vincent Cadets, Perth Amboy Lions, Rockville Centre High, Sewanhaka High, Lady of Mt. Carmel, 71st Regiment and Irwin Post aggregations, among others, giving nice demonstrations of precision marching and maneuvers.

Tele coverage was smooth, although at one point when the cameras were in the toy department, Dennis James was heard outside, telling the crowd to "tear up 34th Street" when the marchers came into view—and this was followed by a rehearsed "spontaneous" cheer. Again, when Uncle Pockets was supposed to start his window display, he rapped with his "magic wand" but the thing failed to get going for some minutes. However, a few inevitable slips like those won't shake a child's faith in Thanksgiving parades and Santa. *Bril.*

OPERA CAMEOS
With Nina Alba, Giuseppe Valdengo, Constanzo Gero, Joan Bishop, Carlo Tomanelli; H. E. Currier, Jettie Preminger, emcees; Salvatore Dell'Isola, musical conductor; David Ross, announcer
Writer: Joseph Vinti
Producer: Carlo Vinti
Director: Lou Ames
30 Mins.; Sun., 7:30 p.m.
PROGRESSO BRAND FOODS
WPIX, N. Y.

(Carlo Vinti)

For a show of its type, "Opera Cameos" does a fairly good job. Budget is obviously modest, but the half-hour program, on the basis of last Sunday's (25) edition, manages to project operatic excerpts in a manner that viewers with a classical bent will find both visually and aurally interesting.

Highlights from "Rigoletto" comprised Sunday's bill. Such arias as "Caro Nome" (sung by coloratura Nina Alba) and the inevitable Quartet were tastefully presented. While the quality of the voices wavered a bit at times, it was relatively good on the whole. Singers also included Met baritone Giuseppe Valdengo; Constanzo Gero, tenor; Joan Bishop, mezzo-soprano, and Carlo Tomanelli, bass.

What could stand some improve-

(Continued on page 38)

Tele Follow-Up Comment

Sunday night (25) on TV had some refreshing moments of nostalgia and sentiment, coupled with some high-voltage showmanship. James Barton guested on Ed Sullivan's "Toast of the Town" on CBS-TV and automatically vested the stanza with distinctiveness and stature. Barton, currently starring in the "Paint Your Wagon" Broadway musical legiter, reprised the "Eliza" song from that show, and then went into his standard drunk act, for one of the most delightful few minutes of videogling on the weekend channels.

Similarly, another vet ex-Palace trouper, Grace Hayes, made her TV bow on her son's (Peter Lind Hayes) "Star of the Family" show on CBS. Her "Ballin' the Jack" rendition and strolling-down-memory-lane detour into nostalgia combined a sort of dignity with a still-existing knowhow on the variety boards.

"Kukla, Fran & Ollie" preemed its new 15-minute format Monday night (26) via NBC-TV with a show that had all the subtlety, sly humor and originality evidenced on the former half-hour daily stint. This trimming, dictated by NBC's lack of success in selling part of the half-hour show, may actually be a good thing for KFO creator Burr Tillstrom and his Kuklapolitan troupe. Where the old show was good, this new one is twice as good, for the simple reason that it leaves the audience begging. As a result, the move may be longevity insurance for the program.

Tillstrom and producer Beulah Zachary, who objected vehemently to having their show cut, might have been taking a mild dig at NBC Monday night. Entire show was scripted around Ollie's demands that they must do everything twice as fast from now on, from the opening music intro to the final credits, to make up for the lost time. Situation gave Tillstrom a fine chance to bring in that wry comedy for which the show is noted, via Ollie's directions to the others. It all came out okay, of course, when Kukla and Fran Allison convinced Ollie the show won't work that way because "we're old fashioned."

Tillstrom evidenced again his uniquely adept style at handling the puppets, creating the illusion that they're actual persons. Miss Allison, per usual, fitted in excellently with the puppets and also pleased with her singing of "I'm Old Fashioned." Plugs for RCA Victor records were integrated neatly into the show.

Bob Hope returned for his regular NBC-TV stint on Chesterfield's "Sound Off Time" Sunday (25) with a pleasant if routine half-hour. After the usual fast-shooting gags in the front, show went into a pair of sketches. First was the "lost unit" of "Movietime U.S.A." tour in which he did some rear-platform skits flanked by Lina Romay and film actor William Bendix. Trio appeared in various melier guises and lively Miss Romay operated on "Undecided."

Second part was in a football locker room with Bendix as coach and Hope as "Bulldozer" Brannigan of the Glendale Gophers. The hoopla and byplay were tired in spots. Red Skelton, unbilled, came on toward end as water boy. (Hope returned the courtesy on Skelton's show three hours later). Hope started to cue his guests to work with him on end commercial but was cut off. Jerry Lester returns to the block next Sunday (2) and Fred Allen makes his regular appearance Dec. 9.

Jack Carson's second hitch on the NBC-TV "All Star Revue" last Sunday had a few good moments but lacked overall interest. Unless the material is stimulating and the inventions bright, it's asking too much to expect viewers to stay with it for a full hour of a book show. Carson is an amiable guy with lots of energy, but at best he's a light comic who's at a disadvantage in trying to sustain what is after all only an elongated sketch. Most of the situations were telegraphed and the hokum poorly contrived.

Book pitch was an unfolding of what happened to Carson "on my way to the theatre." Opening was established via film in which Carson witnessed a holdup in a jewelry store. From there on it was a live enactment showcasing James Dunn as police inspector and Ricardo Cortez as gangster. Jack Norton's drunk bits are always firstrate, of course, but repetition begets boredom. The Honey Bros. are nifty knockabouters who didn't get much opportunity for their specialty.

The hour's chase took the leads and other characters through a series of scenes, including barbershop, stage of a musical, an apartment, up in a plane and on a Polynesian island. Last-named locale was good for laughs and hula sex appeal plus terps. The natives turned out to be cannibals who boiled Carson for the night's festive stew.

The talents of Dunn and Cortez, plus others in the cast, could have been better exploited than in these superficial shenanigans. The block won't add to Carson's fans or help "All Star Revue" gain new customers or hold the old.

One of Eddie Cantor's major virtues is his ability to spot tyro talent and give it excellent showcasing. Cantor brought out another protege on his show from the Coast, Sunday (25). A moppet tapster that he exhibited early on the program gave his opening a strong impact.

Cantor, too, can take bows for the discovery of Eddie Fisher who guested on the show. Now an Army private, Fisher gets terrific justification for his appearances by making strong recruiting pitches. In this endeavor, he was assisted by Cesar Romero and Cantor. Fisher is keeping his rep warm during his service tenure, and helping the service at the same time.

Other than Cantor discoveries, the comic didn't deliver one of his prize sessions. During the various sketches, Cantor's many departures from the script didn't help matters any. It gave the display a ragged edge and frequently checked the pace of the program. The asides lacked brilliance, and frequently Cantor gave the impression that he was either throwing the show, or apologizing for some bad basic writing by making light of the proceedings. It seemed especially evident during the overlong "Quo Vadis" satire. Cantor's "Maxie the Taxi" was too sugary for maximum effect.

Romero gave a generally good account of himself in all the sketches, and there was a good song spot by Betty Graham.

Kraft Television Theatre presented an excellent physical production of the Sir James Barrie work, "Dear Brutus," last Wednesday (21) on NBC-TV, but the play lacked sufficient strength to hold up the hour-long stanza. Barrie's classic impressed as a curiously dull fantasy which failed to generate enough interest to hold attention through some of the story confusions. The familiar story involved a group of characters who were given the opportunity of reliving parts of their lives.

The lines were handled excellently by a cast headed by Faith Brook, Joan Wetmore, Joseph Anthony and Tom McElhaney. Settings were cleverly devised and the camera work was firstrate, but the play's still the thing.

Few composers have the fortune to be identified with so many hits as Richard Rodgers. As the musical component of the team with the late Lorenz Hart and latterly with Oscar Hammerstein, 2d, Rodgers has been identified with some of the top musical comedy efforts of this era.

His guesting on the Fred Waring show (25), over CBS, made for a full hour of sheer enjoyment. One of the reasons for his appearance on this show is the publication of a collection of Rodgers & Hart songs. It gave audiences a glimpse of Rodgers working over his own comps at the piano, and it provided an opportunity for one of the more imaginative musical organizations to do some of the greatest show music written.

The major portion of the show were Rodgers & Hart collaborations, but toward the close of the stanza, results of Rodgers' partnership with Hammerstein were exhibited.

Waring gave the show his usual careful production, and the large Waring staff gave their generally fine performances. There was only one number, "Monastery Bells," which wasn't identified with Rodgers. It was a schmaltzy but commercial teeoff.

Goodyear Television Playhouse via NBC-TV Sunday (25) came up with a drama of a public service nature in "The 11th Ward." Written by H. R. Hays, the script concerned the career of Dr. Elizabeth Blackwell who founded the N. Y. Infirmary 98 years ago. It conven-

(Continued on page 40)

A leopard *doesn't* change its spots...

but *smart time buyers do!*

When an independent station like WNHC goes NBC and delivers an important market like New Haven* then it's time for many a time buyer to reconsider his budget allocations for this major market of Southern New England.

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New Haven's families earn an average of $5,426, spend more than $48,000,000 on food, better than $221,000,000 in retail stores, over $6,000,000 in drug stores.

WNHC *is* NBC

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WHITEHALL 1212
With Harvey Hayes, Winston Ross, Horace Braham, Cathleen Cordell, Pat O'Malley
Writer-Director: Wyllis Cooper
30 Mins.; Sun., 5:30 p.m.
Sustaining
NBC, from New York

NBC has come up with a top-flight mysterioso in "Whitehall 1212," based on actual cases from the files of Scotland Yard. It's beamed Sundays at 5:30 p.m. (although heard in N. Y. on WNBC at 10:30 p.m.). Research is handled by Percy Hoskins, chief crime reporter for the London Daily Express, with Wyllis Cooper ably writing and directing the series. On the preem Sunday (25) "Whitehall" proved itself a mature vehicle, treated in semi-documentary fashion, with emphasis on detection and deduction rather than blood-and-thunder.

In fact, there wasn't a single shot or slugging on the airer. There wasn't even a body (the Yard was called in after the murder, the victim having been tossed off a ship at sea.) Stress was placed on the technique of crime solution, with the Yardmen working on the case b remote control, since the vessel was still a week's sailing from port. Evidence finally narrowed the suspects down to two stewards, with the killer eventually trapped by a clever ruse. Suspense mounted nicely and stanza was directed with typically British understatement, some warm touches and a believable approach. If it lacked anything, it was having a yarn in which the victim's and the murderer's motivations were unimportant.

Framework of the series is the Yard's "black museum" of items figuring in the British force's cases. Harvey Hayes plays the museum curator, a standing role. Inspectors' parts will be rotated. Winston Ross, who handled the initial detective assignment, was clicko, with Cathleen Cordell putting over a characterization of a ship stewardess. Others in the capable cast included Horace Braham and Pat O'Malley. *Bril.*

INSIDE NEW YORK
(The Dark Cry)
With Mason Adams, Anne Pitoniack, Maurice Tarplin, Martin Blaine, Nat Polen, Butch Cavell
Producer-director: Howard Phillips
Writer: Millard Lampell
Music: Merle Pitt
30 Mins.; Wed., 9:30 p.m.
WMCA, N. Y.

In cooperation with the Federation of Jewish Philanthropies, WMCA, N. Y., indie, got off to a good start Wednesday (21) in its new public service series of half-hour dramas dealing with the health and welfare problems of the Big Burg. With such important topics as the city's need for improved medical care, child care, care for the aged, etc., up for dramatization, the series shapes as a must for civic minded Gothamites.

The initialer dealt with the lack of proper psychiatric facilities for those New Yorkers who can't afford the $10 an hour couch session. As penned by Millard Lampell, the script pinpointed the city's need for improved psychiatric services in a manner that had dramatic flavor as well as soapbox oratory. The script ingredients blended into exciting listening and if the scripters skedded for future stanzas stick to Lampell's forceful appoach, "Inside New York" will continue as an important entry in the station's public service programming.

Without resorting to technical phraseology, Lampell described the frustration of an average family man whose unhappiness, neuroses and irritability would probably have been straightened out by psychiatric treatment, if it were available. Story line stressed the fact that in this city of 8,000,000, you had the police to call if you were robbed and the fire department to call if your home was ablaze but no one to call on if your mind was in turmoil. It was an effective and disturbing theme.

Cast, headed by Mason Adams, met the script's requirements excellently. Under the direction of Howard Phillips, they brought poignance and impact to their roles. Merle Pitt's musical backing sustained the mood throughout. *Gros.*

KMPC in Liberty Pact

Dallas, Nov. 27.

KMPC, Los Angeles' 50,000-watter, has signed a long-term pact with the Liberty Broadcasting System to carry many of the LBS shots aired on the net's 16-hour daily schedule.

AM outlet is the third 50 kw release for LBS programming among 435 stations of the new web, prez Gordon B. McLendon announced. Others are WCFL, Chicago, and WDGY, Minneapolis.

Radio Follow-Up

Eddie Cantor zinged with one of his best "disk jockey" shows yet, the Gus Edwards segment over NBC Sunday night. That's good for a series by itself, including a cavalcade of Edwards' durable pops. But because of the 30-minute limit Cantor did anecdota about the "School Days" kids, recalled Walter Winchell, Jack Wiener, Eddie Buzzell, Groucho Marx, Mervyn Le Roy, et al., and contented himself with only playing a Georgie Price platter, good; George Jessel's "Hello Mom" phone routine, still sturdy stuff and packing many a laugh; a Hildegarde excerpt, also good, and a rarity— a Gus Edwards recording by himself. Cantor has struck a surefire blend of nostalgia with authoritative recollection, much of it first-hand. And no other deejay can make that claim.

"The Big Show" Sunday (25) on NBC held to a pretty good average, with the banter running only a fair second to the songs. Quips between Tallulah Bankhead and her various guests had too much sameness and routined nature, as if the insults about the femcee's appearance and habits had worn out their humorous welcome. But a couple of specialties by Mary McCarty and Phil Foster, and one George Sanders-Bankhead burlesque, were very funny while song contribs were above average, to make this overall a pleasant program.

Sanders, as of late, carried the ball in triple-threat capacity, singing, acting and quipping, to insure the airer's success. And this in spite of a dullish skit with Miss Bankhead about Henry VIII and Catherine of Aragon, and a so-so duet with Martha Wright in "I Have Dreamed." But his solo work with "Without a Song" was good, and his takeoff with Miss Bankhead on the Martha Scott-Dane Clark "The Number" excerpt was hilarious. His verbal give-and-take elsewhere was also sock.

Foster scored heavily with his routine from the legiter, "Borscht Capades," in a very funny monolog on kids' names, kid games and child rearing. It will take Miss Bankhead a while to live down the effect of Foster's friendly closing greeting to his "Tallulaleh." Miss McCarty was equally sock in her bit about nitery character takeoffs. Other plusses were Miss Wright's singing of "Falling In Love With Love," and the orch-chorus rendition of Meredith Willson's own rhythmic song number, "This Is It." The Scott-Clark dramatic bit from the legiter, "The Number," taken out of context, was just fair, while the concluding bit, wherein the entire cast appeared in another takeoff, this one about breakfast at a drugstore counter, was only so-so.

"Grand Ole Opry" celebrated its 26th anni Saturday (24) on NBC in the typical cornball styling that has made it a national family fave. Originating from the heart of the alfalfa tune belt, Nashville, program offers the cream of the country singers who dish out their corn-soaked songalog with authenticity and drive. It's a gay half-hour with an infectious appeal for the folk tune devotees.

Anni session had Hank Williams in the catbird seat. Williams, who has been racking up top sales on his M-G-M disks, stuck to his platter faves throughout the stanza. He delivered with a twangy zest and was especially effective on such numbers as "Hey, Good Lookin'," "Cold Cold Heart" and "Weary Blues."

The comedics of Rod Brasfield and Minnie Pearl were in keeping with the corn-styled proceedings. Material was vintage stuff but they managed to breathe a little life into the old lines. The Jordanaires, vocal group, scored with "His Burdens Are Greater Than Mine" and the oldie "Ida Sweet As Apple Cider."

"Allegro," the Rodgers & Hammerstein musical play produced on Broadway in 1947 by the Theatre Guild, was given a neat going-over Sunday night (25) on NBC's "Theatre Guild on the Air." With Jane Powell and John Lund as the young nurse and the doctor (played in the original by Lisa Kirk and John Battles, respectively) the radio production captured much of the flavor inherent in the original legiter (which, incidentally, was one of the few R&H shows not to pay off). Necessary condensation into an hour script, of course, marred the full establishment of some of the characters but the story was not harmed. In fact, it might have gained via the "mental image" possibilities of radio.

Program utilized the same Greek chorus technique inaugurated in the Broadway presentation, which made it possible to include most of the top tunes from the show. Two stars handled their thesping chores competently and were backed by a fine supporting cast. Miss Powell also thrushed pleasantly, although her soprano pipes couldn't do full justice to the "Gentleman Is a Dope" number. (John Baker, ex-Metopera baritone, did the singing for Lund.) Show originated from Detroit's Masonic Auditorium, as part of the city's 250th birthday anni. U. S. Steel commercials were tied in with the celebration but were much too wordy and dry.

ARBOGAST
With Peter Robinson
Director: John Keown
Writer: Robinson
30 Mins.; Mon.-thru-Fri., 10:30 p.m.
Participating
WMAQ, Chicago

The latest invasion into the ranks of Chi deejays is led by a character billed as Robert Louis Arbogast and his righthand man Peter Robinson. Despite some "where have we heard these things before" overtones, the lads have made quite a splash with their stylized buffoonery. And as word-of-mouth builds the duo seems certain to reap more and more attention.

Their zany tactics such as hoked false commercials, eerie sound effects and garbled takeoffs on radio dramatics aren't new. In fact, on show dialed (23) their new head "commercial" for bald headed men, a la the standard mail order pitch, was practically identical to one heard several months previous on a "Bob and Ray" show. Who had it first really isn't the point; a gimmick that has such wide circulation might be considered a bit tattered in a format that strives for originality and freshness.

Their brief lampooning of "Dragnet" bordered on the hilarious for those familiar with the radio show. Sample: "Drugnut, brought to you by Pajama, the longer, milder nightgown. Tonight's true story is an actual crime from the files of the Skokie police department." It played off for laughs if not for added respect for the real "Dragnet."

That points up a basic question about such satires which feed upon its own industry for laughs. As the competition gets keener in this revived form of comedics, the barbs probably will get sharper with the general public maybe catching some of the infection. Another thing, when the "legit" plugs are sandwiched by gagged spiels it's pretty difficult to tell the straight from the tongue-in-cheek.

However, Arbogast and his colleague impress as too intelligent to go overboard in these areas and they're a refreshing shift from the "plug-tune-plug" turntable salesmen. Tunes, incidentally, were uniformly pleasing and steered away from "Hit Parade" class for a good change of pace. *Dave.*

BERNIE BIERMAN SHOW
With Bierman, Halsey Hall, Stu McPherson, Babe LeVoir, Rollie Altmyer
Producer-director: Bob Sutton
30 Mins.; Sun., 5 p.m.
TWIN CITY FEDERAL SAVINGS
WCCO, Mpls.-St. Paul

Bernie Bierman, star of this football show, was the longtime U. of Minnesota gridiron coach and, in his day, one of the greatest pigskin mentors. His opinions regarding the previous day's Gopher contest, analysis of it, appraisals and views of other games, accordingly, are authoritative and carry considerable weight, and Minnesota fans eagerly listen in. The fact that he has been succeeded by a new coach this season lends added interest to what he has to say.

This is a non-script show and the Bierman experting develops under the skillful querying of Halsey Hall, sports writer and radio personality, Stu McPherson, WCCO sportscaster, and Babe LeVoir, one-time Minnesota stellar gridder. As for Bierman himself, he's adept at handling the king's English, expresses himself aptly, is quick on the trigger and witty, and has a fine radio voice.

Show also includes a summary of the previous day's other Western Conference games by McPherson, utilizing condensations of reports from Sunday Tribune sports staff members who covered them. There's a roundup, with all panel members firing football questions at Bierman. Then LeVoir names the Western Conference "team of the week" chosen by the panel and sports writers. Interlarded with the conversation are college songs played by Rollie Altmyer on the organ. Commercials are held down to the minimum. It's a good, interesting show of its kind. *Rees.*

From the Production Centres

IN NEW YORK CITY . . .

Nipsey Russell, inaugurating a new Negro-slanted hour strip on WLIB this week, is devoting the stanza to five social service organizations in Harlem.... Missouri Farm Bureau has bought F. W. Ziv's "Bright Star" in four markets.... **Ward Dorrell**, for past 8½ years a veepee of C. E. Hooper, joins the John Blair station rep outfit as research and program consultant Jan. 1.... World Broadcasting System inaugurates a "Selling Hints and Timely Tips" service to subscribers next month.... **Nicholas Stanford**, son of Benton & Bowles veepee **Alfred B. Stanford**, has won a Philip Morris intercollegiate acting competition; he gets $250 guest fee for starring with Chester Morris on PM's "Playhouse on Broadway" Tuesday (4).... **Arthur Schwartz** to be kudosed on WMGM's "American Jewish Caravan" Sunday (2).

Grace Matthews, of "Big Sister," into "Road of Life cast ... **Norman W. Glenn**, ex-NBC sales, has joined Doherty, Clifford & Shenfield agency.... **Fred Freed**, WCBS scripter, back home after month in London, Paris and Israel.... Add renewals: another year for Philco on ABC's "Breakfast Club" and ditto for Wrigley's on CBS' **Gene Autry** airer ... **Dr. Irving Wolff** named research director of RCA Labs ... **Jay Barney**, a reserve lt. colonel, played a colonel on DuMont's "Flying Tigers" Sunday (25) and does a looey on CBS' "Out There" next Sunday (2).... **Wallace Robbins**, who just shed his army khaki, has rejoined the WWRL sales staff ... **Draper Lewis**, scripter of "Big Time," leaves CBS Jan. 1 to join William Esty and the **Vaughn Monroe** stanza.... CBS radio and tele will air the Ezzard Charles-Joey Maxim heavyweight fracas from 'Frisco on Dec. 12 ... WWRL to hold its annual Christmas party in its studios on Dec. 21 ... **Ralph Burton** now scripting a goodly number of ABC's "Top Guy" adventure series ... **Tom Moore** is launching his second annual collection of toys for needy kids overseas, via Mutual's "Ladies Fair." Last year he brought in 90,000 items.

IN HOLLYWOOD . . .

Jerry Devine must possess one of the longest memories in radio. He remembered back 30 years ago when he played a young shaver in the picture, "Over the Hill," that the star was **Mary Carr** and he found out that she was still around but in retirement. He sought her out, offered her a part in "This Is Your FBI," which he directs, and the 77-year-old landlady on Nov. 30 broadcast will be Mrs. Carr ... **Art Linkletter**, whose busy schedule allows him only time out for sleep and eats, jumped in to pinch hit for **Walter O'Keefe** when the emcee of "Double or Nothing" was hauled off to the infirmary for a kidney ailment ... Anything for a gag, even with himself as the butt, **Cy Howard** got off this line on his operation: "it took an hour to cut through my ego before they reached my tonsils" ... **John Schwartzkopf**, who used to do promotion for fan mags, is setting up a service for ear radios that would keep the drivers posted on the condition of traffic at the peak hours. KNX is studying his plan as a public service ... **Jack Runyon**, head of the Hollywood Blow agency, tied the knot with **Ruth Martin**, singer on NBC, and took the honeymoon trail to New Orleans and New York ... **Carroll Carroll**, who runs the shop in Hollywood for Ward Wheelock, wrote the lyrics for "Christmas Is For Children." Also waxed was his "You Say the Nicest Things" ... Metro is planning a "Woman of the Year" transcription series with **Bette Davis** as the star.

IN CHICAGO . . .

Louie Quinn shifts his late evening chatter session out of the Nemets eatery from WGN to WCFL Dec. 17 ... Chi-based "Mary Marlin" topped the other three weepers in ABC's afternoon serial block, according to a special Trendex tally.... **Ray Mattingly** upped from sales promotion at WBBM to sales service manager vice **Frank Tallman**, who shifts to the local selling crew.... Buick has bought ABC's "Big Hand" for a one-shot ride Jan. 14 ... WAAF's "Symphonic Hour," currently bankrolled by Chicago Federal Savings & Loan Assn., now into its 21st year as a regular daily feature.... **Bob Finnegan** subbing for vacationing sportscaster **John Bryson** on WENR ... Chi CBS operation garnered 2,399 pledges during the daylong blood donor drive last week ... **Don McNeill**, toastmaster on ABC's "Breakfast Club," profiled by his frau in the December issue of McCalls.... Miller Brewing is sponsoring **Sam Evans'** "Jam With Sam" postmidnight disk stint on WGN .... WBBM news director **Julian Bentley** and farm director **Harry Campbell** airing special shows from the International Livestock show this week.... **Al Morgan**, of the WBBM traffic department, reported for Navy duty Monday (26) ... **Mae Ward** departs the Chi CBS sales staff to join the Chi ABC radio sales department payroll.

IN WASHINGTON . . .

Milton Q. Ford, WWDC-Mutual d.j., treks to Hollywood for the Dec. 14 wedding of his brother, TV producer **Robert Fallon**, to screen star **Marie Wilson**.... **Gladys Hoene**, head of Universal-International studio school for child actors on WWDC-Mutual's **Hazel Markel's** show this week.... **Bill Herson**, WRC-NBC ayem man, tees off his 16th consecutive year as "Doll House" emcee to collect toys for needy moppets ... Dept. of Defense reporter **Maxwell Marvin** highlighted Sunday's (25) "Defense Report" airer over Liberty net with account of his tour of North Atlantic Treaty countries.... **Jim Gibbons**, morning man for WMAL-ABC, back at his annual "Country Store" stand hypoing interest in contributing Christmas cheer to needy.... WMAL-TV telecasting "Williamsburg Restored," the William Bryen documentary produced for the one-time colonial colony ... President Truman, General George Marshall, Assistant Secretary of Defense Anna Rosenberg and actress **Helen Hayes** will all appear, via recorded messages on Department of Defense's "Armed Forces Review" next Friday (2) over Mutual, in a special women-in-the-armed-forces show.

THANKSGIVING IN HOLLAND
With Dr. Marshall Swan
15 Mins.; Thurs. (22), 2:30 p.m.
ABC, from Leyden, Holland

In cooperation with Radio Netherland, ABC aired a simple Thanksgiving program from St. Peter's Church in Leyden, Holland, the city in which the Pilgrims planned their voyage to the New World in 1620. Dr. Marshall Swan, public affairs officer of the U. S. Embassy in Netherlands, arranged for the services at which American students in Holland attended.

Program, transcribed from an earlier shortwave broadcast, comprised the reading of President Truman's Thanksgiving proclamation, the singing of hymns and some appropriate ceremonial words by Dr. Swan. Uneven audio quality of the show, due to the shortwave transmission, made understanding of some portions difficult. *Herm.*

CASE HISTORY
With Jerry Warren
Producer: Mark Olds
Writer: Jerry Warren
15 Mins.; Sun., 11:30 a.m.
KYW, Philadelphia

Timely and compact, this 15-minute airer is one in a transcribed series of four documented narcotic cases from this district. Graphically narrated by Jerry Warren, the locale is pointed up by use of actual names of Philly streets and sections. A story in the decline of a man who turned to drink and later to drugs because of the death of his wife, the show stressed the fact that pain, not pleasure, was the principal reason for taking the "agony pills." It also made clear just why an addict, because of his terrific suffering, would beg, steal or murder for the drug.

Acting was good and really con-

(Continued on page 40)

No More Summer 'Deals' on CBS-TV

CBS-TV, feeling that last summer's record has proved its point that summertime advertisers get a lucrative payoff on video, will not share in the programming costs of any sponsors riding through next summer, as it did during the last year. Web will, however, retain its standard 10% card rate discount for advertisers buying on a firm 52-week deal.

That was revealed by CBS-TV prez J. L. Volkenburg Monday (26), following the demonstration of a new sales presentation being pitched by the web to agencies and clients to tee off the drive for next summer's business. Presentation, based on the premise that, "just as a sound dollar is four quarters strong, a business year is, and ought to be, four quarters long," points up the advantages in summertime TV advertising, such as the possibility of lower-cost programming. It also stresses that summer is now one of the two biggest seasons of the year, in terms of spendable income, factory payrolls and retail sales.

Sales pitch quotes results of an Advertest Research survey and of American Research Bureau statistics to show that the 2.21 hours per day the average person spent watching TV last summer is more than he spent with radio, newspapers or magazines. In addition, it points out that most advertisers bypassing their summer hiatus on CBS this year picked up additional markets and maintained viewing habits for the big fall season. ARB revealed that the average ratings dropped only 8% in summer months, while the average number of homes reached jumped 13.8%.

On the basis of the 10% time discount, CBS also points out that each advertiser last summer saved 65% of his time costs for the eight-week period. This is because each advertiser got 5.2 weeks (of the eight) free of time charges.

DULANEY FREEZES ABC DAYTIME SHIFT PLANS

Dulaney frozen foods may temporarily stall a shift in ABC's afternoon lineup. Sponsor's five-minute "Daily Double" with John Reed King is currently slotted at 3:25 p. m., just ahead of the period in which Lever Bros. is putting its "Joyce Jordan, M. D." effective Dec. 10.

Lever and ABC want to install "Mary Marlin," at present in the 3:30 spot, in the 3:15 niche, thus expanding the web's afternoon soaper lineup from an hour to 75 minutes daily and giving another serial as lead-in to "Jordan." However, the five-minute audience participationer is firmly in the 3:25 spot, unless Dulaney wants to move before its contract runs out.

What is complicating the setup for ABC is that Dulaney is switching agencies from Foote, Cone & Belding to Earl Bothwell. However, the network is offering Dulaney a spot at 3:10-3:15, which would thus keep it in front of "Marlin." Should the sponsor decide against moving, web might schedule a 10-minute edition of "Marlin" at 3:15 until Dulaney's franchise on the time expires.

Mandel Wins Long Battle On $2,261 Liebman Claim

Two-year legal battle between theatrical attorney Lou Mandel and TV producer Max Liebman was finalized yesterday (Tues.) when N. Y. Supreme Court Judge Samuel Dickstein, acting on a Court of Appeals decision that a lawyer can also act as a personal manager, gave judgment to Mandel against Liebman. Judgment for a one-year period between 1948-49 was $2,261, plus costs.

Mandel had been attempting to recover compensation due as Liebman's personal manager. The original suit was dismissed by the N. Y. Supreme Court and later sustained by the Appellate Division. The Court of Appeals, however, sent the case back to the N. Y. Supreme Court for retrial.

. . . 'Now' You Don't

Hollywood, Nov. 27.

Dialers to KNXT, the Columbia teeveer, were all set and poised before their sets to "See It Now" last week, but someone forgot to tell someone else about the half-hour jump on the normal noon opening and nothing came through.

What made it all the worse was that the downtown Sunday sheets carried full page spreads on the takeoff of the Edward R. Murrow series. Engineer at the transmitter said nobody told him and so it went right on down the line. With crimson-tinged apology the station showed it several nights later.

'GO SUBURBAN' TREND CUES SRO FOR WHLI

WHLI, Hempstead indie just 25 miles from Gotham's Times Square and with heavy network radio and television competition, has hung out the SRO sign, according to prexy-general manager Elias I. Godofsky. Indie's click points up the effect of suburbanization, with large numbers of families moving out of congested metropolitan centres to residential communities around the big towns.

Among the outlet's new long-term bankrollers are two department stores, Gertz of Jamaica and Franklin Shops of Hempstead. Other new sponsors are Grand Union Stores, Safeway Stores, Montgomery Ward, Butler Bros. stores, Seven-Up, Dime Savings Bank and Paragon Oil. Godofsky said the station's formula is keyed to strong local programming and the phenomenal growth in population and business in the suburban area.

In order to get a strong local flavor, WHLI uses four transcribed library services and a fulltime local news staff.

Cincinnati—Manhattan Soap Co., through Scheideler, Beck & Warner agency, is new tagger of three quarter hour segments of the Ruth Lyons "Fifty Club" on Crosley's Cincy, Dayton and Columbus, O., video web.

Blacked-Out TV Gets Last Laugh In Chi as Blackhawks Bemoan Gate Dip

Chicago, Nov. 27.

Current boxoffice plight of the Chicago Blackhawks hockey team is being watched with interest by partisans on both sides of the television vs. sports question. Blackhawk home attendance at the Stadium has fallen off drastically ever since telecasts of the games were nixed at the close of the 1948-49 season.

Here's the picture based on official Blackhawk figures: During the three seasons from 1946 to 1949 when the entire home schedule was televised, attendance averaged 16,717 for the 90 games over the span. TV was banned for the first time during the 1949-50 season. Average attendance at the 35 rink contests that year fell to 13,669. For the 1950-51 schedule the gate average plummeted to 9,445. And the slide continues. Average home boxoffice for the five games so far this year is 8,200.

There's another significant video fact of life highlighted by the Blackhawk situation. With the evidence of two non-TV seasons behind him, the club's prexy William Tobin turned to the local vidstations for help this fall. And what he discovered in offering the games to TV in the hopes of rekindling interest in the sport via the medium is seen as a warning to other promoters who've kicked out the cameras. The sports entrepreneurs can chase out video with a wave of the pen but in the present state of TV's development, enticing it back isn't such an automatic matter.

Tobin learned that the four local stations have been getting along pretty well without hockey the past two years and that the time that had been available for the nighttime remotes was now wrapped up by sponsors with other shows. He finally worked out a deal with WENR-TV to carry the final period of the Sunday night games. This, too, subsequently fell through when Stadium topper Arthur M. Wirtz nixed the project, reportedly because the "rights" were sold too "cheaply."

The Blackhawks enjoyed the lushest b.o. years of their history during the three seasons WBKB's Joe Wilson was gabbing the complete teevee coverage. Take the first year, 1946-47, as an example. Attendance for 30 games averaged 17,394 which is just under a complete sellout for each game. The following two seasons with TV averaged 16,378 and 16,381.

WBKB's rating history and mail pull during its hockey tenure at the Stadium would seem to indicate that video was instrumental in building new fans for the game. The first season hockey was carried, ratings were low and viewers were writing in protesting the dropping of the Wednesday wrestling show in favor of the ice sport. However, at the end of the third year, the hockey telecasts was pulling even stronger than the station's baseball coverage.

Reasons for the sudden slump in Blackhawk attendance the past two seasons are more complex that just the fact that video was blacked out. But without the continual "reminder" provided by the tele showcase fans obviously have lost considerable interest in the doings of the team.

And the lower-rung league position of the local puck chasers the past two years cannot be blamed too much for the turnstile downbeat. During the prime gate seasons when TV was present, the team finished in last place two years and fifth once.

Boston — Caroline Cabot, who conducts the Shoppers Service program over WEEI, will celebrate her 25th year on the airwaves during the week of Dec. 3 and will retire to private life at conclusion of the week . . . Ray Giradin, program director of WEEI, celebrated his 20th anni with the station last week. General manager, Harvey J. Struthers presented him with a watch.

THIS IS BUSTER CRABBE

Hollywood's great cowboy star in a live, full-hour, 5-a-week WOR-tv series gets results . . . at prices any sponsor can afford.

"The Buster Crabbe Show" delivers almost one million commercial impressions per week. A spot announcement reaches 180,640 viewers* per day for only 65c per 1,000.

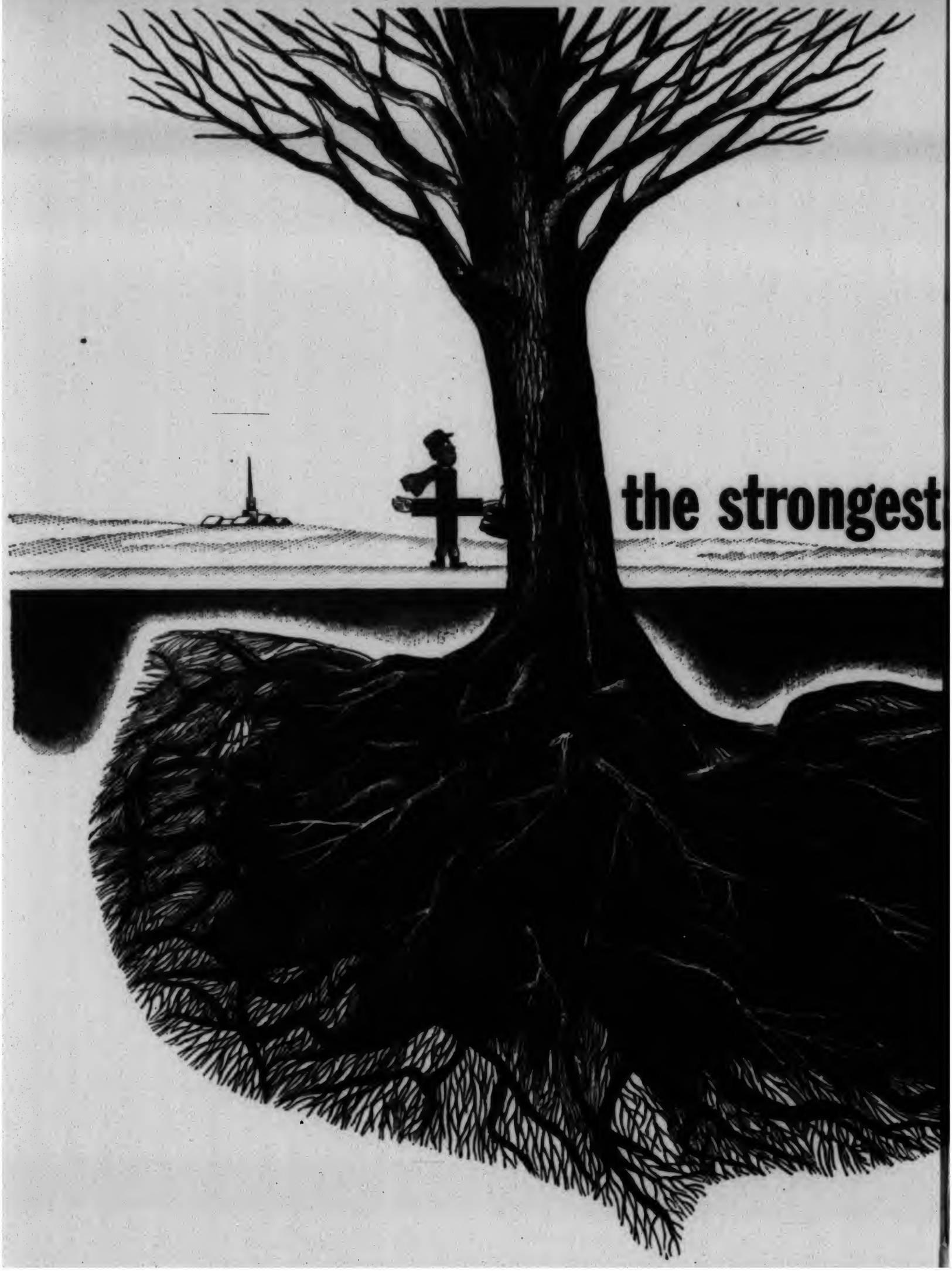
Audience-winning Buster Crabbe is dynamic on tv. When he tells people to go out and buy, they go out and buy. One Crabbe commercial — and only one — pulled responses totaling $528,000 worth of potential business! (He was selling $8,000 Florida homes.)

No matter what it is, cowboy Crabbe can sell it. He has sold for Standard Brands, Schneider Beverages, Paramount Spaghetti, Chuckles Candy . . . to name a few.

This low-cost, sales-tested WOR-tv show is now available for full sponsorship or minute participation.

*October, 1951, Telepulse

WOR-tv channel 9


the strongest

It takes *roots of a different kind*, for the youngest tree in the grove to become the largest of all.

Mutual, largest of all radio networks for the past 12 years, owes its stature to a unique root-structure: 552 affiliated stations in 48 states—nearly twice the size of the next-largest network.

During the heavy weather of the past three years, the penetrating grip of these roots has provided Mutual clients with plus-benefits available in no other medium.

root-structure in all advertising

To present and prospective clients, Mutual promises an ever-greater yield from this thriving root-system. (Already, Nielsen reports more family-listening to sponsored shows on MBS, 1st 8 months of '51 vs. '50.)

To the individual stations that make this promise possible, Mutual pledges ever-stronger network service. (We are now adding 10 M-G-M all-star shows, full network, 6 evening hours every week, starting December, '51.)

And to other networks lately engrossed in plans for adoption of the Mutual pattern, we offer all good wishes. (All rights reserved, however, on *unmatchable combination* of MBS plusses: flexibility, economy, TV-resistance, etc.)

THE 552 AFFILIATED STATIONS OF

the mutual network

Coast Likes 'Em Live and Early Weekends; TV Hits Midweek Pall

Hollywood, Nov. 27.

Network weekend television shows going live to the Coast are doing better rating-wise now in the Los Angeles area than they did when they were seen there via kinescope. Weekday evening shows, however, particularly those aired on the Coast prior to 7 p. m., are finding it exceedingly difficult to get acceptable live ratings, with some of them down to 2's and 3's in the rating lineups.

Those are the chief results of the first ratings available of the network programs in L. A. since they started the live route to the Coast the first week in October. Network research chiefs emphasize that it's too early to draw any definite conclusions from the ratings, since they represent the first week of the new system. L. A. viewing public, as a result, has had little chance to adapt its viewing habits to the new scheme of things. In addition, it's virtually impossible to compare the live ratings to the kine ratings of the same period last year, because the competition for all shows is different this year, while some of those now going live to the Coast were not aired there at all last year.

Clients and agencies, of course, as well as the nets, have been especially interested to determine how much, if any, the live routing has affected ratings. It's expected that the chief deterrent, until L.A. viewers become accustomed to the live programming, will be the time differential, since a show originating in N. Y. at 8 p. m. arrives on the Coast at 5 in the afternoon. NBC's "Colgate Comedy Hour," one of the few programs on which it's possible to draw some sort of comparison this year against last year, showed a 14.9 (L.A. Pulse) for the first week in October this year, as compared with an 11.8 for the same week in 1950, when the show was aired in L.A. via kine. But again, Dean Martin and Jerry Lewis starred in that particular show this year, while last year's stars were Abbott & Costello.

Because of the difficulty of comparing the live shows this year against the kine shows in 1950, the NBC research department is comparing the L.A. ratings this year with the N.Y. ratings for the same show, since both markets have seven stations. On that basis, the web estimates that the Saturday and Sunday shows on the Coast are doing about 55% as well rating-wise as they do in N.Y., while the weekday shows do only 25% as well. Using American Research Bureau figures, NBC shows "Comedy Hour," aired on the Coast at 5 p. m., drawing a 13.5, as compared with its 23.8 in N.Y. Red Skelton, on the other hand, which originates on the Coast at 7 p. m. and is fed live eastward at 10 p. m. N.Y. time, draws a 37.3 in L.A., as against a 33.0 in N.Y. NBC's "Leave It to the Girls" draws a 10.9 on the Coast at 7:30 p. m., while it gets an 8.6 in N.Y. at 10:30. But, it's pointed out, in N.Y. that show bucks up against CBS' "What's My Line," a much higher-rated program.

Indication of how much the weekday shows are hurt by their new and earlier air times in L.A. is seen by CBS' "Studio One." In N.Y. at 10 p. m., it gets a 26.9, while on the Coast at 7, it gets an 11.1. Same web's "Strike It Rich," has a 17.8 at 9 o'clock in N.Y., while it gets only an 0.6 at 6 p. m. in L.A. CBS's "The Web" has a 3.0 at 6:30 in L.A., as against a 25.0 at 9:30 in N.Y., and the same net's "Schlitz Playhouse," aired in N.Y. at 9 p. m., draws a 39.0, while it gets only a 7.4 at 6 p. m. on the Coast. It's pointed out that that 6 to 7 p. m. period, while being dinnertime on the Coast, is also usually given over to kid shows of local origin.

Detroit—Two top appointments were announced recently by WJBK. Harry R. Lipson was named general sales manager and Richard Fischer was named program director of the AM and TV outlets.

Philly's KYW Takes To 'Bundling' Technique To Pull Daytimers Together

Philadelphia, Nov. 27.

"Bundling," a practice much in domestic favor hereabouts in Colonial times, is making its re-entry via radio and assuming new significance. "Bundling" is KYW's title for the back-to-back programming on the local level.

Faced with the necessity of holding local audiences with programs that have little or no relation to one another the "bundling" technique is aimed at pulling these different type shows together to make them integral parts of one complete package.

KYW's two-hour period (12 noon to 2 p. m.) is named "Two-a-Day" and features Gene Graves, who opens and closes package, delivers station breaks between shows and exchanges friendly remarks and witticisms at the beginning and end of every segment with the personalities involved.

Graves, who is probably the only man being starred in station breaks, acts as conferencier for the following shows: Paul Taylor and the News; Bob Benson's "Midday Revue"; a recording show; the Feature Food show starring Anne Lee, home economist; Ruth Welles, authority of fashions and home decor; and "Lunch with the MacMullans," a radio edition of the society page.

Effect of "bundling" presentation, KYW execs feel, is that listeners will be willingly guided from one show to another. Novel experiment is being watched locally by entire radio row.

Bob Murphy to WDSU

New Orleans, Nov. 27.

Bob Murphy, former program director at WBOK, has resigned to join the announcing staff at WDSU. He's been assigned to sports and special events.

New station faces include Benet Cain, WWL sales dept.; Mel Kampe, formerly with WIL, St. Louis, new copy chief at WBOK.

Larry Regain has resigned from WJMR to rejoin announcing staff at WTPS.

Inside Stuff—Radio

WOR, N. Y., will promote Food Industry Week, starting Monday (2) with a campaign that will include interviews with food execs, spots and newspaper ads. Station will beam the dinner on Tuesday (3) of the Grocery Manufacturers of America from the Hotel Astor.

A feature of the dinner will be the unveiling of a portrait of WOR's Alfred W. McCann, Jr. Picture was painted entirely with food—brown from coffee, red from beets, blue from blueberries and grape juice and orange from frozen oranges.

WOV, N. Y. bi-lingual indie, has collected over $12,000 in contributions from listeners for relief of the recent flood-victims in Italy. Within 24 hours of the station's first appeal, $1,000 had been received. In addition to on-the-air pleas, WOV wired its Italian advertisers suggesting they make corporate donations through the Italian consul general.

Indie's mobile units in Italy taped on-the-spot coverage from the disaster areas.

Operations of the Federal Communications Commission "detectives" who track down outlaw broadcasters are described in a two-part article which is the lead piece in the Dec. 1 issue of the Saturday Evening Post. Author Robert M. Yoder tells how the FCC operators catch unlicensed broadcasters in their dragnet, such as gamblers who used walkie-talkies to radio race results and illegal tele stations which beamed shows into videoless areas to hypo set sales.

ANOTHER PITT STATION DROPS FM OPERATION

Pittsburgh, Nov. 22.

Steady decline in FM operation here continues, with its abandonment by WPIT, too. That indie station follows KQV, Mutual outlet here, which recently shut down its FM transmitter in an economy move. Several other similar projects are expected to fold around here momentarily.

With KQV dropping it, Music to Market, outfit which pipes records and commercial spiels into supermarkets around the district, has moved its headquarters back to WKJF, town's only exclusive FM station, where M-to-M started originally before switching to KQV.

WIBC Gratitude Awards Spark Blood Donation Campaigns in Midwest

Indianapolis, Nov. 27.

In an attempt to hypo blood donor activity here, WIBC has come up with a novel promotion stunt with its "One Thousand Club." Easy Gwynn, disk jock on the station's three hour daily "Easy Does It," in urging listeners to go to the blood bank, offers donors a parchment Award of Gratitude, complete with gold seal.

Several hundred pints of blood were donated in the first 10 days of the campaign, and the project is of "immeasurable assistance," according to Virgil Shapard, exec director of Red Cross' local chapter.

As word of the success of WIBC's plan spread around the trade, Dick Fairbanks, station prez, has received requests from midwest operators, asking permission to adapt the WIBC plan to their local situations.

'Operation Corpuscle'

Chicago, Nov. 27.

Chicago's WCFL, patterning its "Operation Corpuscle" after the WIBC, Indianapolis, plan, next week starts a daily hour program devoted to plugging for blood donors. This project will officially be tagged, "Labor's Blood Bank."

WCFL is readying certificates for donors, signed by Mayor Martin Kennelly and William E. Lee, topper of the Chi Federation of Labor, owner of WCFL.

Art Harre, WCFL general manager, is huddling with Liberty Network execs, and there's a possibility that the labor station's offering may get network airing.

Dallas—Ralph Widman, WFAA sportscaster, has been promoted to assistant program director of the local 50,000-watt AM outlet.

Cavalier Takes 'Irma' For TV Bow in Jan., Settling Ennds Row

Cavalier cigarets pacted this week to sponsor "My Friend Irma" on CBS-TV, having apparently resolved its dispute with the web over the advertising pitch used by Ennds, which bankrolls the AM version of "Irma." TV show preems in early January, probably in the Tuesday night at 10:30 slot.

Cavalier, through the Esty agency, was set several weeks ago to finalize its deal with CBS-TV when it was noted that the Ennds plug on the radio series pitched its product as "ending unpleasant cigaret breath." Ciggie outfit, as a result, changed its mind on the deal. How the squabble was settled to make Cavalier reconsider was not divulged, but it's believed that CBS probably talked Ennds into toning down its pitch in order to get the Cavalier deal.

Albany—Forrest L. Willis, of WTRY, will celebrate his 5,000th hour on the air, Dec. 28. Special festivities are planned. Willis, who broadcasts two and a quarter hours a day for Albany Packing Co., Shell Oil Co. and Gordon L. Hayes, made his debut over WGY as "The Furniture Man" for Breslaw Bros. in 1929.

History comes to life in

"Williamsburg Restored"

...a new film that should be in every library

This new documentary film of Virginia's colonial capital presents a picture of historic Williamsburg as it was two hundred years ago and as it is today. It vividly portrays the scope of the architectural achievement in the restoration of the town to its 18th century appearance.

44 minutes • Sound • Color • 16 MM
Rental $1.00 Sale Price $100.00

Produced by Julien Bryan International Film Foundation

TO RENT OR PURCHASE WRITE TO

Colonial Williamsburg

FILM DISTRIBUTION SECTION, WILLIAMSBURG, VIRGINIA

It's Results That Count...

In October, an advertiser wrote,
"I am sure it will be of interest to you to know that WGN-TV produced the lowest cost leads for us of any Television station in the country."

If it's results you want . . . it's **WGN-TV** *in Chicago*

WGN-TV
CHANNEL 9 · CHICAGO
The Chicago Tribune Television Station

ATTENTION

HOLLYWOOD AND CHICAGO LIVE TELEVISION PACKAGERS, WRITERS, AND PRODUCERS

If you own a live television format at present, or in the past successfully produced under local sponsorship in your market, this organization is interested in sale and production rights for New York and east coast markets. We are also accepting new formats for sales representation.

TED BALDWIN, INC.
TV AND MOTION PICTURE DIV.
270 Park Avenue, New York

D.C. in a Stew In Parcelling Out UHF-VHF Permits

Washington, Nov. 27.

Applications for TV stations in intermixed areas should be thrown in the pot, and the FCC should decide who gets the VHF and who gets the UHF channels. This is how radio lawyers would prefer that the Commission solve the thorny problem of handing out permits, after lifting the freeze, in cities in which hearings are required and both VHF and UHF channels are allocated.

Through their organization, the Federal Communications Bar Assn., the lawyers recommended last week that in competitive cases "all applicants should be considered as requesting television facilities rather than specified frequencies, regardless of the channel specified in the application." The FCBA would have the Commission determine which channel to assign each successful applicant, just as it did in the postwar FM hearings.

However, the FCBA suggested, "if an applicant states that he is to be considered only for a VHF channel, the Commission will accept this designation. The same condition would apply if an applicant states that he is to be considered only for a UHF channel."

Association's preference for letting the Commission select the channel is that otherwise "an applicant who specifies a VHF channel might be denied such, even though he was to be preferred over another applicant who happened to specify a UHF frequency." What the lawyers thus fear is that if the Commission decides on separate treatment of UHF applications (in the interest of giving UHF a push and speeding construction of stations), the most qualified applicants won't get the available channels.

JERRY BRESLER

- Conductor
- Pianist
- Arranger

Now Accompanying

CELESTE HOLM

In Her Special Engagement

at

PERSIAN ROOM
New York

JERRY BRESLER
1674 Broadway New York 19

ABC PREPPING BRACE OF XMAS EVE SHOWS

ABC is prepping two hour-long Christmas Eve stanzas. First, to be skedded from 10-11 p. m. will be "ABC—A Better Christmas," and will spot the web's top talent in performances followed by pitches for their favorite charities or causes. Idea of Ray Diaz is to have a kind of "Christmas soapbox" from which the personalities will be able to espouse ideas for a better America.

Web is also planning a show of Christmas carols from 11 p. m. to 12 midnight on Christmas Eve, featuring the choirs and choral groups from Sylvania Electric in Buffalo, Equitable Life Insurance in N. Y., Goodyear Tire in Akron, Prudential Life Insurance in Newark and General Motors in Detroit, among others. Idea is to give a demonstration of employer-employee relations.

Industry Sparks 'Save FM' Drive

Washington, Nov. 27.

Following affirmative action taken recently in Chicago by the Radio-Television Manufacturers Assn., the first cooperative venture between RTMA and the National Assn. of Radio and TV Broadcasters to promote FM will get under way soon. The program is designed to determine what concentrated network between radio broadcaster and manufacturer will do to stimulate sale of FM receivers and create public interest in FM broadcasting.

Three areas in which broadcasters have shown special interest in FM—North Carolina, Wisconsin and the District of Columbia—have been selected for the first test campaigns. The North Carolina program will begin Jan. 14 and the D. C. drive will start about Feb. 1.

Here's how the plan will work:

Broadcasters will concentrate on FM-only programs. High school and college basketball games, especially, will be aired. Special local interest shows will also be broadcast from various cities in North Carolina and Wisconsin.

Broadcasters will furnish promotion on these programs to local radio dealers for use in conjunction with FM displays to be prepared cooperatively by manufacturers. Manufacturers will back up this promotion with newspaper advertising. Program schedules for distribution by dealers and for mailing to prospective FM buyers will also be provided by broadcasters.

Spot announcements for use on both AM and FM stations will be prepared by manufacturers and carried free of charge by broadcasters, except in cases of dealer tie-ins. Home trial demonstrations of FM receivers will be arranged. The slogan, "Take an FM-Set Home for the Week-end and Listen for Yourself," will be widely used.

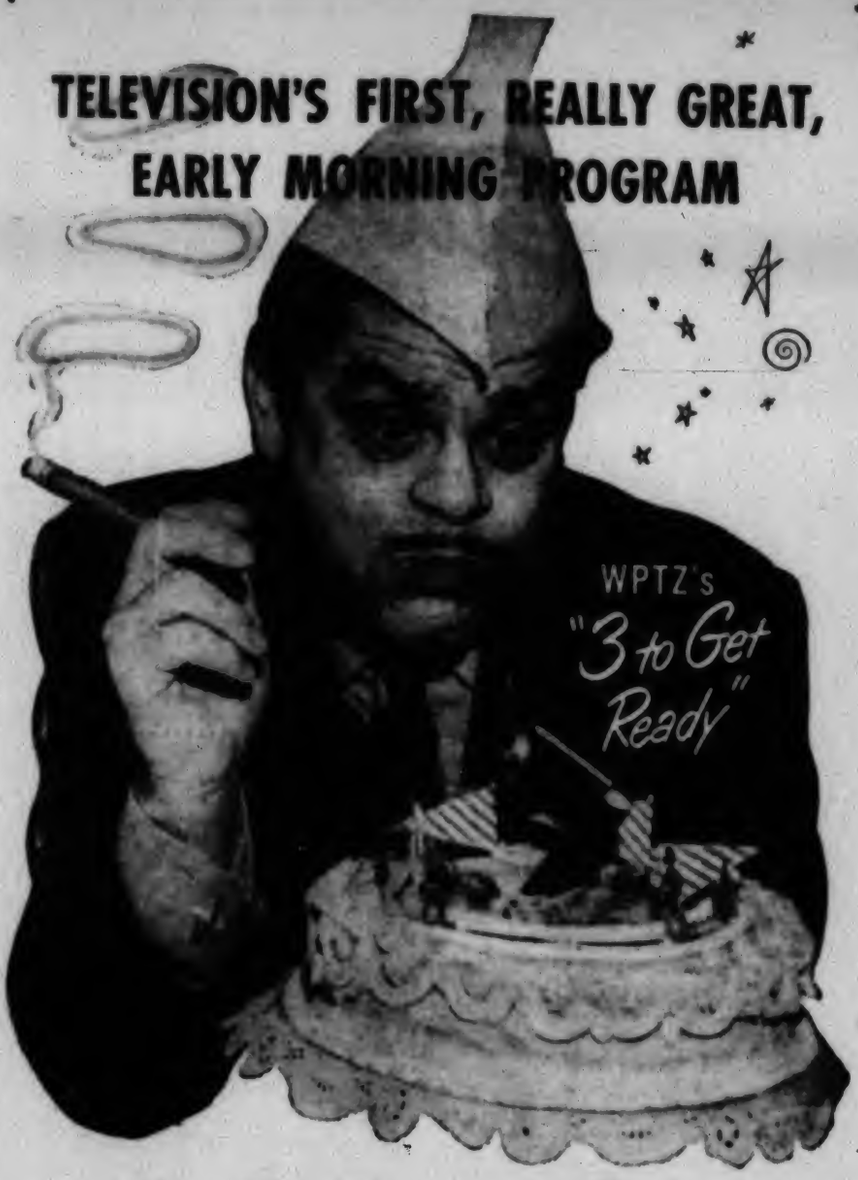
John H. Smith, Jr., director of thee FM Department, will have charge of NARTB participation in the campaign. RTMA participation will be directed by a committee consisting of Dave Grigsby (chairman) of Zenith, Herb Guenin of RCA, H. V. Onorati of Crosley, Morgan Greenwood of Philco and Jim Farley of General Electric.

Torme Show Gets Extra Tuners in Union Beef

Pressure from N. Y. Local 802, American Federation of Musicians, is forcing CBS-TV to use two vibra-harpists, two bassists and one guitar played on the across-the-board afternoon "Mel Torme Show." Situation stemmed from the recent cancellation of the Torme show on CBS color video after five weeks, and resulting protests by the Red Norvo Trio to the union that CBS owed them an additional eight weeks of work under an alleged verbal 13-week agreement.

CBS offered to settle the difference with Norvo via a compromise coin payoff, but Norvo insisted on appearing on the show. Meantime, Bob Bach, producer of the show, had set up a deal with Terry Gibbs, another vibraist, to head the instrumental combo behind Torme. Upshot is that three extra sidemen, constituting Norvo's Trio, are being used in a small musicrew.

TELEVISION'S FIRST, REALLY GREAT, EARLY MORNING PROGRAM



Celebrating its First Anniversary

A YEAR AGO they said it was impossible. People just wouldn't watch television between 7:00 and 9:00 in the morning.

WPTZ, Philadelphia, didn't believe them. It programmed *"3 To Get Ready,"* starring Ernie Kovacs, every morning from 7:00 to 9:00.

Now 1 year later *"3 To Get Ready"* is television's best and most successful early morning show. Plenty of audience, plenty of sponsors, plenty of entertainment are its ingredients.

Ernie Kovacs clowns, spins records, auditions goats, campaigns for office on the street—and does just about everything else to keep conservative Philadelphia laughing, and watching. Lovely Edythe Adams and the music of Tony DeSimone keep the viewers humming over breakfast. It's fast, it's fun and it's here on WPTZ.

Give us a call here at WPTZ, or see your nearest NBC Spot Sales Representative for the full story on *"3 To Get Ready."* Its ratings will surprise you. Its list of top name advertisers will prove that early morning television is good time, big time, television.

At WPTZ, Philadelphia, early morning television isn't only here—it's growing up!

WPTZ First in Television in Philadelphia NBC
TV-AFFILIATE

Success story board

Seeing the picture with Sid and Imogene

Television is the most profitable advertising medium ever evolved.

Its costs are big by irrelevant comparisons to halfway media —

slight in relation to what makes it big:

the biggest stars on the biggest programs in television . . .

the biggest audience on the biggest network . . .

For every advertising dollar invested today, television delivers more people . . . customers . . . sales than any other medium.

And that is the measure of its success. Specifically, among program viewers, the average show raises sales by 37%.

Results. Such as, for our own Show of Shows — 36.8 extra customers per month for each TV dollar.

And for advertisers who plan big to sell big, NBC offers

the biggest opportunity for the biggest sales results!

Fresh time periods are being opened by NBC-TV, with low budget shows and high budget shows, to place the selling force of television within the reach of *all* advertisers. Write or call NBC-TV Sales.

The results figures are from the remarkable study, "Television Today." If you haven't seen this booklet about television's impact, or if yours is worn out with use, write us.

NBC *television*

The network where success is a habit

Television Chatter

New York

Herb Shriner signed to sub for **Sid Caesar** during the first week of Caesar's and **Imogene Coca's** two-week vacation, starting Dec. 8 . . . **Sophie Tucker** pacted for the **Ed Sullivan** show Dec. 16 . . . Deal is in the works for **Mickey Rooney** to make his tele bow with **Jimmy Durante** late January . . . **Robert Merrill** returns to "Show of Shows" Dec. 15 and will do another guester in January . . . "The Bickersons" will do a guester on the **Ed Wynn** show Dec 8.

John Rich, NBC-TV director, to net's Hollywood office Monday (26) to work on "Colgate Comedy Hour" and "All Star Revue" . . . **Kay Thompson & Williams Bros.** set for a repeat on the **Kate Smith** evening show, Dec 12 . . . **Gil Lamb's** deal for participation on the "Howdy-Doody" show calls for $600 weekly plus privilege to guest on other programs . . . Margaret Higgins Story is slated to be done by Frigidaire Jan. 2.

The **Bob Fullers** (he's CBS-TV trade press chief) expecting their second-born in the spring . . . **Walter Klavun, John Marley, Dennis Harrison** and **Ann Minot** featured on DuMont's "Ellery Queen" tomorrow night (Thurs.) . . . **James M. Orchard**, former program director for KOTV, Tulsa, joined Paramount TV Productions as a sales and account exec . . . All-night telethon for the Sister Kenny Foundation slated for Dec. 15 via WNBT, with top show biz personalities expected to contribute their services. **Jack McGowan** and **Dick Randall** are chairmaning the entertainment committee . . . Proposed TV code of the National Assn. of Radio-TV Broadcasters to get a going-over at the American TV society lunch today (Wed.) at the Hotel Roosevelt, with **Thad H. Brown, Jr.**, counsel to the NARTB video board, and DuMont program chief **James L. Caddigan**, a member of the code drafting committee, listed as principal speakers . . . Disk jockey **Sherm Feller** guests on **Steve Allen's** "Songs for Sale" (CBS) Saturday night (1).

Yul Brynner and United Paramount Theatres veepee **Robert Weitman** co-chairmaning the talent committee for the "Celebrity Parade for Cerebral Palsy" telethon, to be aired by WJZ-TV Dec. 14 . . . **Samuel H. Northcross** named veepee and business manager of the TV department of the William Esty agency . . . International News Service video department has completed its "Exit '51" and "Sports Highlights of 1951" and is now peddling them to agencies and stations . . . **Maximilian B. Bryer**, formerly with DuMont, joined the TV production staff of Benton & Bowles . . . DuMont Labs declared a 25c divvy on preferred stock, payable Jan. 1 to stockholders of record Dec. 15 . . . **Bess Myerson** returned to WPIX as femcee of "Stars of Tomorrow," aired Monday nights . . . **Percy M. Stewart**, a partner in Kuhn, Loeb & Co., named to the DuMont board.

Hope Miller does repeat date for "Man Against Crime" (CBS) next week as femme lead opposite **Ralph Bellamy.**

Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

Hollywood

Robert Stevenson, Marya Marco and **Mary Dunhill** inked for roles in Jerry Fairbanks Productions' "Penthouse Jungle," latest in "Front Page Detective" series toplining **Edmund Lowe** . . . **Marjorie Rambeau** is gym operator in new telepix package, "Ma's Punch Bowl," handled by Harold Swoverland agency . . . Telepix producer **William F. Broidy** filed articles of incorporation for two additional companies. Directors are Broidy, **Wesley E. Barry** and **Marjorie F. Carson** . . . **Earl McEvoy** signed to direct "Raffles" telepix series rolling under aegis of Interstate Television, Monogram TV subsidiary. **Lee Savin** produces series which stars **George Brent** and **Maria Palmer** . . . **Rene Williams** gunning 10 more 15-minute "Invitation Playhouse" telepix at the Goldwyn studios, to complete first batch of 26 which will be distributed by Syndicated Television Corp., affiliate of KLAC-TV, in recent deal whereby Standard Capital angels, ST distributes and sells . . . **Ben Pivar** and Associates formed as a service organization for telepix companies . . . **John Markey**, telepix rep for **David O. Selznick**, leaves DOS payroll Dec. 1 . . . **Renee Cesana** ankles KNBH to resume as "Continental" on TV net from N. Y. on or about Jan. 1. Burlington Mills to sponsor him on twice-a-week 15-minute shot, net not yet decided . . . KTTV's chief accountant, **Joseph Kubin**, has exited channel, and **Joe W. Keon**, chief engineer, will leave about Dec. 1 . . . Tag of new vidpic series being readied by Fairbanks Productions has been switched from "Make Mine Manhattan" to "Meet Me in Manhattan." **Tom Drake** and **Trudy Marshall** co-star . . . **Hal Roach Jr.** planed in from Gotham after finalizing deal with Official Films for upcoming telepix production and distribution . . . **Bob Lemon** of the Cleveland Indians, **Duke Snider** of the Brooklyn Dodgers, and **Max Patkin**, former St. Louis Browns coach, starred this week as guests in the **Laraine Day-Leo Durocher** telepix series.

Your Top TV
Sales opportunity

WDEL·TV

Wilmington, Del.

ROBERT MEEKER ASSOCIATES

Society Tea-V

Hollywood, Nov. 27.

Socialite sisters Gloria Vanderbilt and Lady Thelma Furness will femcee "It's Fun to Stay Young," television show being offered ad agencies. "Fun," with advice-to-women format, will be either 15-minute or half-hour segment, and is being agented by Laura Wilck.

Sports TV Bally

Continued from page 25

TV in bringing more new fans to the track."

Boxing Goodwill

Boxing also has come back strong in 1951. "The buildup of boxers on network and local video, the substantial return to promoters and fighters from home and theatre television, with the possibility of the return soon of the $1,000,000 gate, have resulted in more friendly acceptance of television by the boxing fraternity," RTMA reported.

It added that the sponsorship by TV manufacturers of the Walcott-Charles and the Louis-Marciano fights "resulted in widespread goodwill among set owners and broad assurance to prospects for television receivers."

The ban of the National Collegiate Athletic Assn. on TV broadcasting of games was seen by RTMA as a "fallacy," in that "college football has enjoyed phenomenal progress with the development of television." Association pointed out that paid admissions to college games in 1950, when television was extensively used, were well above the 1947 peak year of income for most sports.

Next year RTMA plans to work more closely with organized sports, particularly at the distributor-dealer level, to encourage attendance at games. Aware of the importance of sports broadcasts to set sales, it will ask each of its member to stress the opening of the baseball season and the World Series in its promotion and advertising.

Association will be represented at the NCAA meeting Jan. 6 in Cincinnati, and in the event the restrictions on televising football games are lifted, the industry will help promote college football in 1952.

RTMA will also be represented at meetings of the minor league baseball clubs Dec. 6 in Cincinnati and the major leagues Dec. 8 in New York.

Tele Reviews

Continued from page 28

ment is the emceeing of H. E. Currier. He's a gracious enough host, but in introducing each number he's inclined to be too wordy in his recollection of the libretto. A more concise phrasing would afford the company additional air time. Jettie Preminger assisted with the emcee chores as guest hostess. Orchestral accompaniment under Salvatore Dell'Isola's direction was satisfactory.

Producer Carlo Vinti surrounded the stanza with modest sets that helped capture the flavor of the Verdi work. Plugs for Progresso Brand Foods, handled by announcer David Ross—were integrated nicely and didn't disrupt the continuity. Withal, "Opera Cameos" should not only snare a fair slice of the Italian-American population, but no doubt will interest anyone with a yen for operatic music. *Gilb.*

YOUR FIGURE
With Rollie Huff, Bobby Nicholson
Producer: Bernard Ross
15 Mins.: Mon.-thru-Fri., 9 a.m.
RCA - VICTOR DISTRIBUTING CORP.
WBEN-TV, Buffalo
(Henry J. Weil)

As the opening stint on this station's expanding daytime sked, this exercise show seems to be picking up viewers. Huff is athletic director of Buffalo Athletic Club and puts out the deep knee bend material with authority. Bobby Nicholson at the organ provides pleasant musical background. This aged reviewer did not indulge personally in exercises as requested by the personable Huff but delegated chore to an athletically inclined teen-age daughter who gave up near end of the show.

With this time spot, perhaps exercising should be slanted more to hippy, calorie-conscious matrons with whom it should be big. *Moree.*

Inside Stuff—Television

French postcards got results for Charles Vanda, WCAU-TV, Philadelphia, vice president now vacationing in Paris. Vanda, who is also president of the Television Association of Philadelphia, sent highly-artistic postcards from France to all members of TAP, asking them to attend the (Nov. 14) meeting at the Poor Richard Club. P.S. The dinner drew the biggest attendance in the history of the organization, with 112 members on hand.

WJZ-TV's (N. Y.) coverage of the Macy's Thanksgiving Day parade racked up an 88.9% share of audience, according to a special Trendex report.

Show hit its peak in the middle half-hour, with a 42.9 rating and 96.0 share of audience. Final half-hour had a 40.7 rating and 91.1 share. Trendex estimated 1,187,500 homes viewed the event.

Carnegie Tech Drama School of Pittsburgh will have a monopoly on the Wednesday evening 9-10 slot over ABC-TV when "Pulitzer Prize Playhouse" is reactivated Dec. 19 under sponsorship of Frigidaire. Lawrence Carra, who quit the Tech faculty this fall to go with the network, has been assigned to direct the Pulitzer series, while Celanese Theatre, with which it'll alternate every other Wednesday, is directed by Alex Segal, a graduate of the Tech Drama School. Curiously enough, Segal was the Pulitzer stager originally last year. There are at least 20 or more graduates of that institution currently on the ABC-TV payroll.

4A's

Continued from page 24

one union would be recognized by the other union.

Resolution of the 4A's cites events which occurred since the April, 1950 statement on TVA:

(1) TVA signed contracts with the tele webs and agencies covering live TV, including kines and film sequences made especially for the entertainment portions of live shows;

(2) NLRB ruled that performers employed by major pic studios should be in one unit, whether these thespers are making film for theatres or TV. TVA withdrew from the ballot in all but six cases, which SAG won;

(3) In case of 10 eastern pic outfits, where the winner would rep the talent for both theatre and tele pix, TVA withdrew, leaving SAG alone on the ballot.

(4) NLRB ruled that film and live performers should be in separate voting units as far as the webs are concerned. The 4A's said that NLRB split the film units so that there would be separate elections for each employer making vidpix in each of the three major production centres. Net result of the NLRB decision is that "NLRB has decided not the question of jurisdiction" but "simply appropriate units, with decision left to the will of the performers;" and

(5) SAG is negotiating with pic producers for a contract "which may establish a pattern which may apply" for vidpix made by other employers.

Albany—Troy Buick Co., is sponsoring a series of New York Rover hockey games at the R.P.I. Field House in Troy over WPTR. George Miller is doing the play-by-play; Ernie Davis, the color. Mike Danyla, Jr., closed the contract for WPTR.

STANDARD OIL TO BACK HOOP SERIES AT WHAS

Louisville, Nov. 27.

Standard Oil of Kentucky has contracted for a complete schedule of important basketball games to be aired by WHAS, Louisville.

"Game of the Week" series will begin Dec. 7 with the U. of Kentucky-Washington & Lee clash at Lexington. During the four-month basketball season, there will be 22 airings, including 13 regular season games by the U. of Kentucky Wildcats, three games by Kentucky's Western State Teachers College, and a game between the U. of Louisville and Notre Dame.

Also scheduled are the finals of the Ohio Valley Conference Tournament, the semi-finals and championship games of the Southeastern Conference tourney, and the closing games of the Kentucky State High School Tournament.

All of the games will be described by WHAS play-by-play caller Phil Sutterfield. Ad agency for Standard Oil is Burton E. Wyatt of Atlanta.

Milwaukee—Neale V. Bakke has been named sales manager of WTMJ and WTMJ-TV, handling both local and national selling for the Milwaukee Journal stations.

BILLY NALLE
• PIANIST
• ORGANIST
ONE MAN'S FAMILY
NBC-TV
Dec. 1

Radio Registry

Profitable TV Audience
exclusive with
WGAL·TV
LANCASTER, PENNA

Represented by
ROBERT MEEKER ASSOCIATES
New York Los Angeles San Francisco Chicago

When you add it all up...

CBS Radio reaches more people with more economy than any other network. It delivers advertising at the lowest cost-per-thousand-homes in all network radio—lowest by 18%.

McConnell

Continued from page 23

virtually secondary. As regards the alleged 15 or 20 big industries that "only" can stand a $75,000-$100,000 program tab for TV talent and time, McConnell cites the more than 230 industries which spend over $1,000,000 per annum for advertising.

McConnell has seen TV go through its second phase now—the technical perfections, "and by that I don't mean technological or electronic; I'm referring to the program boys who have improved their video techniques perhaps to the degree that the overall program content doesn't balance out as well as it should. Where it used to be uneven, with the top comic, let us say, carrying the burden, now some of the techniques have become intrusive. However, with the new year we have a flock of new faces, new program approaches, and a new balanced concention of TV showmanship which I know will make the third phase firm up television after that possible 'soft' period I'm referring to.

Color Still the Sunday Punch

'And don't forget the real Sunday punch we always have on the horizon; the Russians, Korea and the fates willing—color. Certainly that will come at a time—and soon we hope for the sake of world peace, not subjective industry—when color and real bigtime TV showmanship will hit the public just right. By then, too, we'll have international horizons, I'm sure, to keep pace with international peace—I hope!"

The degree of the usage of film on television is still open. Brig. General David Sarnoff has said 50% and up to possibly 80 or 90%, with which McConnell concurs, particularly on the local level. For the chain TV aspect, perhaps, the major shows will thrive best on instantaneity. While it carries with it uncertainty, there is the greater appeal of a fluff, the human element of a mishap, and the like.

Envisions TV City

As soon as some of the economic, wartime and celluloid exigencies clarify themselves McConnell envisions a sprawling Television City, with sound stages, like a film lot, or, as he put it, "like the Bloomington (Ill.) Mills; rows upon rows of stages, studios, scenery lofts, wardobe warehouses and the like."

In New York it may spread to near suburbiana, such as Westchester, rather than stay necessarily in the immediate Radio City zone. On the Coast, of course, NBC already owns extensive acreage back of the Warner Bros. studios in Burbank. For the nonce NBC still has 10 more years' lease on its present RCA Bldg. quarters, in addition to a flock of legit theatres converted into TV studios. McConnell adds that it was he who took the gamble on converting the Center Theatre into a TV playhouse "and for a time it looked like my colleagues within NBC, who objected, might be right, but it has worked out all right now as an ideal video theatre."

The economy and the war also must take into consideration the film aspects of TV. If live originations should become reduced in favor of filmed versions that would place a new complexion on the expansion of any new Television City, be it in the Hollywood or New York environs.

McConnell joined the vanguard of NBCites to the convention in Boca Raton, Fla., this week.

FCC on Censorship

Continued from page 22

will we accept the argument that state statutes or common law on the subject of libel in some way supplant or modify the unqualified pronouncement of Congress on the use of the interstate facilities of radio by candidates in making political broadcasts."

Ruling was made on a complaint filed nearly two years ago against WDSU in New Orleans for requiring candidates to submit scripts in advance in order to eliminate defamatory material. The Commission concluded that the station acted in good faith and restored its license status. But in the future, it said, it will not condone refusal of a station to sell time because a candidate won't submit a script in advance or change portions of its contents.

Referring to its opinion in the Port Huron case (involving WHLS in Port Huron, Mich.), the Commission repeated its view that compliance with censorship provision relieves a station from liability because of state laws. But it pointed out that since Port Huron "events have occurred which have had the effect of prolonging the state of uncertainty and confusion as to the scope and effect of the censorship prohibition."

Comr. Robert Jones, who dissented from the majority opinion on Port Huron, again dissented but agreed to renewing WDSU's license. Jones took the position that the Commission has no authority to invalidate state laws and that the question is for the courts to decide.

Radio Reviews

Continued from page 30

veyed the feeling of the "burning inside." Checked with Lieut. Leinhauser of Philadelphia's Narcotic Squad, the case presented what law enforcers were up against, and the difficulty of detection due to the fact that priceless amounts of drugs can be wrapped and carried in small and never obvious packages. In addition to being played on KYW, transcriptions will be run off on other stations in the Westinghouse chain, and will be made available for purchase by other stations. In line with current headlines playing up the narcotics story, the series should evoke much interest and be widely used. *Gagh.*

QUESTIONS IN THE AIR
With Victor Packer, Murray Jordan
Producer-Director: Packer
30 Mins., Sun., 4 p.m.
CROSLEY
WLIB, N. Y.

WLIB, N. Y. indie, which has been trying to woo a Jewish-American audience in its programming plans, came up with a bilingual quiz show which should attract some of that group. "Questions in the Air" is a novel quizzer in that half the queries are asked and answered in Yiddish while the other half is in English. Other than that it's just a counterpart of the all-English quizzers on the major webs.

Program's producer - director handled the Yiddish quota while station's staffer Murray Jordan worked over the English brainteasers. Both have affable mike personalities and kept the guest contestants at ease with their breezy patter. Questions ranged in variety from Biblical posers to geographical teasers about the U. S. Some were tough and others were simple but all were handled in a gay mood.

Series should be entertaining listening for those who savvy both lingoes. *Gros.*

How High Noon

Continued from page 24

cyclorama is used, with lighting expert Danny Franks throwing appropriate silhouettes (a keyboard, fall leaves, etc.) to suggest the background. Three-dimensional effects are obtained by using a few props and three "islands," abstract scenic units which are decked out to the varied requirements of each segment.

The islands, which are on dollies to permit easy moving and lensing from various angles, include a free-form tree, benches with tables (for interviews) and another modernistic abstraction. There is a realistic set for "Couple," which is mounted on a "tea wagon" about 15 feet long and unfolds to disclose a kitchen, hallway, boudoir and living-room, all with self-contained props.

Show has a staff of six writers, with Howard Rodman handling the "Couple" sequence and Ray Allen heading up the stable of other scripters. In all, about 80 people work regularly on the show, including the office staff of 27, 15 stagehands, 20 audio and video engineers and cameramen, the orch and other talent.

Miss Langford feels that doing the five hours a week is less exacting than the once-weekly stanza she previously did on DuMont. "It gives me a normal nine-to-five working day," she explained, "and it's less difficult than memorizing 18-19 minutes of dialog. We use Teleprompters, even on the song lyrics, which is a real blessing."

Buffalo—George R. Torge upped to station manager of WBEN-TV by veep A. H. Kirchhofer of WBEN, Inc. C. Robert Thompson remains general manager of WBEN-TV, WBEN-FM and WBEN. Torge has been teevee program director since 1948.

Tele Followups

Continued from page 28

lently tied in with the institution's current fund-raising campaign.

Hays' dramatization was a competent one but faced a problem in that in the past year or so several other radio and TV shows have aired programs based upon Dr. Blackwell's ascendency in her profession. Hence the story was not a fresh one as far as some of the public was concerned.

Told in flashback, the play recounted how Dr. Blackwell gained her schooling at Geneva College, N. Y., took graduate study in Paris and continued her career despite an accident that affected her sight. Her reaction to adversity is best summed up by a line from the script, "the more I struggle, the more determined I become."

As Dr. Blackwell, Margaret Phillips was confronted with an exceptionally long part that had her before the cameras for almost the entire hour. She understandably made a few fluffs but on the whole turned in a sincere and sensitive performance. Good support was lent by a lengthy cast that included Roger Dann, Daniel Reed, Hope Miller, Jeanne Bolan and Lydia St. Clair, among others.

Semi-documentary also marked the TV debut of Penny Hays, daughter of scripter H. R. Hays. Here was a realistic portrayal of a belligerent moppet. Production values of Fred Coe were up to his usual standard while director Delbert Mann apparently did as best he could to put movement into a sombre, wordy story.

Ratings Doomed?

Continued from page 23

but slight impact; the client and the agency want his local ratings.)

Right down the line, the hue and cry today is "local, local, local." The Ziv success story is based on the formula, moving into specified markets with major league transcriptions, because that's how the radio-conscious national client is buying today. That's why NBC is going into the same kind of business with its newly-inaugurated "Minute Man" plan of peddling programs to its stations on a pro rata share-and-share-alike basis.

That NBC was aiming at a competitive move-in on Ziv is now firmly established, with the revelation that such adventure-type stuff as "Dangerous Assignment" and "Texas Rangers" are being prepped for "Minute Man." (That's hitting close to the Ziv program pattern that's won widespread acceptance around the country.)

"Assignment" will be the first nighttime half-hour show to be incorporated into "Minute Man." Previously the web had chosen four properties — Kate Smith, "Howdy Doody," H. V. Kaltenborn and Bill Stern—for inclusion in the co-op scheme, but NBC is now ready to take the veil off its real intent and go to work in a bid to stem the Ziv, et al., transcription advances.

PHILLY BOXER SUES ON TELEVISED BOUT PIC

Philadelphia, Nov. 27.

Al Ettore, former Philadelphia heavyweight boxer, has filed suit for $200,000 damages in U. S. District Court, over a televised film showing of his bout with Joe Louis at the Municipal Stadium here in 1936.

Named as defendants were the Philco Television Broadcast Corp., operators of Station WPTZ; Chesebrough Manufacturing Corp., sponsors of the telecast, and Clayton, Inc., the advertising agency. Twice within two years the defendants had put on the fight film which, Ettore charged, is "a garbled and distorted" telecast of the fight. He further charged that the telecast had been made without his consent and that the TV narrator had robbed him of his due share of credit.

Ettore, who now operates a tavern in midtown Philly, asks $100,000 for alleged unlawful invasion of his privacy, and another $100,000 for damage to his good name. Showing of the revived films at his tavern had subjected him to ridicule and subsequent loss of business, Ettore's attorney claimed.

Salt Lake City—First department store here to go for TV on a regular program basis kicked off a new series on KDYL-TV last Tuesday (20). "The Alene Dalton Show" is aired Tuesday, Wednesday and Thursday, from 3:15 to 3:30 p.m., and features Miss Dalton who puts on a dressed up pitch for Auerbach's fashions.

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New York, New York
Plaza 9-6693

8553 Sunset Blvd.
Hollywood, Calif.
CRestview 6-6121

Chi Reappraises AM-TV

Continued from page 22

bers were to lower their wage sights to a degree that would put Chi offerings on a more nearly equal competitive position with the east and west centers. Also, the webs, particularly in radio, might give additional thought to berthing more of their sustaining showcase pieces in the Loop.

National Okay Needed

It's anticipated that AFRA and TVA will immediately raise two big objections to any move to change the fee setup. Such a step could only be made with the unions' national membership okay. First, on the local and national level, there's the traditional labor union dogma of rigid opposition to "voluntary" wage cutbacks. Secondly, on a national basis, there would be the reactions from the New York and Hollywood membership which probably at first glance would view the proposal as an attempt to undercut their own employment and wage standards.

The first objection points up a not-infrequent union dilemma. Is it better to have some work with the possibility of more at the expense of the wage structure? Or is it preferable to maintain the same wage schedules at the expense of a possibility of creating more work? That is a matter which can only be decided by the guilds themselves. But there is evidence that if they were convinced a lowered wage arrangement would increase the number of shows beamed from here, the local chapters might make the move.

As to the likelihood that the national bodies, fearing competitive disadvantages, would look with displeasure upon the plan, its proponents offer two arguments. It's pointed out that if more Chicago talent could keep busy in the hometown there would be fewer making the trek to the eastern or western centers to vie for web assignments with the people already there.

But more significantly, a realistic appraisal of the practical eventualities should a differential be put into effect indicates there would be no wholesale shifting of programs to Chicago. The loosely knit group plugging for more Chi shows admit the Loop will always play third fiddle to New York and Hollywood. Especially in the case of video, the chains have already made their longterm capital investment decisions which aim at the establishment of only two major production points. Because of the large fixed costs involved in teevee output, it's apparent that the networks seek to staff and equip only the two cities for large scale production, observers claim. That was the trend in radio where the required capital outlays were much less.

There are many who feel it's this very polarization of operation, with the webs and the agencies concentrating their staffs and shops on the two coasts that's put Chicago presentations at a distinct competitive disadvantage. It's now generally conceded that in many cases, it actually costs more to put on a show out of the Loop than it would to originate a comparable program from New York or Hollywood, when all factors are considered.

In the case of the chains, it's more economical to assign a show to one of its Coast plants than to Chi if by so doing the particular show bears some of the fixed costs of that plant. In other words, for every show that's ground out at either the east or west terminals, the overall expenses of that setup are more profitably applied.

Another cited example of the Windy City's competitive handicaps is the matter of agency service. With most of the ad shops centered in Manhattan, with Hollywood production adjuncts, it's to their obvious advantage to have the shows coming out of their home base. Except in the case of those headquartering here, it's an additional expense in sending out a crew to service midpoint shows.

That's why there is considerable argument to the point that a lowering of the Chi talent rates wouldn't being giving them a competitive advantage over their east-west brethren but would be merely putting the Windy City members on a practical, more nearly equal footing.

The pluggers for more Chicago production have pretty much faced up to the fact that Gotham and Hollywood will continue to carry most of the broadcast ball. They admit the town will at best only fulfill a peripheral role. But a third place town is better than a ghost town, is the new war cry.

They're hopeful that with AFRA and TVA's "cooperation" this centre may again make some significant noise in such comparatively constricted areas as evening dramatics and daytime serials, which could utilize the large pool of thesping talent hereabouts; limited budgeted variety shows using the almost defunct Chi teevee techniques, and maybe some new panel and audience participation formats with a special, and perhaps welcome, midwest flavor.

Profanity

Continued from page 24

—April to March—totalled $8,301,379. Of this, $5,571,991 came from the annual $2.50 fee paid by all radio-set owners in Canada; $2,729,388 from commercial broadcasting revenue.)

On the Radio Committee's criticism of soap operas—with Dunton gently pointing out that the correct designation is "daytime serials"—the CBC chairman said that no one was neutral toward this type of program; radio listeners were either strongly for them or against them.

On charges of too much cursing in drama broadcasts, Dunton said the CBC, on minority listener complaints, was checking on this on the assumption it might be being overdone, but he felt that, in certain circumstances, it might be difficult to portray the author's thematic intention without the use of profanity for character authenticity and effect. Dunton won that round.

NBC Batons

Continued from page 23

AM's potency. NBC is asking them to "take their head out of the sand" and to become realistic about it. That there will be a minority dissent at the convention—chiefly from those stations slated for rate cuts—is a foregone conclusion. But NBC is determined to see it through to a finish.

On the basis of overtures made to approximately 50 stations (including those with tobogganing rates and others getting hikes), the network echelon feels assured the formula will be adopted. Too, the network brass recalls similar crises that have arisen at past conventions, with some affiliates hitting the ceiling and threatening to secede from the network. But as of today, as one exec put it, "we haven't lost a patient yet."

There are some gripes on the TV front as well. Some affiliates think the time has come to abandon the practice of turning over free time to the network (something they've never been able to eradicate in radio.) At last year's convention, they managed to reduce the number of free hours per month to 24. Now they would prefer to give nothing. NBC doesn't see eye to eye with the affiliates, and the matter is due for a thrashing out. Similarly, some of the affiliates feel they're entitled to a greater share of the compensation from network shows sold on station time. This, too, is expected to be resolved.

But overall, NBC feels that its "greatest TV show on earth" status should, by Saturday checkout time at Boca, crystallize its "you-never-had-it-so-good" attitude in affiliate-network relations.

Dodge's 'Surprise'

Boca Raton, Nov. 17.

Pre-heralded as one of the major revelations coming out of the NBC Boca Raton convention is the Wednesday presentation by Fred Dodge on the introduction of merchandising concepts into network operation.

From advance notices, Dodge's talk will open up new avenues of revenue and operational techniques, designed to benefit network and affiliates alike. Ever since his entrance into the web fold under its new administrative formula, Dodge has been at work on a q.t. basis evolving merchandising patterns which are said to be revolutionary in scope.

NCAA

Continued from page 25

at their games this season. Those results will then be turned over to the National Opinion Research Center, which will compile them in time for a report to the NCAA annual convention in Cincinnati in January. Barring a previous ditching of the plan, which may happen if the colleges and public in general continue to fire away at it, the convention will then determine whether the experiment was a success and if it's to be continued next season.

Latest and probably the most vehement attack on the plan occurred as a result of the NCAA's adamant refusal to okay WHAS-TV's carrying the Kentucky-Tennessee game last Saturday. NCAA spokesmen, to prove their charges of an organized conspiracy, declared this week that they had received a stack of wires and petitions "almost four inches thick" from alumni associations and other interested groups in the Louisville area demanding the game be carried. But, the NCAA said, a number of the petitions were "dittoed," indicating it was all a preconceived plan.

Ralph Furey, Columbia U. athletic director and chief of the NCAA video committee, issued a statement over the weekend following the D. of J. charge that the moratorium was illegal, in which he quoted the NCAA counsel as advising early this year that the plan was legal. This week, D. of J. statement was reportedly based on the suit now pending against the pro National Football League on charges that the NFL's action in confining televising of its games to certain areas is discriminatory and in restraint of trade. But, Furey pointed out, the NFL action also cannot be termed illegal until it is brought to trial and is declared so by the courts—not by the D. of J.

Carnation

Continued from page 23

weekend to talk a radio and television deal with network and agency execs. Program's star, Robert Young, said he favors another season on radio before tackling tele. Lambert is reported studying a firm offer to film the show if Young is willing.

Casualties of Carnation show are Tony Martin, Jo Stafford and Victor Young. Stafford earlier in the week also dropped out of "Club 15." The expected avalanche of radio cancellations due now, four weeks before option date on the first seasonal cycle, failed to develop so far beyond these two rubouts. That one or two more may not ride out another semester is predicted in the trade for late starters who should know their fate this week.

Albany—Schaeffer Brewing Co., is now sponsoring "Sports Parade," with Sherb Herrick, over WXKW five nights a week.

Color TV as U. of Kansas On Regular Teaching Basis

Kansas City, Nov. 27.

Installation of color television for regular teaching in a medical school is being completed at the Univ. of Kansas Medical Center here. While color television is not new in medical teaching, the University of Kansas installation is the first to make use of the system developed by CBS.

New circuit goes into use here Nov. 29, replacing a system of black and white transmission which has been in use about two years. The school circuit was developed through cooperation between K. U., CBS, Remington-Rand Corp., and the Wilmot-Castle Light Co.

CBS Rate

Continued from page 22

doesn't reflect the tremendous shifts in network programming; the varying changes in population, the uneven development of television; nor the hundreds of facilities changes and new network affiliations made since 1949.

"All of these changing elements have a substantial influence on individual station circulation patterns.

"To use obsolete data as the basic part of a nationwide yardstick is, we think, a disservice to advertisers and stations alike.

"On the other hand, a plan is already under way to develop new and up-to-date information about current station circulation patterns. The data will be gathered by Standard Audit and Measurement Services, Inc., as the successor to the industry's Broadcast Measurement Bureau. This county-by-county study will go into the field in the next few months.

"CBS Radio is the first network to subscribe to this new industry study, because we believe that only when the new data are available can stations and networks take constructive steps in a thoroughly realistic re-evaluation of radio.

"Beyond this, we plan in the next few weeks to announce several new policies, adding to the long list of special advertising opportunities pioneered by CBS Radio. These announcements will create new and more efficient ways to use network radio—and develop new elasticity in the selection of network facilities."

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DISK-PIRATING SPREADS ABROAD

FBI Launches Nationwide Search To Nab Infringement Racketeers

In a move to smash a syndicate specializing in the illegal distribution of orchestral arrangements of standard tunes, the Federal Bureau of Investigation has opened a nationwide hunt for the racketeers. Disclosing the FBI intervention in the copyright infringement situation in his annual president's report to a meeting of the Music Publishers Protective Assn. last week, Louis Bernstein said the MPPA now "can confidently look forward to elimination of this racket entirely in the near future."

The copyright infringement racket originated in the Chicago territory last year when at least two gangs, according to Bernstein's report, used Tune-Dex cards to compile by photo offset a large black book containing as many as 1,000 of the most important standards in the industry. The book had three compositions to the page, including both words and music, and was handsomely gotten up. It was sold to professional musicians at prices ranging from $12 to $25 per copy.

Bernstein disclosed that after the federal attorney in Chicago refused to prosecute these cases criminally, the MPPA brought civil action against all the parties involved, securing permanent injunctions and damages sufficient to cover the cost of the local investigations and legal fees were secured from seven defendants.

Soon afterwards, however, another mob started the same racket in Chicago and Milwaukee, and soon there their agents spread east, making contacts with musicians through union locals in various eastern cities. MPPA once again pressed legal action against these gangs with the same positive results as obtained in the original Chicago action.

Meantime, Bernstein said the MPPA succeeded in interesting the N. Y. office of the FBI in the criminal phases of these infringements. Several of the national ringleaders have been identified, according to Bernstein, with warrants issued for their arrest. MPPA's investigator, Arthur Hoffman, cooperated closely with the FBI in giving information he uncovered in Philadelphia, Boston, Hartford, New Haven and other cities.

MPPA brought the FBI into the case because it believes that civil actions involving the persistent copyright pirates are not effective. In such cases one pirate drops out after a civil action, only to be replaced by two others.

Musicologist
Robert Baral
goes reaching back into the files for
Those Real Old R&H Tunes
* * *
one of the many interesting features in the
46th Anniversary Number
of
VARIETY

MPCE Factions Open Fight Over Prez Elections

Factionalism within Music Publishers Contact Employees, resulting from the nomination of a candidate to oppose Bob Miller for the MPCE presidency, came to a head Monday (26) when Leo Diston, opposition candidate, protested the legality of the election of the union's exec council.

Diston is protesting the election on the grounds that it's being conducted contrary to the rules set down by the MPCE constitution. His claims are based on allegations that (1) the constitution states election should not be held later than Nov. 15—it's skedded for Dec. 11; (2) ballots are being sent out with requests for signature of voter contrary to the secret ballot procedure; (3) out-of-town members are being asked to have their ballots in four days before the election date and not on the day of the election as specified by the constitution; (4) no election committee has yet been appointed to carry out the election; and (5) nominations for election were to be filed 30 days before the election date to allow ample time for campaigning and this year the nominations were filed only three weeks prior to the election.

The exec council is slated to meet tomorrow (28) to rule on the legitimacy of the protest. Meantime, the election ballots which have already been sent out, are being held up by some of the contactmen waiting the council's decision.

Despite the outcome of the election, Miller will retain his post of exec secretary.

YANKS UNABLE TO COPE WITH SNARL

Far surpassing the disk-pirating situation in the U. S. traffic in Captain Kidd platters has reached such proportions throughout England and continental Europe that artists and legitimate labels have all but abandoned hope of checking the plunderers. Few retail outlets overseas do not handle the unauthorized merchandise, which for the most part is pressed by the facilities of the big European manufacturers.

U. S. artists and orchestras are featured on the bulk of the pirated items and much of the goods is actually imported, already pressed, from U. S. bootleg sources. The records are openly advertised in paid space in the trade journals and fan mags, and display material is often used to hypo business at the point of return.

As in the U. S., the European bootleg trade began as an under-the-counter market in choice jazz items, not available because of discontinuance by the big labels. The European interest in jazz provided a fertile field for the growth of the illegitimate commerce. When the U. S. troops were billeted throughout Europe during and after World War II, trading became intense in the V-disks, which were shipped abroad in great volume by the

(Continued on page 48)

Rack Copy Sales In 10-Mo. Rise

Although sheet music biz has been generally spotty this year, copy sales in racks have taken a sharp jump in the first 10 months of this year. During this period, rack sales were 20% greater than the same period for last year, and the returns were 10% less.

Upbeat in rack sales followed a conference late last year between Walter Douglas, chairman of the Music Publishers Protective Assn., and circulation execs of the Hearst organization, which handles the rack distribution of the sheet music. At that time, Douglas informed the Hearst execs that the publishers were not satisfied with the operation of the racks, since the returns were too large and the net sales too small.

In the past 10 months, however, George Marcum, Hearst's director of newsstand sales, has been taking personal charge of the racks in an effort to hike sales. Marcum has successfully inaugurated a new promotion policy, involving tieups with local disk jockeys and closer liaison with wholesalers. Marcum also has added new road men to hypo music sales on the racks, with the result that each month has been showing a steady rise in net copies sold.

SPA Pushes All-Out Drive Vs. Holdouts On Pub Auditing; Morris Main Target

Pressing for a showdown on its right to check publishers' books, Songwriters Protective Assn. is threatening to throw the legal book against the handful of music firms that have barred SPA auditors from their doors. Main target of the SPA move is the E. H. Morris Music Co., largest of the publishers still holding out against SPA' auditors.

SPA put the matter of the holdout firms into the hands of its attorneys, John Shulman and William Klein 2d, last week with instructions "to institute legal proceedings where necessary to enforce the agreement." According to SPA and many publishing execs, the SPA basic agreement gives it the clear right to check the pub books. Even the holdouts are not contesting this right but are squawking against the auditor, Ed Traubner, who, they claim is an "interested" party since he himself is a writer's agent and publisher.

It's understood that SPA has not yet decided what form the legal action shall take at this stage. Most likely next step, however, is for the individual writers to bring suits against the holdout pubs for violation of their SPA contracts. SPA would also join in such action with the aim of compelling the publishers to open their books.

SPA's strongest card under its contractual agreement is the right of the clefters to withdraw their copyrights from publishers who violate the basic agreement. With SPA's full writer-membership backing up the organization's fight against the holdouts, a withdrawal of important copyrights could be extremely damaging to the publishers involved.

An important feature of the current hassle is that it may lead to the first court test of the legality of the SPA basic agreement.

Chas. Tobias Succeeds Romberg as SPA Prez

Filling the vacancy created by the recent death of Sigmund Romberg, Charles Tobias was elected president of the Songwriters Protective Assn. at an SPA council meeting last week. Tobias, SPA veepee for the past eight years, was closely associated with Romberg, having collaborated with the late composer on his last hit, "Zing Zing Zoom Zoom," late last year.

Louis Alter, another council member, was elected to fill Tobias' veepee spot. With one vacancy remaining on the SPA council, Milton Ager was elected to the top board.

London Records Ends U.S. Waxing; Operation $ Flivs

The complete withdrawal of London Records from recording activities in this country was finalized last week with the exiting of Tawny Nielsen as the diskery's U.S. pop artist and repertory chief. A spokesman for the company said that he didn't expect the post to be filled for some time.

During the past few months London had been steadily dropping its U. S. stable of pop artists to concentrate on its English roster. All of London's pop and classical releases will now emanate from its headquarters in England. Frank Lee heads the pop a. and r. division there. London's reps remaining here will handle the sales division only.

Miss Nielsen, formerly a radio producer of the British Broadcasting Company, stepped into the spot vacated early this year by Joe Delaney. Latter exited the firm after a policy tiff with E. R. Lewis, head of British Decca, parent firm of London. Delaney's policy of accenting American artists ran counter to Lewis' original idea in forming a U. S. diskery subsid. Lewis' theory, which he is now carrying out, was to earn hard currency for Britain by selling British made platters in the U. S.

M-G-M Inks Vallo

Singer Ricky Vallo has been pacted by M-G-M Records. Vallo was brought to the diskery's attention by Pittsburgh jukebox operators.

His first sides will be released next month.

Willson Tune Shoves Into Top Xmas Sellers; Berlin Song Still Leads

With over 50 new Christmas songs competing this year, only one tune, "It's Beginning To Look Like Christmas," is showing signs of cracking into the narrow circle of standard holiday sellers. Tune, written by Meredith Willson, has been developing into a strong sheet music seller in the last couple of weeks, with the Perry Como wax version for RCA Victor also selling at a good clip.

To date, Irving Berlin's "White Christmas" is leading the Xmas tune sweepstakes, with "Rudolph The Red-Nosed Reindeer" a close second and "Frosty the Snowman" in the place position.

Chappell in Deal To Take Over Paxton Europe Rights in '52

Paxton Music has inked a deal with Chappell Music under which the latter will take over rights to the George Paxton catalog in Britain and Europe for 1952. Paxton, publisher of the current best-seller, "And So To Sleep," received $10,000 guarantee.

Paxton also concluded a deal with conductor-composer Lou Busch to publish a folio of his piano compositions in conjunction with release by Capitol Records of Busch's new keyboard album. Busch recorded the set under his nom de disk, Joe (Fingers) Carr.

Dreyfus in Flat Denial Of Chappell 'Shakeup'

Max Dreyfus, head of Chappell Music, nipped a growing trade rumor this week with a flat denial that he was planning any change in the firm's staff. Dreyfus said no changes are being contemplated in answer to various reports for the last month that a new professional manager was due to take over.

Stan Stanley, who took over the general professional managership of the Chappell firms last year, will remain in that spot, Dreyfus stresses.

Krupa Maps Reorg Of Band Next Year

Gene Krupa, after completing a tour with Norman Granz Jazz at the Philharmonic last week, is planning to reorganize his own band early next year.

The JATP troupe wound up a 50-date junket in San Diego last Thursday (22).

British Col Exec In N.Y. for Confabs

Norman Newell, head of pop artists and repertoire for British Columbia Records, arrived in N. Y. yesterday (Tues.) for confabs with execs of Columbia Records. He will study American waxing techniques.

Newell, incidentally, is composer of the score for the current London Palladium vaude revue.

Colosseum Records chartered to conduct business in New York. Capital stock is $250,000, $1 par value. Jacob Goldsmith, of N. Y., is director and filing attorney.

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VARIETY WEEK ENDING NOV. 24

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N.Y. Jack Lacy—WINS	Boston Norm Prescott—WORL	Rochester Mort Neuhaus—WHAM	D.C. Jerry Strong—WMAL	Wor-c'st'r John Woods—WTAG	Rome Les Barile—WKAL	Concord Dean Tibbetts—WKXL	Ithaca Jack Deal—WHCU	Baltimore Buddy Deane—WITH	Fitchburg John Wrisley—WFGM	SOUTH: Miami Tony Donald—WQAM	Richmond Harvey Hudson—WLEE	K.C. Owen Bush—WHB	Birmingham Bill Wright—WSGN	Tampa Pat Chambers—WFLA	St. L. Hal Fredericks—KXOK	Atlanta Lee Morris—WSB	Memphis Hal Benson—WMPS	Jack'ville Claude Taylor—WIVY	MIDWEST: Chi. Jim Lounsbery—WIND	Dearborn Robin Seymour—WKMH	Mil-w'kee Bob Larson—WEMP	Pitt. Ed Bartell—KQV	Mpls. Merle Edwards—WMIN	Det. Bill Silbert—WWJ	PAR WEST: L. A. Bill Anson—KFWB	S. F. Lee Malley—KYA	Phoenix Dick Gilbert—KTYL	Denver Ray Perkins—KFEL	Salt Lake Wayne Cody—KALL	TOTAL POINTS
1	1	11	Eddy Howard	Mercury	Sin	1		1				9		2		1	4	1							1		2		3				3	1	1	113
2	2	17	Tony Bennett	Columbia	Cold, Cold Heart				2	2	2		2	5		6		5				10			7	6	3		1			3	1	2		107
3	3	22	Tony Bennett	Columbia	Because of You				3	1			6	1		3		3	4			5	6			5					6	2		4	3	102
4	6	4	Frankie Laine	Columbia	Jealousy	2	6	2			7	8		6	6	4		10		2	1				2	1	9	4								95
5	4	8	Ames Bros.-Les Brown	Coral	Undecided	7				4				3			5	2	6	5		6		9	9		8		10			5		8	2	76
6	7	12	Patti Page	Mercury	And So to Sleep Again	8		4						8	3	2	3	4	8				8				10		6			7	4	7	9	74
7	5	5	Les Paul-Mary Ford	Capitol	Just One More Chance				6	5				9		5		9	3				5	4			4	2								58
8	16	10	Eddie Fisher	Victor	Turn Back Hands of Time				5	6	4	10	9	4	2			6		10		3			5											57
9		7	Savannah Churchill	Victor	Sin				1	3			3									1	1			2											55
10	18	3	Jo Stafford	Columbia	Shrimp Boats			6				5	10	10	7	8			9	7	1			2			7		9	6				10			53
11	19	4	Tony Martin	Victor	Domino	5		3	9							7	7	8					7			8						9	5				42
12	12	5	Nat "King" Cole	Capitol	Unforgetable					8		7	4						7		2							8		5					6		41
13A	39	7	Tony Bennett	Columbia	Blue Velvet	3	5				9						2														3						33
13B	34	3	Tony Bennett	Columbia	Solitaire							3			9						5					9	6	1									33
15	25	2	Mantovani	London	Charmaine	4	3													3	8			10		7											31
16A		2	Tony Martin	Victor	It's All Over But Memories		1					1	1																								30
16B	11	10	Four Aces	Victoria	Sin										1				1													1					30
18		1	Johnnie Ray	Okeh	Little White Cloud Cried		2																		4	4			7								27
19	18	15	Les Paul-Mary Ford	Capitol	World Waiting for Sunrise				4	10									5													8	7	6			26
20	20	23	Rosemary Clooney	Columbia	Mixed Emotions														2			8		1													22
21A	13	4	Pee Wee King	Victor	Slow Poke		7					4															1										21
21B	17	11	Tommy Edwards	M-G-M	It's All in the Game						8				5						6										4						21
23	9	24	Tony Martin	Victor	I Get Ideas				7	7																						6		5			19
24	23	4	Bing Crosby	Decca	Domino																3									7	5						18
25		1	Dolores Gray	Decca	Shrimp Boats	6																	4		6												17
26	9	13	Del Wood	Tennessee	Down Yonder							6													3				8								16
27A	48	6	Perry Como	Victor	With All My Heart and Soul								8			9	1																				15
27B	21	5	Freddy Martin	Victor	Down Yonder																											4		3			15
29		1	Gordon Jenkins	Decca	Charmaine																						5			4							13
30A		1	Louis Armstrong	Decca	A Kiss to Build a Dream On		8				5														8												12
30B	34	4	Richard Hayes	Mercury	Out in the Cold Again																							5	5								12
32		1	April Stevens	Victor	And So to Sleep Again					9												2															11
33A	25	5	Mindy Carson	Victor	Out in the Cold Again			7									6														10						10
33B		1	Billy Williams Quartet	M-G-M	Sin						1																										10
33C	30	4	Buddy Greco	Coral	I Ran All the Way Home																									1							10
33D		2	Dolores Gray	Decca	More, More, More																										1						10
37A		1	Doris Day	Columbia	Domino						10																	3									9
37B		1	Tony Bavaar	Victor	I Talked to the Trees		9								4																						9
37C		1	Teresa Brewer	London	I Don't Care												9			4																	9
37D		2	Anne Shelton	London	Don't Call Me Darling							2																									9
37E		1	Sammy Kaye	Columbia	Three Bells					1													2														9
37F	28	3	F. Laine-Jo Stafford	Columbia	Gambella																								2								9
37G		1	Bill Farrell	M-G-M	Cry																									2							9
37H		5	G. Lombardo-G. DeHaven	Decca	Because of You																												2				9
45A		4	Sammy Kaye	Columbia	Longing for You						3																										8
45B		1	June Valli	Victor	Cry																			3													8
45C		1	Johnnie Ray	Okeh	Cry																					3											8
48A		6	Ralph Flanagan	Victor	American in Paris												8																			7	7
48B		2	Dean Martin	Capitol	Solitaire																										7		8				7
50	34	33	Mario Lanza	Victor	Loveliest Night of Year				8																							10		9			6
51	14	7	F. Laine-Jo Stafford	Columbia	Hey, Good Looking				10														10														2

Jockeys Still Get Too Many Disks, Reducing Tune-Buildup Potential

Despite efforts of major companies to cut down on releases, disk jockeys are still being showed under by the steady flow of new platters. According to Mort Nusbaum WHAM, Rochester, N. Y., deejay, the record companies aren't giving their records a chance to build, plug-wise or saleswise. The jocks, he adds, can't keep up with every disk, and it's virtually impossible to spin a good platter with any consistency, since there are so many others waiting in line.

Some of the diskeries, he claims, which have cut their release schedules, destroy their long view planning by rushing out specials of tunes they feel they must cover. With almost every diskery cutting a version of the same tune, the overall impact is dissipated because it succeeds in doing nothing more than confusing the public.

Nusbaum also claims that the music publishing firms and disk companies need to strengthen their promotional and exploitation facilities. Tie-ups and stunts, he adds, like sending out handkerchiefs to exploit "Cry," and distributing one-pound boxes of cane sugar to promote "Domino," are cute but seldom effective in boosting the disks' spinning average.

"Boilermaker" flyers announcing that this is the record you've been waiting for, a type of promotion which every diskery and record promotion man is using, is a waste of effort and money, he contends. It may get some hinterland jocks to spin the disk, he adds, but for the most part the destination for this kind of material is the waste paper basket.

If the diskeries or the song publisher are on a drive, Nusbaum suggests that they follow up on the initial disk by sending out another within a week's time. When a new platter arrives, he explained, it gets its spin, and then is filed in the library. A followup platter would guarantee another play more readily than a flyer or a promotional stunt.

Visits from representatives of the publishers and record companies have become an increasingly important factor in building disk jock relations. More reps are beginning to hit the road to get the deejay's reaction to a disk.

N.Y. Orch's 5,000th

The 110-year-old N. Y. Philharmonic-Symphony, oldest symphonic organization in the U. S., will give its 5,000th concert Dec. 13 at Carnegie Hall, N. Y.

George Szell will conduct. Regular conductor Dimitri Mitropoulos will be away, guest-batoning in St. Louis and Detroit that week.

ECKSTINE-SHEARING DRAW 4,100 IN TROY

Troy, Nov. 29.

Billy Eckstine and the George Shearing Quintet drew 4,100 customers at $1.20 to $2.40 in the R. P. I. Field House Wednesday (21). Audience was smaller than the 5,000 turnout last year, but was the largest for a popular attraction in the arena this season.

The holiday-eve rather than weekend date of 1950 was believed to be an adverse factor. Falloff was chiefly in the lowest price seats, there being fewer of the young set and less of a mixed crowd present.

Attraction drew more than 7,000 in the municipal auditorium at Youngstown, O. the previous night and 10,000 in Cleveland Sunday evening (18).

Jail Mex Jukebox Ops In Fight for Royalties Under Prexy's Decree

Mexico City, Nov. 27.

Song writers, members of the Society of Authors and Composers of Music (SACM), whose work is used in jukeboxes here without benefit of royalties, are getting help from the local district attorney. Prosecutor threatens more than 3,000 juke box owners-operators with arrest and jail if they don't pay the writers more than $115,000 they claim as royalties. Blanket complaint was filed by Arsenio Farrel, SACM attorney.

First arrest was a woman, Sara Vera de Loredo, beer parlor operator, for refusing to pay juke box royalties. She spent some hours in jail until released on bail.

SACM, lamenting that there must be arrests in the fight for its writers, said most owners-operators of 4,500 juke boxes here using its members' music have systematically refused to pay royalties during the last 12 years. SACM claims each box owes $1.72 per month royalties. Prosecutions are based on a presidential decree of Jan. 14, 1948.

Disk Import Ceiling Set by British BOT

London, Nov. 20.

As a result of the austerity policy announced earlier in the month by the new Conservative Government, the Board of Trade has clamped down on open licenses for the import of certain musical instruments and all disks. It also imposed a ceiling for the year ending June 30 next.

The total amount permitted, according to an official BOT statement last week, is $490,000. In addition to disks, this covers many musical instruments. The limitation not only applies to instruments, but also to spare parts.

Macy's Preps Xmas Push On Sylvia Fine Ditty

With Christmas ditties, developed from kiddie characters sponsored by the nation's department stores, steadily racking up top sales, Macy's, N. Y., is readying another kiditty campaign to cash in on the Yule spree. Already represented by "Poppy, The Puppy," Macy's is readying a promotion barrage on "Uncle Pockets," a new tune penned by Sylvia Fine (Mrs. Danny Kaye).

"Uncle Pockets" is a Macy's creation used regularly in its animated Christmas window display. Tune, which has already been etched by Danny Kaye on the Decca label, will be featured in a majority of the store's Christmas advertising. Campaign will be similar to that of Sears Roebuck and Marshall-Field on "Frosty the Snowman" and "Uncle Mistletoe," respectively.

SPIER FORMS BRITISH PUB WITH KASSNER

Larry Spier, who recently left Bourne Music to reactivate his own firm, has set up an English company, Spier, Ltd., in partnership with Ed Kassner. New firm will handle continental rights for Spier's catalog and will obtain foreign copyrights for U. S. exploitation. Overseas selling agent will be Kassner Associated Publishers.

Kassner, British pub now operating in the U. S. as partner in the J. J. Robbins & Sons Music, still has his own companies active in England.

Major Diskers Cut Current Releases To Let Retailers Stress Xmas Tunes

In a move to give retailers a breather for the Christmas season, most of the major diskers are making sweeping cutbacks in the number of pop releases during the next month. Move is designed to enable the retail outlets to concentrate on the Xmas numbers without being saddled with additional pop releases which would have to be stocked in two or three speeds.

Columbia Records has already instituted a 50 to 60% reduction in the number of current releases, the cutbacks affecting the pop, country and blues-and-rhythm field. Columbia will stress only a limited number of disks which are judged to have more than average potential. Same approach was used by Columbia last summer when it cut out new releases in favor of riding with already-established hits.

RCA Victor is also down to a minimum number of three or four releases a week as part of its all-year round policy. Victor has been skipping releases some weeks in order to give current numbers a better chance to develop. Decca in the last couple of weeks has also cut down on the number of releases.

Music publishers, meantime, are also holding back in new tunes until the holiday excitement is over. Since past experience has taught that it's virtually impossible to break through with a pop number during Christmas, the pubs are slapping post-Xmas release dates on their current material.

Audio Problems

Search for "new sounds" by the major diskers is causing technical problems of creating novel audio effects.

Columbia Records has come up with one solution in the form of its concrete stairway in its N. Y. building. Locked doors leading to the stairway now have signs reading: "Do not use stairway. Reserved for echo chamber."

MPPA RE-ELECTS FULL DIRECTORATE

Full slate of nine directors of the Music Publishers Protective Assn. was reelected at the annual meeting in New York last week at which 48 publisher members attended. Election of MPPA officers will be held by the directors at their first meeting in December.

The reelected MPPA directors are Louis Bernstein, MPPA prexy, Saul Bourne, Jack Bregman, Max Dreyfus, Edwin H. Morris, Jack Mills, George Joy, Abe Olman and Bernard Goodwin.

Alsam Music chartered to conduct a publishing business in New York. Capital stock is 100 shares no par value.

N.Y. Music Festival Setup Jelling After 1st Meet; 'Package' Idea Proposed

Project for a N. Y. Music Festival on a cultural and artistic scale comparable to Salzburg, Beyreuth and Tanglewood, has jelled further as result of a first, preliminary meeting held Monday (25) at Governor Clinton Hotel, N. Y. About 40 civic and show biz toppers attended, with Newbold Morris, board chairman of the N. Y. City Center, chairmaning.

Meeting revolved around such problems as time and place, and type of entertainment. Christmas was suggested, when hotel biz is slow and reduced rates possible. Late spring had more adherents, with either indoors at the Met Opera House or City Center, or outdoors at Lewisohn Stadium, Flushing Meadows, or the W. T. Rosen estate at Katonah, N. Y., advanced. Most ideas centered on a "package" festival, at the end of the regular music season, repeating highlights of the work done during the season at the Met, City Center, N. Y. Philharmonic, etc.

Voice of America reps attended the meeting, advising they would cooperate in any plan to show N. Y.'s cultural side to peoples abroad.

Hyman R. Faine, exec secretary for the American Guild of Musical Artists, was selected to call together another meeting of a smaller group, selected from those present who were connected with the actual production of N. Y. music events, to mull over the ideas expressed at the meeting, and to try to work out a festival program, especially the time and place.

M-G-M DROPS ZENITH AS CHI DISTRIBUTOR

In a reshuffle of its distributor setup, M-G-M Records is dropping Zenith as its Chicago distrib effective Dec. 1. New distributor in that area will be James H. Martin, Inc. It's understood the diskery is also mulling plans to drop the Zenith outlet in New York, replacing them with the Sanford Electric Co.

Zenith had been associated with the diskery since its inception five years ago. Recent switch from Zenith of Orange, N. J., to Jersey All-State, headed by Sidney Koenig, spearheaded the forthcoming changes. Other recent distributor appointees for the diskery have been Music Service Co., Great Falls, Mont., and T. C. Murphy, Omaha.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue
for
WEEK ENDING NOV. 24

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This week.	Last week.	ARTIST AND LABEL	TUNE
1	..	Tony Bennett (Columbia)	Cold, Cold Heart Because of You Blue Velvet
2	..	Tony Martin (Victor)	I Get Ideas Domino
3	..	Eddy Howard (Mercury)	Sin
4	..	Ames Bros.-Les Brown (Coral)	Undecided
5	..	Frankie Laine (Columbia)	Jealousy Hey, Good Looking
6	..	Four Aces (Victoria)	Sin
7	..	Johnnie Ray (Okeh)	Cry Little White Cloud
8	..	Jo Stafford (Columbia)	Shrimp Boats Hey, Good Looking
9	..	Del Wood (Tennessee)	Down Yonder
10	..	Patti Page (Mercury)	And So to Sleep Again Detour

TUNES

POSITIONS This week.	Last week.	TUNE	PUBLISHER
1	..	Sin	Algonquin
2	..	Because of You	Broadcast
3	..	Cold, Cold Heart	Acuff-R
4	..	I Get Ideas	Hill-R
5	..	Down Yonder	Southern
6	..	Undecided	Leeds
7	..	And So to Sleep Again	Paxton
8	..	Slow Poke	Ridgeway
9	..	Jealousy	Harms
10	..	Domino	Pickwick

'Third Man' Clan Gathers in Vienna For 23d Annual Zither Dithers

By JOSEF ISRAELS II

Vienna, Nov. 20.

Only in this "Third Man" town could such an event as the annual concert of the "Josef Haustein Society of Friends of the Zither" take place, and for the 23d year. This is a "verein" of serious zither lovers under the leadership of Prof. Heinrich Proll, who teaches the Danube ukulele at the Vienna Academy of Music, which honors such names as Schubert, Mozart, Beethoven and Liszt among its former teachers and pupils.

Some 600 serious-minded zither aficionados gathered in a room of Vienna's Konzerthaus (the local Carnegie Hall) to listen to and applaud the works of Josef Haustein, composer for the zither who died here in 1926. Tony Karas wasn't there—and wouldn't have been welcome. The "Friends of the Zither" look down the nose at the man who took their instrument from the wine house in Sievering to world fame and big money via his sound track for "Third Man." Their attitude about the Karas kind of zithering is that of Vladimir Horowitz to a boogie pianist. Good as far as it goes—for those who like lowbrow stuff.

The Friends of the Zither hold weekly deadpan meetings and practice sessions in "House of the Black Spaniard," a coffee house in street of the same name, under Prof. Proll's aegis. Their hero is the late Haustein, who also taught the zither and played once for Franz Liszt himself. Now Haustein lies under an impressive black marble tombstone in Vienna's Central Cemetery (the same one seen in "Third Man's" closing scene).

At last week's concert a zither orchestra of 29 instruments was lined up on school-like benches on the stage. Most players were of the old and settled variety.

Aside from one Schubert Minuet, performed with slow deliberate, care and little melody, the program featured no known names and emphasized numbers by Haustein. But all drew strong applause from an audience that looked much like the players, and whom Prof. Proll assured me all play zithers themselves.

Some of the numbers were performed by smaller groups than the standard 29 zithers. The professor was asked what was the ideal combination. Four zithers is best, was his reply, giving no reason only that "four is just the best."

Nobody played the "Harry Lime Theme." Not even for an encore. Nobody even mentioned Karas either.

MERC CONSIGNING DISKS ONLY IN N.Y.

Chicago, Nov. 27.

Action of Malvern Distributors, Mercury New York wholesalers, consigning Christmas merchandise on a full return basis was purely local and not a Mercury national policy, according to Art Talmadge, Mercury veepee. He pointed out, moreover, that major record companies were also offering full return privileges for much of their Xmas lists, including children albums. In other cases demands are being made to push disk tie-in sales with other merchandise.

While Mercury has no national plan on the special Xmas disks, Talmadge said it would not oppose any distrib offering any guarantee it wished on the consignment basis.

Rossen New AFM Chief For Western Canada

Regina, Sask., Nov. 27.

Henry Rosson, Regina, was reelected head of Western Canada conference, American Federation of Musicians at the sixth annual meeting held here.

George Leach, Vancouver, was elected veepee and Herbert G. Turner, Edmonton, was reelected secretary-treasurer.

DEBBIE REYNOLDS

SINGS

(IT'S GONNA BE) A LONG, LONG WINTER

IF I CAN LOVE YOU IN THE MORNING

MGM 30463 — 78 RPM

K 30463 — 45 RPM

M-G-M RECORDS

VARIETY 10 Best Sellers on Coin-Machines

Week of Nov. 24

1. SIN (8) (Algonquin)	Four Aces	Victoria
	Eddy Howard	Mercury
2. BECAUSE OF YOU (17) (Broadcast)	Tony Bennett	Columbia
	Bob Crosby	Capitol
3. COLD, COLD HEART (10) (Acuff-R)	Savannah Churchill	Victor
	Tony Bennett	Columbia
4. I GET IDEAS (16) (Hill-R)	Tony Martin	Victor
5. DOWN YONDER (8) (Southern)	Del Wood	Tennessee
	Champ Butler	Columbia
6. SLOW POKE (4) (Ridgeway)	Eddie Smith	King
	Pee Wee King	Victor
7. JEALOUSY (3) (Harms)	Frankie Laine	Columbia
8. UNDECIDED (5) (Leeds)	Ames Bros.-Les Brown	Coral
9. DOMINO (2) (Pickwick)	Tony Martin	Victor
	Mary Mayo	Capitol
10. AND SO TO SLEEP AGAIN (6) (Paxton)	Patti Page	Mercury

Second Group

WORLD IS WAITING FOR THE SUNRISE (9) (Crawford)	Les Paul-Mary Ford	Capitol
I WON'T CRY ANYMORE (United)	Tony Bennett	Columbia
TURN BACK HANDS OF TIME (3) (Choice)	Eddie Fisher	Victor
LITTLE WHITE CLOUD (Spier)	Johnnie Ray	Okeh
I TALK TO THE TREES (Chappell)	Tony Bennett	Victor
KISS TO BUILD A DREAM ON (Miller)	Louis Armstrong	Decca
SHRIMP BOATS (Disney)	Jo Stafford	Columbia
UNFORGETABLE (Mills)	Nat "King" Cole	Capitol
CHARMAINE (Lion)	Mantovani	London
BLUE VELVET (Meridian)	Tony Bennett	Columbia
SHANGHAI (Advanced)	Doris Day	Columbia
IT'S ALL IN THE GAME (Witmark)	Tommy Edwards	MGM
JUST ONE MORE CHANCE (Famous)	Les Paul-Mary Ford	Capitol
HEY, GOOD LOOKING (Acuff-R)	Frankie Laine-Jo Stafford	Col.

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Songs With Largest Radio Audience

Week of Nov. 16-22

The top 30 songs of week (more in case of tie), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

And So To Sleep Again	Paxton
Because Of You—†"I Was An American Spy"	Broadcast
Bella Bimba	Codas
Cold, Cold Heart	Acuff-R
Domino	Pickwick
Down Yonder	LaSalle
For All We Know	Feist
Here Comes the Fattest Man In Town	Life
I Get Ideas	H & R
I Still See Elisa—*"Paint Your Wagon"	Chappell
I Wish I Wuz—†"Slaughter Trail"	United
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It's All In the Game	Witmark
It's All Over But the Memories	Shapiro-B
Just One More Chance	Famous
Manhattan	Marks
Meanderin'	Harms
More More More	Remick
My Dream Christmas	Life
Never—†"Golden Girl"	Robbins
Old Soft Shoe	Shapiro-B
Shrimp Boats	Disney
(It's No) Sin	Algonquin
Slowpoke	Ridgeway
Solitaire	Broadcast
They Call the Wind Maria—†"Paint Your Wagon"	Chappell
Turn Back the Hands of Time	Choice
Undecided	Leeds
Up and Down Mambo	Life
World Is Waiting For the Sunrise	DeSylva-B&H

Second Group

A Ghost Of A Chance—†"Millionaire for Christy"	Mills
A Kiss To Build a Dream On—†"The Strip"	Miller
Always Always	Hollis
Blue Smoke	Fox
Charmaine	Lion
Closer You Are	Morris
Daddy	Republic
Frosty the Snow Man	H&R
Getting To Know You—*"The King and I"	Williamson
Got Her Off My Hands	Harms
Hello Sunshine	Erwin-H
Here's To My Lady	Mayfair
I Whistle a Happy Tune—†"King and I"	Williamson
Just a Moment More—†"My Favorite Spy"	Paramount
Love Is Here to Stay	DeSylva-B&H
Once	Disney
Painting Clouds With Sunshine—†"Painting Clouds"	Witmark
Rudolph the Red-Nosed Reindeer	St. Nicholas
Sleigh Ride	Mills
Too Young	Jefferson
White Christmas	Berlin
Winter Wonderland	BVC

† Filmusical. *Legit musical.

Top Songs On TV

Because Of You	Broadcast
Charmaine	Lion
Cold Cold Heart	Acuff-R
How High the Moon	Chappell
I Wish I Wuz	United
In the Cool Cool Cool Of the Evening	Burke-VH
(It's No) Sin	Algonquin
Undecided	Leeds
Wonder Why	Robbins
World Is Waiting For the Sunrise	DeSylva-B&H

FIVE TOP STANDARDS

Bless This House	Boosey
Jealousy	Harms
Shine On Harvest Moon	Remick
Thanksgivin'	Southern
You're the Top	Harms

Goodman & Co., Hypo Ottawa Press Shindig

Ottawa, Nov. 27.

Show biz was kudosed by Ottawa Press Club execs for making 24th annual ball best in its quarter-century history. Benny Goodman, in town for a one-niter with the local philharmonic orch, stayed over to play for the scribes and their guests (600) at the event. BG soloed with Cliff Tripp at piano and drums and bass from Tripp's band, then played with orch for dancing.

Jack Marlin, headlining Gatineau Club show, did his 20-minute act, using the Tripp crew. Singer Lora Standish, new from England's Moss and Stoll circuits, made her North American debut, with Canadian composer-conductor Bob Fleming at piano. Local emcee Don Brown handled the show. Aurele Groulx played electric organ dinner music.

For Christmas

G-h-r-i-s-t-m-a-s

For the Winter Season

Frosty the Snow Man

Hardrock, Coco and Joe

(The Three Little Dwarfs)

Suzy Snowflake

Hill and Range Songs, Inc.

Beverly Hills, California

EDDIE's Greatest

EDDIE FISHER

comes up with his greatest record to date ——

ANY TIME

and

NEVER BEFORE

20-4359—47-4359

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Martin: "Prologue From Pagliacci"-"The Closer You Are" This familiar operatic aria is an unusual entry but Mario Lanza's click has softened up the pop market for longhair punches. Martin, in any case, has legal pipes which can handle this sort of material with sock commercial impact. "Closer You Are" is an excellent ballad from the RKO pic "Two Tickets to Broadway," starring Martin.

Nat (King) Cole: "I'm Hurtin'"-"Walkin'" (Capitol). Both these tunes are in the blues-and-rhythm vein but lack the strength to climb out of the pack despite the Cole workovers. "Hurtin'" is the more promising number and may earn some juke spins. The reverse is a strictly routine b&r item. Cole is effective in this genre, however, and this coupling gets an important lift from the **Billy May** orch background.

Eileen Wilson-Camarata: "Sensational"-"Wyoming" (Decca). "Sensational" gets one of Camarata's superlative arrangements, with Miss Wilson handling the vocal in topflight style. It's one of those big tunes in a bolero tempo which could step out on the basis of this side's production class. Reverse is an okay lullaby also handled neatly.

Buddy Morrow Orch: "Dear Mary"-"On the Old Potato Farm" (Victor). Buddy Morrow's crew displays its versatility on these contrasting sides. "Mary" is a sweet ballad with some unusual instrumental effects behind **Frankie Lester's** smooth vocal. Big potential. Reverse is an amusing rhythm novelty with the band delivering the vocal refrain in chorus.

Ken Griffin: "Symphony in 3/4 Time"-"The Blonde Sailor" (Columbia). Griffin's organ solos have consistent sales impact, and these sides are typical of his output. "Symphony" is executed with charming rhythm finesse at the Hammond keyboard, and "Sailor" gets a straightforward arrangement of the folk melody.

June Valli: "The Three Bells"-"Cry" (Victor). One of the recent additions to Victor's talent stable, Miss Valli shows promise of breaking through on wax sooner or later. She does a standout job on "Bells" and if this sombre ballad import from France should hit, Miss Valli's rendition will be an important factor. She has good pipes, distinctive styling and warm projection. Her workover of "Cry" also makes a strong bid to pull away. **Hugo Winterhalter** backing up richly.

Al Morgan: "Too Good to Be True"-"Blue Smoke" (Decca). "True" is a lacklustre country tune which Morgan tries to dress up with a straight pop delivery but it never comes alive. It's a simple-simon cornball item which needs a franker alfalfa treatment. "Smoke" is an Hawaiian-type number with a fair lyric. Morgan doesn't sound too comfortable on this tune.

Luis Arcaras Orch: "Trumpet Mambo"-"Sax Cantabile" (Victor). More brilliant sides by this Mexican orch, this time in Latin tempo. "Trumpet Mambo" is loaded with excitement and "Sax Cantabile" is another showcase for this crew's handling of great arrangements. It's probably the best dance band currently around.

Album Review

Judy Garland: "Judy At the Palace" (Decca). Riding with Judy Garland's current stand at the Palace, Decca has packaged a flock of her old sides in a potent commercial set. Although cut some years ago, these numbers sound wholly fresh. The tunes, which are part of Miss Garland's repertory at the Palace, include "You Made Me Love You," "Over the Rainbow," "The Trolley Song," "Meet Me in St Louis," "In-Between," "Sweet Sixteen," "For Me and My Gal" and "When You Wore a Tulip." Latter tunes are duetted with Gene Kelly.

Platter Pointers

Patti Page has a standout album of traditional Christmas songs for Mercury . . . Ditto for **Sammy Kaye's** "Christmas Serenade" set for Columbia, covering much the same territory . . . In the modern jazz vein, **Norman Granz'** jazz at the Philharmonic troupe has cut an uneven set under the title of "How High the Moon." The workover of the title song is excellent but the other tunes feature a frantic, and slightly noisy, jazz style . . . **Charles Magnante's** sparking accordionistics are showcased in a Columbia set, "Accordiana" . . . **David Le'Winter** orch's polite dance rhythms are heard in another Columbia set, "An Evening in the Pump Room" . . . **Frankie Carle's** backroom keyboard style is effective in the Victor set, "Honky Tonk" . . . **Tony Fontane** registers impressively on "All Over Again" (Mercury) . . . **Lindy Doherty** scores on the country tune, "Don't Rob Another Man's Castle" (Capitol) . . . **Eddy Howard** has a good seasonal disk in the coupling, "There's a Christmas in Heaven" and "Auld Lang Syne" (Mercury) . . . **Bob Sands** sounds as if he's pressing too hard on "My Beloved" for Capitol . . . **Mel Torme** has a fair side in "You're a Heavenly Thing" (Capitol) . . . **Eddie Fisher's** workover of "Any Time" has good potential (Victor) . . . More unusual **Stan Kenton** sounds in "Blues in Burlesque" (Capitol) . . . **Robert Merrill's** rendition of "My Beloved" and "Still Water" too longhairish to dent the pop market (Victor) . . . **Gisele MacKenzie** continues to impress with her cut of "Love Makes the World Go Round" (Capitol) . . . Solid Dixie rhythms by the **Pee Wee Hunt** orch on "Snag It" (Capitol) . . . **Arthur Prysock** has an unusually good side in "A Man Ain't Supposed to Cry" (Decca) . . . **Lou Dinning's** rendition of "The Little White Cloud That Cried" rates spins (Capitol).

Standout folk, western, blues, rhythm, religious, polka, etc.: **Red Callender** Sextet, "Pastel" (Victor) . . . **Rod Morris,** "I Feel Like a Wreck" (Capitol) . . . **Lefty Frizzell,** "How Long Will It Take to Stop Loving You" (Columbia) . . . **Arthur Crudup,** "Where Did You Stay Last Night" (Victor) . . . **Jimmy Wakely,** "Keep a Light in Your Window Tonight" (Capitol) . . . **Stuart Hamblen,** "You're Always Brand New" (Columbia) . . . **Leon Payne,** "Gentle Hands" (Capitol) . . . **George Morgan,** "Cry of the Lamb" (Columbia) . . . **Ray Price,** "I Made a Mistake and I'm Sorry" (Columbia).

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 24

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Omaha—(A. Hospe Co.)	Seattle—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Detroit—(Grinnell Bros.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	2	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	7	3	3	..	4	4	1	3	6	3	3	1	83
2	1	TONY BENNETT (Columbia) "Because of You"—39362	8	2	1	..	..	..	2	1	..	1	4	2	67
3	3	AMES BROS.-L. BROWN (Coral) "Undecided"—60566	4	..	8	..	2	9	6	5	7	5	..	..	42
4A	5	FRANKIE LAINE (Columbia) "Jealousy"—39585	2	5	..	3	..	5	9	..	3	..	10	10	41
4B	7	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	..	7	..	..	5	6	..	9	8	4	5	3	41
5	6	EDDY HOWARD (Mercury) "Sin"—5711	..	1	2	..	..	..	..	2	..	2	..	..	37
6	4	FOUR ACES (Victoria) "Sin"—101	6	..	..	2	1	..	..	..	1	..	..	..	34
7	15	JOHNNIE RAY (Okeh) "Little White Cloud"—6840	..	8	..	9	10	1	..	..	..	..	2	..	25
8	13	DEL WOOD (Tennessee) "Down Yonder"—775	..	4	..	..	..	7	..	..	..	6	..	5	22
9	13	DOLORES GRAY (Decca) "Shrimp Boats"—27832	1	..	..	..	..	2	..	..	..	..	..	..	19
10A	9	TONY BENNETT (Columbia) "Blue Velvet"—39555	3	10	7	10	7	..	..	..	..	..	..	..	18
10B	14	TONY MARTIN (Victor) "Domino"—20-4323	10	..	6	6	..	..	4	..	..	..	..	..	18
10C	12	EDDIE FISHER (Victor) "Turn Hands of Time"—20-4257	..	..	..	..	..	..	5	10	..	9	9	4	18
11	11	JO STAFFORD (Columbia) "Shrimp Boats"—39581	..	..	10	7	9	..	..	..	2	..	..	..	16
12A	16	MANTOVANI (London) "Charmaine"—1020	5	..	..	4	..	..	..	..	..	..	..	9	15
12B	8	PATTI PAGE (Mercury) "And So to Sleep"—5706	..	9	5	..	..	..	..	..	..	7	..	8	15
13	17	CHAMP BUTLER (Columbia) "Down Yonder"—3953	..	..	4	..	..	..	..	4	..	..	..	..	14
14	..	SAVANNAH CHURCHILL (Vic) "Sin"—20-4280	..	..	..	..	..	3	..	..	..	..	6	..	13
15	10	JOHNNIE RAY (Okeh) "Cry"—6840	9	..	..	..	..	..	..	..	..	..	1	..	12
16	..	NAT "KING" COLE (Capitol) "Unforgetable"—1808	..	..	9	..	..	..	7	..	..	..	7	..	10

FIVE TOP ALBUMS

1	2	3	4	5
AMERICAN IN PARIS Hollywood Cast M-G-M E-93 K-93 M-93	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	New Sound Volume Les Paul-Mary Ford Capitol H-286 CCF-286 CCN-286

Disk Pirates

Continued from page 43

U. S. Army and which featured a varied assortment of artists and material never available on commercial records.

V-disks are still advertised and sold all over Europe, some of the platters being sold for important money. Louis Armstrong's V-disk cut of "Black and Blue," which featured a collection of top all-stars who could never be assembled on a commercial date because of commitments to various labels, is quoted at over $50 for a mint copy. An Italian source continues to supply collectors with this platter.

Other items are cribbed directly from the shellac versions, which are sometimes badly scratched. These defects, of course, persist on the dubs. Anything which has any prospect of sale is fair game, and although jazz makes up the bulk of the pirated merchandise, such names as Bing Crosby, Guy Lombardo and the Andrews Sisters also have unlicensed recordings currently on sale in Europe.

Some of the burglarized disks have been dubbed from radio shows, and in some cases from in-person appearances. During Armstrong's 1949 European tour, his road manager was careful to rip out all wiring connecting to the on-stage microphone, ostensibly for public address systems but, in Milan and Geneva, leading to backstage tape recorders. Meantime, Paris newspapers carry regular ads of Armstrong's music dubbed from broadcasts made over Radio France.

The same ads plug black market versions of Lionel Hampton, Fats Waller and King Oliver records. Another popular item is Dizzy Gillespie and his big orchestra, identified as having been recorded during his Paris concert in 1948. In many cases, such as the latter, the unlicensed, unpaid efforts of the artists outsell his legitimate releases.

Best British Sheet Sellers

(*Week Ending Nov. 17*)

London, Nov. 20.

Longing for You	Sterling
Because of You	Dash
Too Young	Sun
I Love Sunshine	New World
Tulips and Heather	Fields
Loveliest Night Year	F.D.&H.
My Liberty Belle	Dash
Beggar In Love	Cinephonic
Rosaline	Reine
Sweet Violets	Morris
Shanghai	Harms-Connelly
If You Go	Maurice

Second 12

My Truly Truly Fair	Dash
Be My Love	F.D.&H.
Too Late Now	New World
Vanity	Sun
Unless	F.D.&H.
Kentucky Waltz	Southern
Chr'st'ph'r Col'mb's	Connelly
Lullaby of Broadway	Feldman
At End of Day	Chappell
Allentown Jail	Bourne
I Wish I Wuz	Maurice
Love's Roundabout	Cinephonic

LONG'S DALLAS LAYOUT

Dallas, Nov 27

Johnny Long orch is booked for a Dec. 7 one-nighter at the Sky Club. Long will present a floorshow and play for dancing.

Dale Belmont is femcee.

Freddy Martin orch set for the Roosevelt Hotel, N. Y., starting Feb. 11.

NEW BALLAD HIT!
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My Moonlight Madonna
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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Nov. 24

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Omaha, A. Hospe Co.	Kansas City, Jenkins Music Co.	Indianapolis, Pearson's	Minneapolis, Schmitt Music Co.	Rochester, Neimer Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	9	2	1	3	5	1	1	3	..	1	1	5	89
2	2	"Sin" (Algonquin)	1	1	2	4	8	5	2	1	10	3	3	3	85
3	3	"Cold, Cold Heart" (Acuff-R)	7	3	9	1	1	8	4	8	..	2	4	4	70
4	4	"Down Yonder" (Southern)	8	5	6	8	9	..	..	6	1	5	2	2	58
5	5	"I Get Ideas" (Hill-R)	..	6	10	5	6	4	3	7	4	7	8	9	52
6	6	"And So to Sleep" (Paxton)	..	4	3	..	2	2	..	5	6	..	..	..	44
7	7	"Slow Poke" (Ridgeway)	4	8	..	2	..	..	..	2	5	4	..	10	42
8	8	"Undecided" (Leeds)	..	7	8	..	..	9	7	4	3	6	5	..	39
9	11.	"Rudolph, Reindeer" (St. Nich.)	2	..	5	7	..	..	..	..	..	8	6	1	37
10	9	"White Xmas" (Berlin)	3	..	4	..	..	..	..	..	..	10	9	..	18
11	..	"Frosty, Snowman" (Hill-R)	5	..	7	..	..	..	..	..	..	9	..	7	16
12A	10	"Domino" (Pickwick)	..	..	..	6	3	..	..	..	..	..	..	..	13
12B	13	"Turn Back Hands Time" (Choice)	..	..	..	..	7	..	..	..	2	..	..	..	13
12C	..	"World Waiting Sunrise" (Crawf'd)	..	..	..	..	..	3	6	..	..	..	..	..	13
13	12	"I Ran All Way Home" (Laurel)	..	..	..	9	4	..	..	..	..	..	..	..	9

Band Review

CHARLES WOLKE ORCH (10)
The Meadows, Framingham, Mass.

The newly organized Charles Wolke crew serves up a brand of dansapation that is both musical and danceable while neither blatant nor annoying to the non-terping diners who flock to this swank roadside eatery. The policy of "lets hear the melody" has been successful for years and although musical fads come and go this "society tempo" formula still pays off, especially with the well-heeled older clientele.

For this date trombonist Wolke has surrounded himself with a standard lineup of four saxes, three rhythm and two trumpets. Soloing is held to a minimum with an occasional foray at the mike by a saxman or trumpet player or maestro Wolke giving his talented sliphorn a solo workout, although he's usually content to round out the brass section.

Book consists of standards, the more melodic pops and show tunes interspersed with rhumbas, sambas and waltzes. Vocals are handled neatly by saxman Adrian Zing with the personable Wolke handling the emcee chores affably.

Elie.

Mains' N.Y. La Vie 1G

Les Mains Jolie, a French finger-dancing act, will go into La Vie en Rose, N. Y., Dec. 26. Turn will start at $1,000 and at subsequent option periods salary will be upped to $1,250.

Act is now in France.

Mischa Elman, violinist, will be soloist with the National Orchestral Assn., under **Leon Barzin**, in three concerts of the Gabrilowitsch Memorial Series, at Carnegie Hall, N. Y., Feb. 9, March 22 and April 12.

On the Upbeat

New York

Happy Jesters, vocal - instrumental trio, inked by General Artists Corp. . . . **Bill Robbins**, Elliot Lawrence orch trumpeter, injured in car crash last week near Salem, Ohio . . **Buddy De Franco** orch opened at Senator Hotel, Phila., Monday (26) for one week . . . **Eddie Heywood Trio** into Earle Theatre, Phila., today (Wed.) . . . **Sol Yaged** jazz combo booked regularly into Lou Terrasi's N. Y. midtown restaurant Monday nights . . . **Guy Mitchell** opens two-week stand at Oriental Theatre, Chicago, beginning tomorrow (Thurs.) . . . **Illinois Jacquet** into Apollo, N. Y., Dec. 28 . . **Bette McLaurin** into the Flame Show Bar, Detroit, Friday (30) . . . **Ink Spots** into Standish Hall, Hull, Canada, for two weeks beginning tomorrow (Thurs.) . . . **Ivory Joe Hunter**, rhythm and blues pianist, etched 12 sides for M-G-M Records last week before heading out on an eight-month tour.

Chicago

McConkey agency signed **Chamaco**, composer of "Frenesi" and "Perfidia" to a management contract. Composer will front a quartet featuring **Jimmy Lara** . . **Bobby Wayne** has been pacted for Towne Room, Milwaukee Dec. 25 . . . **Bennie Miller** is making the jocks for Mercury Records . . . **Sarah Vaughan** and **Erskine Hawkins** in for the Xmas show at the Regal with a later January booking for **Duke Ellington** . . **Modulators** held over at the Congress . . **Eddy Howard** renewed with Mercury Records and cut several sides last week . . . **Jim Ameche** is the new disk jockey at WJJD in the 7.30 to 8:30 morning slot.

Pittsburgh

Bill Beegle dickering with **Guy Lombardo** for a February concert date at Syria Mosque . . **Everett Neill's** band signed to play New Year's Eve party at Edgewood Country Club for fourth consecutive year and Xmas Party at the East Liverpool, O., CC for the third . . . **Ciro Rimac** booked for the holiday season at Grand Hotel Jaragua in Santo Domingo following his engagement at Bill Green's . . . **Wes Parker** orch set for New Year's Eve affair at William Penn Hotel's Terrace Room, which has been closed to dancing since last spring . . . **Tony Pastor** playing flock of one-nighters in this territory . . **Al Marsico**, long-time maestro at old Nixon Cafe, now conducting the orch for two weekly half-hour video shows on WDTV, "Perfection Time" and "Tech Varieties."

Dallas

Julia Lee currently singing at the Studio Supper Club . . . **Rosalind Courtright** and **Pierson Thal** orch opened at the Baker Hotel's Mural Room. **Sophie Tucker** will do a week there in January . . . Colony Club's new show has **Johnny Bachemin**, pianist-dancer; comedian **Henry Hale** and **Sharon Lee**, exotic dancer . . . **Johnny Shields** orch first at Roth's Rose Room to start live entertainment sked . . . **Spike Jones'** orch due for a one-niter at Fair Park Auditorium Sunday (2) . . . **Ray Anthony** orch broke records at Sky Club Sunday (18), doing turnaway biz to 2,000 payees, at $2 plus tax. Boff draw got a week's stand for the band in February.

E. St. Louis Fire

St. Louis, Nov. 27

A fire last week in the Terrace Lounge, a downtown nitery in East St. Louis, Ill., caused $8,000 damage. In addition, smoke and water impaired musical instruments.

To reach the flames, firemen were forced to chop a 30-foot section of the bar and move three refrigeration units, in one which the fire originated. Blaze, according to Tony Di Martino, manager, started two hours after closing time.

The Heatherlones, vocal combo appearing on the Bert Parks WNBT, N. Y., afternoon show, has been inked by Coral Records.

speaking of Christmas Songs,

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*Based on results of a Coast to Coast Gallup Poll.

Provisions of AGVA Insurance Setup

All but lost in the shuffle during the long and continuing controversies about the insurance plan set up by the American Guild of Variety Artists has been the insurance policy itself. Few employers of acts have seen the policy, though it is the employer group which is assessed for the premiums of performers. Similarly, few performers have had possession of the document, and as a result, they do not know what provisions it contains in their behalf.

A specimen of the policy has been made available to VARIETY *and herewith is a summary and interpretation of its most important provisions.*

Contrary to widespread belief, it is an accident and not a routine life insurance policy. It includes loss of life but only by accidental means, and this is limited to a precisely defined period of coverage. The principal sum for such loss of life is $7,500. The same amount is paid for loss of both hands or both feet or sight of both eyes; one hand and one foot, either hand or foot and sight of one eye. Half that amount ($3,750) is paid for loss of either hand or foot or sight of one eye.

Payment is made only if such injuries "within 90 days from the date of the accident shall result directly and independently of all other causes" in any one of the losses enumerated in the foregoing.

The company will pay only one of the amounts specified — the larger — for injuries resulting from one accident. The company carrying the insurance is the Indemnity Insurance Co. of North America, located in Philadelphia. The broker for AGVA is the Matthew M. Adler Agency, located in New York.

Indemnity for Total Disability

Another important feature of the policy is weekly indemnity for total disability. The weekly payment is $30. "Total disability" means that the performer is "wholly and continuously" disabled, preventing him from performing "any and every duty pertaining to his occupation." The disablement must occur "within 20 days from the date of the accident" and "directly and independently of all other causes." The weekly payment is limited to 52 consecutive weeks.

Medical Expense

The clause on medical expense, incorporated in Part III of the policy, reads:

"If such injuries shall require treatment by a legally qualified physician or surgeon, confinement within a legally constituted hospital, employment of a trained nurse, X-ray examination, or the use of an ambulance, the company will pay, in addition to other indemnity payable under the policy, the amount incurred therefor within 26 weeks from the date of the accident, but not to exceed in the aggregate as the result of any one accident the amount hereinbefore specified."

"Insured Performer" Described

An "insured performer" is a professional "variety performer" who is a member of AGVA and who gives performances within the union's jurisdiction.

Coverage applies to "insured performers" only under the following conditions:

1. Members of AGVA while they are engaged by and/or performing for a producer, booker, operator, employer "or other such person, firm or corporation who has entered into a collective bargaining agreement with AGVA (which agreement covers such engagement of AGVA members), which provides for the application of this policy to performers so engaged and for the payment of the applicable premiums." Under the conditions given, a performer would not be covered if he is engaged by an operator, et al., who does not have a collective bargaining agreement with the union.

2. Members of AGVA "who shall have filed with AGVA an engagement contract recognized by AGVA for an engagement to perform within AGVA's jurisdiction, and shall have paid the applicable insurance premium in advance of such engagement."

Under the conditions given, a performer would not be covered for an engagement outside of the union's jurisdiction.

Description of Hazards

Performers should familiarize themselves with the hazards against which insurance is granted. In many ways, this is the most important feature of the policy, particularly that phase of it which relates to traveling, rehearsal, etc. The description of these is in three main parts as follows:

(Conveyances)

1. While traveling from his place of origin to the place of rehearsal and/or performance in any public conveyance, aircraft, private auto or otherwise in transit ("Aircraft" is described as "any tried, tested and approved aircraft.")

(Club Dates)

(a) On clubdates and one- and two-day engagements, during the 24-hour period before the beginning of the engagement.

(Longer Stands)

(b) On engagements lasting three days or longer, during the 72-hour period before the beginning of the engagement.

(Accidents Enroute)

(c) If the insured performer shall fail to arrive because of an accident enroute, the engagement shall be deemed to have begun 24 hours prior to the scheduled report time for rehearsal and/or performance.

(Start and Finish)

2. From time of arrival at place of rehearsal and/or performance, and continuously thereafter until conclusion of engagement. The engagement begins at the time the performer arrives at the place of performance, or 24 hours prior to report time for rehearsal and/or performance, whichever is later. The engagement ends upon departure of performer for his place of origin and/or residence after the final performance or until the following noon (12 noon), whichever is earlier.

(After Engagement)

3. While traveling from place of performance to performer's place of origin and/or residence in any public conveyance, aircraft, private auto, etc., during the 24-hour period after the conclusion of the engagement.

("Unit" Shows)

The foregoing coverage also applies to performers in traveling "unit" shows which play in various localities and travel from place to place. The engagement of the insured performer in such cases "shall be deemed to be continuous throughout the tour."

Who Pays Premiums and How Much

It has been established that most employers of talent are not aware in advance of what they are expected to remit for premiums in behalf of union talent so employed. First of all, all premiums are payable "solely by the persons, firms or corporations engaging members of AGVA in accordance with the provisions of collective bargaining agreements entered into between AGVA and such person, firm or corporation, or by members of AGVA in connection with the filing of engagement contracts which are recognized by AGVA for performances within the variety field."

All premiums collected shall be paid to the insurance company under the following requirements:

(Territory)

1. For engagements in the U. S., Alaska, Hawaii, Canada, Mexico, Cuba, the Bahamas, Bermuda and West Indies:

(Club Dates, Etc.)

(a) For club dates, night clubs, hotels, theatres and similar engagements: $1 per day per performer, but not more than $2.50 per week per performer or more than $75 per performer for any one engagement up to 52 consecutive weeks.

(Skating and Swimming)

(b) For ice and roller skating and swimming shows: $1.25 per day per performer but not more than $3 per week per performer or more than $90 per performer for any one engagement up to 52 consecutive weeks.

(Circuses, Fairs, Etc.)

(c) For circus, amusement parks, fairs and similar engagements: $1.50 per day per performer but not more than $3.50 per week per performer or more than $105 per performer for any one engagement up to 52 consecutive weeks.

(Defining "a Week")

(A week for the purpose of computing the above rates is three, four, five, six or seven days. Where an engagement on the same premises continues for more than one week, the rate for each day in excess of seven days (or any multiple of seven) shall be computed at pro rata of the applicable weekly rate.)

(Rates for "Units")

2. Traveling "unit" shows:

(a) Vaudeville, revue, etc.: $2.50 per week per performer or part thereof, but not more than $75 per performer for any one engagement up to 52 consecutive weeks.

(Rates for Skating Shows)

(b) Ice and rollerskating and swimming, etc.: $3 per performer per week or part thereof, but not more than $90 per performer for any one engagement up to 52 consecutive weeks.

(Rates for Circuses, Etc.)

(c) Circus, fairs, etc.: $3.50 per performer per week or part thereof, but not more than $105 per performer for any one engagement for 52 consecutive weeks.

Territorial Limits: Premiums

The territorial limits within which insurance is granted under the policy are "world wide."

For engagements other than in the countries enumerated above, and covering "all types of engagements," the premiums are: $5 per performer per week, or part thereof, but not more than $150 per performer for any one engagement up to 52 consecutive weeks. (A clause here refers to war, threats of war, etc., which might compel the insurance company to increase the premium upon 30 days' notice.)

Cruises (by boat) when originating in and returning to the U. S. or Canada are rated at the weekly rate applying to the above paragraphs numbered 1 and 2.

Other Provisions: 1. Exclusions

The insurance does not cover death, disability or other loss caused directly or indirectly, wholly or partly by (1) suicide; (2) bacterial infections (with certain exceptions); (3) medical or surgical treatment (except such as may result directly from surgical operations made necessary by injuries covered in the policy and performed within 90 days after the date of the accident); (4) hernia, however caused.

Upon occurrence of any of the losses enumerated in Part I of the policy (death, dismemberment, loss of sight), all insurance held by the injured insured performer ceases "as to injury from any subsequent accident."

2. Claims

Written notice of injury on which claim may be based must be given to the insurance company within 20 days after the date of the accident causing such injury. Failure to give notice within that period shall not invalidate any claim, if it shall be shown not to have been reasonably possible to give such notice and that the notice was given as soon as was reasonably possible.

In the case of claim for loss of time for disability, written proof of such loss must be furnished to the insurance company within 90 days after the commencement of the period for which the company is liable.

General Provisions

No agent has authority to change the policy or waive any of its provisions. No change in the policy shall be valid unless approved by an officer of the insurance company and evidenced by endorsement on the policy, or by amendment to the policy.

(AGVA Is Trustee)

Indemnity for loss of life of the insured performer is payable to AGVA as trustee for the insured person for the account of his beneficiary named by the performer; in the event of no such beneficiary of record, then to the insured person's estate.

Aggregate Limit of Liability

The insurance company's aggregate limit of liability with respect to all insured performers while in any one conveyance shall not exceed $400,000.

Should the total of individual limits of liability with respect to the foregoing exceed $400,000, then the amount applicable to each insured performer shall be proportionately reduced to effect a proportionate distribution of said aggregate limit.

Exposure and Disappearance

If solely as a result of an accident covered by the policy, the insured performer shall be unavoidably exposed to the elements, and within 90 days of the accident as a result of such exposure shall suffer a loss enumerated in the policy, such loss shall be fully covered under the terms of the policy.

If within one year from the date of accident the body of the insured performer has not been found, it shall be presumed that the performer has suffered loss of life from bodily injuries effected solely through accidental means.

Extension of Disability Coverage

Part II of the policy (indemnity for total disability) is amended by the following addition:

After payment of weekly indemnity for 52 weeks, the insurance company will continue the payment of weekly indemnity at the same rate thereafter, so long as the injured performer shall be wholly and continuously disabled by such injuries from engaging in any occupation or employment for wage or profit; but in no event shall payment for such total and continuous disability exceed the amount payable for the principal sum under Part I of the policy (Death, Dismemberment and Loss of Sight: limit, $7,500).

Increased Death Benefits

In connection with insured performers playing engagements outside the U. S., Alaska, Hawaii, Canada, Mexico, Cuba, Bahamas and West Indies, the principal sum under Death, Dismemberment and Loss of Life is amended to read "$10,000."

Lowry Producing 4 Xmas Service Shows

Hollywood, Nov. 27.

Hollywood Coordinating Committee appointed Eddie Lowry to handle production of four overseas Christmas shows to entertain servicemen in four sectors of the globe.

Total of 80 troupers have been lined up for the tours. Latest volunteers are Gary Cooper, Bob Hawk and Hillary Brooke.

Hickey Back to AMA

John Hickey has returned to Arena Managers Assn. after an extended leave of absence.

Hickey, who left AMA for reasons of health last August, will handle package bookings for the organization.

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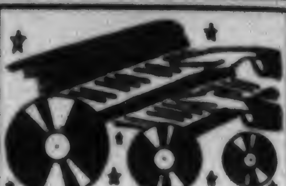

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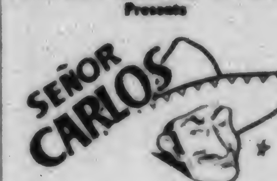

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SOUTHERN MANSIONS

NOV. 29 — DEC. 12 KANSAS CITY, MO.

Amusement Parks to Fight Video Lure With Own Big Screen Sets

Chicago, Nov. 27.

In a movement to combat the inroads of television, the National Assn of Amusement Parks, Pools and Beaches is talking up a plan to install four or five small teevee screens at member parks interested in the idea. Pitch will be made to public to "go to the amusement park without missing your favorite program." Westinghouse has been approached to supply the equipment.

Business this past season, according to Paul H. Huedepohl, secretary of the association, having its annual convention here this week, was 10 to 12% above 1950, with best showings in the amusement park field made in Southern California. Official looks for further increases with hypoed defense spending.

Beside the report on tax legislation which is along same lines as that which was presented before National Assn. of Ballroom Operators, many of whom are members of NAAPPB, and study of the music licensing program, which bypasses BMI, group gets the latest word on the hassle of American Guild of Variety Artists with George Hamid. Also on the music front is the demand for slash in band guarantees and scales.

Meeting at the same time, as per tradition, is the International Assn. of Fairs and Expositions. Nonprofit fairs have been handed a 20% "bonus" with the Government dropping the levy on gate admissions. Fairs generally also were on the upgrade, but no plan for lowering admish prices has been offered. Higher costs in labor are supposed to offset the 20% gift.

While fewer carnies were out this year, the majority also did better business. Circuses drew much better b.o. in 1951 than in several years, especially Ringling Bros. and Barnum & Bailey.

Mpls. Morals Head Nixes Censor's Role, Gives Gals O.K. With Great Big 'If'

Minneapolis, Nov. 27.

Reversing a previous stand against strippers and exotic dancers here, Pat Walling, Minneapolis police morals squad head, virtually has given them the green light if performance isn't "lewd, indecent or obscene." He made it clear in a statement that he doesn't propose to set himself up as a censor.

Previously, the morals squad head had notified the niteries they'd have to get rid of the strippers and exotic dancers and couldn't book any mor. such acts, as reported in VARIETY at the time.

Minneapolis hasn't any official censorship of its live or screen entertainment. The VARIETY story in question had Walling setting himself up as a censor. It was this, he intimated to the Tribune, that has caused him to backwater.

"Where are we supposed to draw the line?" he asked the daily. "It's hard to draw a line between interpretive dancing and obscenity, and the law only allows us to act if the show is 'lewd, indecent or obscene.' It's also hard to get a conviction once the officers go to court.

"In the past, we've tried persuading the proprietors themselves to tone down the shows. We did this about three months ago and a trade paper (VARIETY) called us 'censors.'

"Minneapolis has fewer strip teasers than any other city of its size. We're not going to tolerate stripping down. It is a matter of opinion up to a certain point, but beyond that we are not going to let it get out of hand." There are seven strippers currently grinding here.

S.A. 'Copasetic' for S.A.

San Antonio, Nov. 27.

"Copasetic Capers of 1951" slated as special midnight vaude-revue at Majestic Theatre Saturday (1). Show is being produced by Johnny Fielder, former local orch leader. Revue will accent femmes.

Fielder has reorganized his band which will also be spotlighted in the show.

CHI EMA GOES TO BAT TO AVOID INSURANCE

Chicago, Nov. 27.

The Entertainment Mgrs. Assn. here last night (Mon.) struck at the insurance plan of American Guild of Variety Artists by voting to instruct delegates Lyman Goss and Jim Roberts to huddle with national board of Artists Representatives Assn. in New York next week to ask that insurance payments be dropped.

The membership pushed for payments to be dropped immediately, but a motion along these lines was put off until after the New York meeting.

N.O. Primps For Big Play Ahead; Grid, Nag Lures

New Orleans, Nov. 27.

Night spots along Bourbon St. in this city's historic French Quarter, which have been singing the blues for months, are looking ahead to better days with the arrival of the winter tourist season, football, and racing at historic Fair Grounds. The boys have embellished their shows and refurbished their bistros.

The past three weeks have seen business rocket and the cash registers jingle merrily, especially on weekends, with thousands jamming the town for the Tulane grid contests and running of the bangtails. The racing season, inaugurated Thanksgiving Day, is running for 81 days this winter and annually attracts many visiting firemen from nearby areas as well as distant points.

The bistros expect to continue doing a landoffice business until the end of next spring. In addition to football and racing, there's the Sugar Bowl classic on New Year's Day, the long Mardi Gras season and the Spring Fiesta celebrations to lure the visitors.

Most spots on Bourbon St. are featuring shows with strippers clad only in G-strings, while the nitery area is plastered with lifesize cutouts of the bumpers, and other posters to lure customers.

The swank spots—such as the Blue Room and the Swan Room—continue to pull heavy patronage, featuring name acts and bands.

Influx of new industries like the Kaiser aluminum plant has added new payrolls to the city.

N.Y. Copa Sets Duo

Billy Eckstine and Jackie Miles have been signed for the Copacabana, N. Y., starting Jan. 3. Both have played it before.

Eckstine will make an earlier N. Y. appearance with a concert at Carnegie Hall, Dec. 1, ducated from $2 to $4.80.

HENIE STOUT 125G IN 1ST S. F. FRAME

San Francisco, Nov. 27.

The "Sonja Henie Ice Revue of 1952" chalked up a tremendous $125,000 for its first stanza at the 11,000-seat Cow Palace. Show preemed Thursday (15) with first night's take turned over to Damon Runyon Fund and local charity. House sealed to $3.60.

Show is in for 18-day run.

Palace 6th 47½G; Judy Total 264G

The Palace Theatre, N. Y., hit a strong $47,500 for the first full week ended Monday 26) since Judy Garland's return after her illness. It's the sixth week of operation under the two-a-day policy, all of them with the singer.

Starting this week, house will go to 10 shows weekly. Theatre is closed Mondays, and matinees have been eliminated on Tuesdays and Fridays.

Last week, with five shows only, Palace hit an exceedingly good $23,200. In previous weeks, the house scored $46,000, $49,500, $47,500 and $51,000. The total racked up to Monday was $264,700.

2 Borscht-on-B'way Fadeouts Will Give 'Bagels' All the Yox

The Borscht-on-Broadway atmosphere will dwindle considerably after New Year's Eve, when two of the three Yiddish-American entertainments now on the Stem will shutter. "Borscht Capades" is slated to close Dec. 2 and will reform for a Florida engagement.

Alan Gale's Celebrity Club will shutter Jan. 2, open in Miami Beach Jan. 15 or 18, and return to the Manhattan stand in April. Sole Yiddish-American entertainment effort still slated to remain will be "Bagels & Yox," at the Holiday, N. Y.

According to "Borscht" producer Hal Zeiger, it had been proposed to transfer the show from the Royale Theatre to the Broadway on Dec. 3, but contractual obligations on the Miami Beach engagement couldn't be met with a second company.

Gale operates a Miami Beach spot of the same name during the Florida season, and upon its conclusion will return to New York and remain open as long as business holds up.

MIAMI OLYMPIA DROPS STAGE BILLS DEC. 5

Olympia Theatre, Miami, starts its vaude finale today (Wed.), current show running until Dec. 5. The house will get a straight pix diet indefinitely.

Basic reason for dropping of stage bills is understood to be difficulty with the American Federation of Musicians. House and the Miami local reportedly couldn't agree on a scale for the season.

Chas Chase replaced British comic Michael Bentine at the Gilded Cage, N. Y.

Montreal as 'Canada's Gayest City' Vanishing in Church-Politico Drive

Montreal, Nov. 27.

With the combined forces of the church and politics, an unbeatable combo in this province, continuing the cleanup drive started Nov. 16, Montreal's rep as the gayest city in Canada is fading fast. If the curfews and restrictions continue as they have in the past 10 days, then comics who could always pick up a dying routine by cracking about "spending a week last Sunday in Toronto," will have to switch their material.

Present crackdown is toughest in memory of nitery owners and the gambling fraternity. To date, four of the smaller saloons catering to the late trade have been fined and two have lost all liquor privileges for trying to beat the 2 a.m. curfew. Bookies and horse parlors are virtually non-existent. The long-established gambling joints, which did an annual turnover of between $80,000,000 and $100,000,000, are closed tight.

Enforce Old Laws

Actually no new laws are being enacted; pressure from both the Roman Catholic and Protestant churches is making the government enforce those already on the books. The day when club owners could ignore the law (no dancing on Sunday, 2 a.m. closings, no hard liquor on Sunday, etc.) and just pay a nominal fine each week is over.

The burst of provincial virtue comes at a time when most clubs are having a tough time surviving the pre-Christmas slump and if, as rumor has it, the drive continues through till the new year, the rug will be pulled on many of the bigger boites, particularly those with a hefty talent budget.

At present, the curfew has had little effect on such rooms as the Normandie in the Mount Royal Hotel, the Ritz Cafe at the Ritz Carlton, the Chez Paree, the Bellevue Casino and Ruby Foo's. All these spots get under the wire, with last shows coming on at 12:30 or 1 a.m. Others boites such as the Continental and the Montmartre are simply shifting their show times to conform.

Smallies Affected

With the exception of the two hotel rooms, which never had a Sunday show, all the rest will be nicked for a heavy loss of revenue if the Sabbath clamp is enforced. Some of the smaller stubes that existed on the coin derived from the late spenders have dropped acts, but there are no indications of the major clubs cutting their entertainment budgets at the moment. Cuts can be expected, however, if the pressure continues.

1-A-WEEK USO-CS TO OFFSHORE AREAS

Shipping schedule of units being packaged by USO-Camp Shows is being stepped up to one-a-week. Yesterday (Tues.) two units were dispatched to Korea, and from here on in there will be a show going to Alaska, Middle East, Europe and Caribbean areas.

Units to Korea, Europe and Caribbean will be gone 12 weeks, and Alaskan displays for seven weeks.

Annual Blues: Pre-Yule Slump For Niteries

New York's nitery business is now feeling the pre-Christmas letdown, with the drop especially evident during the past week. Thanksgiving is generally the last good day for cafes and hotel spots until the shopping season slackens. However, the general run of bonifaces had little to be thankful about on turkey day.

Prior to last week's holiday business had been holding up nicely in most spots despite the fact that New York has had a scarcity of name talent. Fact that most cafes had been hitting a profit without tall talent investments gave showspot owners a terrific feeling of optimism. Same optimism still prevails, however, since cafemen think that b.o. will resume a high level starting late January.

One of the unusual aspects of the current season has been the strength shown by new cafes. Sugar Hill and Alan Gale's Celebrity Club have been doing excellently. Only the Gilded Cage has been hitting some tough sledding in its battle to get established.

Among the standard operations, the Latin Quarter has been turning 'em away frequently. Most other cafes are off.

Dallas' Franey Forms Icery Loop For Cafes

Dallas, Nov. 27.

Dorothy Franey, producer of the ice revues at the Hotel Adolphus Century Room here, is forming a circuit for her icers.

Her current show, "Sugar 'n' Spice," which closes tomorrow (Wed.) will be presented practically intact at the Club Plantation, Nashville, opening Dec. 4, with other cities being lined up.

Her new refrigerated unit at the Century Room, "Dolls on Parade," opens Thursday (29) with Donna Jeanne & Tony LeMac, Lucille & Charles Cavanaugh, Jeannie & Raeburn; Joan McGowan, a newcomer, and Harriet Kenney, a holdover.

Appeals Board of AGVA Reduces Hub Agents' Rap To 90-Day Susnension

Boston, Nov. 27.

The ruling of the Boston branch of the American Guild of Variety Artists to suspend the booking franchise of the John J. Sullivan & Bob Smith Theatrical Enterprises has been modified to 90 days by an appeal board consisting of a rep of AGVA, a booker and an impartial member.

Hub branch had previously found the defendants guilty of irregularities and had recommended an indefinite revocation of license. The bookers appealed. Board, which sat in New York last week, heard the appeal as presented by Ralph Morgan, AGVA's national rep here. As result, the panel voted unanimously for suspension, but for the lesser 90-day period.

To be reinstated at end of period, the bookers must satisfy the union that they have severed all connections with non-union agents and artists and refrained from booking any AGVA acts during the suspension. Any infraction of terms of franchise after the suspension is lifted will result in revocation of license, which will, in effect, put them out of the booking business.

This is the the first time the Hub branch has gone as far as recommending revocation or suspension of a booker's license. Previous grievances were ironed out without necessitating such drastic action.

Margaret Phelan opens at Cipango Club, Dallas, Dec. 12.

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Gov't Indictment of Rinella on Tax Rap Brings 0.0. of Chicago Cops

Chicago, Nov. 27.

Indictment here last week of Sam Rinella, former Chicago nitery owner and former bootlegger, by the Government for evasion of $156,896 for income tax for 1945 and 1946 is developing into a minor bombshell. Rinella disclosed that Police Capt. Thomas Duffy advanced $205,000 in cash to Rinella for the opening of the Copacabana, lush, half-million-dollar nitery here, which opened Dec. 26, 1946, and shuttered six months later with acts and creditors holding the bag.

The Copa was the last venture of Rinella, who operated the Brown Derby during the war years and had his license revoked for illegal sale of liquor, solicitation, assault and other crimes. Duffy was police captain of the district while Rinella operated the club. Rinella also operated the Paddock Club in the Sheffield district, where Duffy was also captain before coming into the Loop area.

Net liabilities of the Copa were $239,692 when it closed. While most of this was construction work and food and liquor bills, over $50,000 was owed to acts, chorus directors and special-material writers. Government operated the spot for several weeks during its final month.

Rinella reported income for 1945 as $10,000 and for 1946 as $12,750. Property was registered under his wife's, brother's and friends' names.

Duffy, who retired from the police force in 1948, is out of town, but the sheriff's office is conducting an investigation into incomes of all policemen, especially "captain's men," who were under Duffy. There's usually one "captain's man" for each district. Duffy had four.

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London's Tom Arnold Spots Cast of 300 For Sabu's 1st Circus

London, Nov. 27.

A big lineup of specialty acts has been set by Tom Arnold to support Sabu, who is starring in this year's circus at Harringay Arena. All told, the cast will exceed 300.

Sabu, who makes his circus world preem in this production, will introduce a herd of Indian elephants and will also be featured in an "Arabian Nights" spectacle.

Among acts signed are Albert, Max, Pauline & Viby Schumann; Rose Gold, billed as the "Eiffel Tower Girl"; the Eight Croneras, a double flying trapeze act; the Raluys, a Spanish duo who are fired the length of the arena from the mouth of a cannon; the Eight Bokaras, springboard acrobats, and the Francescos, a troupe of clowns.

Harris Sets 4 U.S. Acts

London, Nov. 20.

Harry Morris, operator of the Colony and Astor clubs in Berkeley Square, who returned from a talent shopping spree from New York last week, has lined up four American cabaret artists to follow Virginia Somers, currently appearing at both spots. Negotiations are in progress for four others. To follow Miss Somers will be Ruth Clayton and she in turn will be succeeded by Doodles & Spider. Dates have also been set with Susan Miller and Jayne Manners. All bookings are for a month.

Reports that Al Burnett, in association with Bernard Delfont, was taking over the Astor club, were described by Harry Morris as inaccurate. Negotiations, he admitted, were in progress, but they were some way from fruition.

Would Ban Hypnotists From British Stage

London, Nov. 27.

A demand for banning of stage hypnotists is to be made in the House of Commons on Thursday (29). The move will come from Dr. Barnett Stross, a Labor M.P., who is to ask the Home Secretary what steps he proposes to take to protect the public from the ill-effects that, in certain cases, have followed hypnotism in public entertainments. He will also ask whether the Minister will consider forbidding the use of hypnotism except by registered medical practitioners.

This question is a sequel to a recent incident in which a young girl suffered from the effects of hypnotism for some time after the event.

AGVA Pays Final Share (Total 31G) to 4A's In 'Matt Shelvey Affair'

American Guild of Variety Artists recently shelled out the final $6,000 installment to the Associated Actors and Artistes of America for legal expenses incurred in unsuccessful suits brough by Matt Shelvey, union's former national administrator. With the 6G payment, AGVA winds up the $31,000 bill.

Under an agreement reached with the 4A's, AGVA was to foot a third of the total legal charges.

Case originated from the dismissal of Shelvey from his post several years ago. Shelvey sued to declare the 4A setup illegal. Case was dismissed "with prejudice"—precluding further action by Shelvey.

AGVA hit lush returns in dues collections during past fortnight. Takes reached the highest point in union's history because many acts paid up arrearages and many nonmembers hastened to join up before the Nov. 1 deadline so that they could come in under the $50 initiation fee. After that the $100 entry rate became effective.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Nov. 27.

First all-platter concert was put on by music librarian Shirley Handler. The scores of "South Pacific" and "Gentlemen Prefer Blondes" topped the offering, plus operatic arias. "We the Patients" thank v.p. Manie Sacks of RCA Victor Records and prexy Jim Conkling of Columbia Records for making the concerts possible.

Jack (RKO) Wasserman, who definitely beat the rap here, in from N. Y. for general checkup and went back to work.

Laura (Loew) Sloan wrapped up an all-clear. After a party tendered her at Don's Melody Lounge she left for her Cleveland home.

Charles Lampert and Angelo Rose, nitery operators from Rochester, N. Y., shot in for a bedside chat with Shirley Handler, whose progress is of special mention.

Margie Coates, oldtime entertainer and AGVA exec, is planning to play Santa Claus to many of the colony.

Renato Magni's progress is a go-home certainty.

Accordionist Danny Page, who had long run at Hotel Marcy, Lake Placid, is now featured at Melody Lounge in downtown colony, is frequent visitor at the hospital to entertain the gang.

The James B. Andersons of Leesburg, Va., and Mrs. J. N. and Raymond McCarthy, of N. Y., in for their first bedside chat with Peggy McCarthy, who just received her first O.K. observation clinic.

Write to those who are ill.

Unit Review

Lou Holtz' Merry-Go-Round

(BELMONT, L. A.)

Los Angeles, Nov. 21.

Lou Holtz' vaude production in two acts (16 scenes), with Holtz, Bert Wheeler, Toni Harper, Nicholas Bros. (2), The Skylarks (5), The Hit Paraders (4), Caprice, Jimmy Vey, Bertica Serrano, Wayne Sherwood, Line (8), Matty Malneck Orch (12); staged by Holtz; dances staged by Dave Bennett; special music and lyrics, Sam Coslow; opened Nov. 21 at Belmont, L. A., at $2.40 top.

A tremendous amount of work is needed to keep Lou Holtz' "Merry-Go-Round" from breaking down even before it gets a chance to pick up speed. There's no variety to this variety show—and it plods along with only an occasional spurt for nearly three hours. With better pacing and staging, it stands an outside chance to make a little money locally, but there's no prospect it will achieve the long-run status of Ken Murray's "Blackouts," the local phenomenon which Holtz obviously hoped to emulate.

As presently constituted, show is a hodge-podge, better adapted to a presentation house than a straight vaude layout. Comedy is slow, despite the hearty efforts of Holtz and Bert Wheeler, and there's an over-concentration of singing stuff with song act following song act with no change of pace.

Bad staging removes most of the impact from the nostalgia loaded "And Then I Wrote . . . " routine which features tunesmiths Archie Gotler, Gus Arnheim, Harry Barris and Shelton Brooks in quick run-throughs of some of their hits. Brooks steals this portion of the show with his "Darktown Strutter's Ball" finale as he did at the Friars Frolics where the gimmick was previously used—and incidentally better staged. There's routine vocalizing from the Skylarks and from Wayne Sherwood, a newcomer whose baritoning is marred by a stage stiffness; and a few new tunes by Sam Coslow have nothing in them to help the show. Caprice, a brunet Judy Holliday, has an ease of manner and eye-appeal but still needs considerable experience.

Jimmy Vey's xylophone-terp opener is standard stuff that gets the show off to a slow start from which it never really recovers. The Latune gyrations of Bertica Serrano are reminiscent of Carrie Finnell and Gilda Gray (reading from top to bottom) and served only to pose the problem of which exit to choose in case the cops came.

Nicholas Bros. in next-to-closing give the show a belated lift with their terp stuff, but even here some better staging is needed. They're on too long, especially with their "Lady Be Good" vocal that slows their footwork pace. And Toni Harper, after scoring with three rhythm numbers, mitigates against her own click with some ungraceful terp stuff that should be knocked out.

Holtz and Wheeler garner some laughs in a dated "Guest in the House" sketch that will be familiar to the oldtimers, and then join with orch leader Matty Malneck in something called "Three Hollywood Wolves," a pointless time-killer. Malneck also is used for a pair of completely unprofessional "imitations" of Esther Williams and Katharine Hepburn that might be acceptable in a highschool show but not a professional revue.

Line of eight cuties is wasted in a pair of routines, although their natural attributes are shown to best advantage in the costumes used.

In addition to opening-night mechanical difficulties with the sound system, and an electrician who could never get the spotlight where the performer was, show suffered from faulty production judgment in that the house generally was kept dark as for a picture. Barefaced presence of the orch on stage also gave the layout a flesh-and-film atmosphere.

Advance sale based on extensive advertising of the names involved may help carry it through to the break-even point. Show cost around $25,000, including bonds, most of the acts working in one so that the expense is kept down. It can break around $11,500, which represents less than 50% capacity. *Kap.*

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Hotel Plaza, N. Y.
(PERSIAN ROOM)

Celeste Holm, John & June Belmont; Dick LaSalle and Mark Monte orchs; $2 and $2.50 cover.

Thanksgiving night saw a surprisingly strong turnout for Celeste Holm's premiere in contrast to the offish business in the other bistros including one spot which had an official opening and another which had a sort of preview that was tantamount to an unofficial preem. Miss Holm drew virtual capacity and with justification.

She brings back to the class niteries an adult brand of songalog which, if betimes spotty as in the case of those German excerpts, is on sturdy, generally, that it becomes a matter of peaks and valleys. If Miss Holm's objective is to obliquely highlight her ANTA junket with "Oklahoma!" to Berlin, her choice of German-language tunes could have been better. "Bake A Cake" in German, of course, is OK. Still better are her polished French interpretations for she is one Yank thrush who doesn't make a fetich of her linguistic accomplishments but her suave phrasing tells all necessary.

In simple but smart chiffon blouse-black velvet skirt getup she comes on the floor for her easy-style songalog which runs the gamut from "Most Unusual Day" and "Kick Out of You" through "Emaline," "Get Along Without You Very Well," "La Vie En Rose," "La Seine," the inevitable "Oklahoma" excerpts (since she created "Ado Annie"), the German snatches, and the "Love" medley comprising "Still of the Night," "Glad There Is You" and "Lover." She has been given good special-material assist by Ruth Hughes Aarons, the champ pinpongist turned songsmith. A nice topper-offer is the offstage singing of "Too Late Now," done from the Persian Room's main-entrance door, from whence she makes entry, incidentally, instead of the orthodox kitchen-door coming-on.

Entr'acts are the personable John and June Belmont, ballroomologists with an acro-flavor but done with ease and less muscle-flexing than the usual. Attractive couple might cut a bit to advantage. She's a dimpled cutie and his terp stance is in the better tradition. She evidences her American Ballet training. They do their stuff with a nice gaiety that is also refreshingly away from the too studied stylizing of some terp teams. Their hillbilly stuff is a bit too long and not as effective. His background is staging six GI musicals including "Stars and Gripes." Some judicious lighting would enhance still further.

Per usual the Dick LaSalle and Mark Monte orchestras do their AFM chores with competence, showmanship and good taste. LaSalle plays for the show besides the No. 1 dansapation, and Monte's quartet knows how to mix up the waltz and Latin sets like a skillful chef can make with a salad.

The Persian Room has its immediate future pretty well planned. Jane Morgan and the Hamilton Trio opening Dec. 20 will take care of the holiday eve business; Jimmy Savo returns Jan. 17 with Rolly Rolls; and Jean Sablon and the Andrea Sisters are set for Feb. 14. Kay Thompson & Williams Bros. gave the Persian Room a big new season kickoff; maitre d' Fred, who knows his talent values as well as his class clientele and his slick service, attests to their strong boxoffice as being "the best in a long time." Carl Brisson followed, just preceding Miss Holm who bids fair to maintain strong parity.

Abel.

Mark Hopkins, S. F.
(PEACOCK COURT)

San Francisco, Nov. 21.

Jane Morgan, Joe Reichman Orch (11); $1.50, $2 covers.

The two-way amalgam of voice and appearance, with vocals tossed up in both French and English, is all to the good in Jane Morgan's songfest. Add an in-the-main solid choice of tunes and it plusses to a crop of smooth divertissement. There are, however, several instances where better pacing, climaxing and lighting would throw the segments into strong relief to lift what is good to the status of superior and even exciting. This is a matter of mechanics and presentation, absence of which do not detract from the basic ability displayed. This gal has plenty, though some of it is understated.

Bowing with a breezy "Je Chante" which segues into French—as do most of her items—thrush moves on to a ballad, "This is a Lovely Way to Spend an Evening." Both are congenial copy. Then follow "So Nice to Have a Man Around the House," which garners a good hand, "La Sienne," which could be upped in impact by stronger presentation, and "Oui Si Bon," an above-par item. Encores "Oo La La," "My Man" (which showcases her capacity to lift text above the rank and file) and a pleasing "Parle moi d'Amour."

Miss Morgan's potency was badly handicapped at show caught by an overlong pre-show by orchster Joe Reichman. Latter crew would have aided the total seance by whittling his chore. By time chirper got on, much of customer steam was jettisoned. The music was its usual top level for customer terping.

Ted.

El Rancho, Las Vegas

Las Vegas, Nov. 21.

Lena Horne, Dunhills (3), El Rancho Dancers (8), Arnold Ross, Chico Hamilton, Joe Benjamin, Ted Fio Rito Orch (10); no cover no minimum.

Several new paths are being beaten to the door of El Rancho Roundup Theatre Restaurant—not for the axiomatic mousetrap, but for reservations to gander Lena Horne. Her appearance is well timed, after completion of interior alterations. There'll be need for that extra footage during the next two frames.

Out of the depths of Miss Horne's emotional feeling are projected her lieder, encompassing in modern song idiom both tragedy and comedy. She holds magnetic fascination for both sexes, while her aura of elegance is evidenced immediately upon brisk entrance. Without wasting a word or gesture, Miss Horne carols "Ridin' on the Moon," followed by an expressive limning of "World on a String." Up comes the tempo and mood for "Beale St. Blues," with its spicy jesting.

She measures the sultry "Love" as a tour de force, bringing out foot-tapping and smiles in sly followup, "Take Love Easy." Full impact of her s.a. comes to the fore in "Deed I Do," while "Call Me Darling" has soft sibilances amidst low-key lighting. Ovation is marked after shout-style "Lady is a Tramp," with return "Stormy Weather" sealing session powerfully.

Three hoofing Dunhills make pedalistics count in their warmup slot. Skillful unison steppery broken up by expert challenge legmania mounts into a frenzy. Precision stuff is outstanding, with enough spontaneous combustion flaring up to keep everyone in applause uproar.

Will.

Blue Angel, N. Y.

Stuart Ross, Ellis Larkin Trio, Bart Howard, Eadie & Rack, Annette Warren, Kirkwood & Goodman, Charles Trenet; $4.50 minimum.

There hardly seems any likelihood of the Messrs. Jacoby and Gordon concerning themselves about the business prospects of their intime east side bistro, at least not for the duration of Charles Trenet's eight-week tenure. The French singer-composer can hardly miss drawing here with a sock personality and showmanship in the presentation of his self-written tunes.

It's an abbreviated bill at the Blue Angel, comprising three acts instead of the usual four, Trenet capping the layout with a sharply-varied repertoire of French rhythm tunes, ballads and novelties. With his crushed felt hat perched jauntily on his head, he opens with the rhythmic and sock "Fleur Bleu" (Blue Flower), then into "Hello, Paris," followed by an amusing conceit on figures in a wax museum. "Holding Hands" is done in English, and that's followed by the serious "Song of the Streets."

The tune about a grandmother and a boy maintains the sharp pace, and his French interpolation of "Carry Me Back to Old Virginny" is his topper. For an encore, he's doing the obvious "La Mer" (The Sea), probably his best-known composition and without which he could never get away.

Whether he's caressing a ballad, bouncing a rhythm tune or satirizing some facet of his native France, Trenet never allows interest to divert from his performance, all of it sold with a bounciness that is spontaneous all the way.

Eadie & Rack, the Angel's two-piano standbys in the lounge, are backing Trenet for his performance and doing a sock job.

Kirkwood & Goodman, comedy satirists who have played around the intimate bistros, and Annette Warren (New Acts), songstress from the Coast, comprise the rest of the bill. The two-man comedy team starts slowly but gets its quota of laughs by kidding various kinds of cafes, a telephone bit, kidding of quiz-contest winners, dish jock satire, et al.

Stuart Ross at the piano, m. c. Bart Howard and the Ellis Larkin Trio round it out.

Kahn.

Copacabana, N. Y.

Xavier Cugat Orch (15) with Abbe Lane, Los Barrancos, El Gringo, Dulcina, Otto Bolivar, George Lopez, Eddie Garson; Dale Nunnally & Ted Norman, Fern Whitney & Kenny Davids; Jack Carter, Copa Girls (8), Michael Durso Orch; $3.50-$5 minimum.

The Copa has combined two diversified personalities for an effective overall entertainment in the Xavier Cugat band unit for the opening segment, and comedian Jack Carter.

Cugat is presenting practically the same group as when he played the Waldorf early last summer, and while it was a click at the hotel, it seems to have even greater punch and speed at this East 60th St., cellar bistro. Chalk it up to the fact that Cugat is presenting pretty much of an intimate show in the Copa's more intime atmosphere.

It is a decided switch of policy for the Podell-Entratter operation to present a name band as a headliner, but it should pay off strongly. Another big factor in the show's draw values is Carter, the comedy headliner, who has enough new material and ability to belt 'em when he irons out a few kinks in his first cafe appearance in several years.

Cugat's outfit, paced by the showmanly leader, reveals itself to be one of the few bands around for the cafes, and he has a strong backing of performers in the Latin idiom. Chief among these is his featured singer, Abbe Lane, who is a decided improvement over her appearance at the Waldorf. Miss Lane has quit the mugging that was distracting heretofore, and now she really socks home with a flock of Latin rhythm tunes. She's a sexy-looking dish and sells her s.a. best by underplaying it.

El Gringo does brief Latin terp stints that go over strongly, and Dulcina likewise steps off the bandstand for her own nifty Latin rhythm hoofing, all of which is fast and consistent with the entire pace of the Cugat presentation. Los Barrancos, mixed mambo team, also go over in brief spotting.

Of the first-half portion of the bill, the weak spot is a young ventriloquist, Eddie Garson, whose act is too similar to that of the veteran Senor Wences to seem merely coincidence. Garson, who, incidentally, is not part of the Cugat unit, is doing only a slight variation of the dummy in the box, and also the character fashioned out of the fist, both of which have long been identified with Wences. Even to the Spanish dialect of the dummies is Garson's act similar to that of Wences. The opening is standard ventro stuff, and it may be a tribute to Wences that Garson doesn't pick up until he goes into the familiar material.

Carter, devoted to TV the past couple of seasons, gives strong indication that he can carry the comedy load in a top cafe. He was a little rusty in his timing opening night. He needed a little sorting of his material, and he's got to slow up on that rapid-fire delivery. He always was inclined to punch a little too fast, and TV, with its strict adherence to schedules, is not the cure-all for such a failing. Carter's pace is bound to improve. He did 45 minutes at the second show opening night, and hard worker that he is, he's unlikely to keep up that accelerated pace for the duration of this date. But with his sure sense of comedy there is no doubt that he will iron out these minor faults.

Through his own-TV show Carter undoubtedly established a strong following, and many of them were present on his preem night. His laughs came particularly towards the latter part of his act—when he was too tired, apparently, to drive so hard and was more relaxed. His is a greatly varied talent; he sings well enough to get over a song, he has the personality and good looks to win an audience from the start, and his versatility helps him put over almost any piece of material, with his forte still being his impersonations. Where once the latter was a strong part of his act, he has relegated this somewhat in a parody that gives him an opportunity to take off on the current top comics. The piece of material on his trip to Europe is clever and well-done (but slightly overlong) and allows him further satires on other personalities, all of them incisive and accurate.

There are some throwaway lines that Carter must dispense with, because they don't belong. They're more indigo than funny, and he has too much good material—and talent—to require them. The one about Stokowski and Gloria, the other about the swish and the army—these are cases in point.

The otherwise holdover production includes Dale Nunnally & Ted Norman, as the boy-girl production singers; Fern Whitney & Kenny Davids, okay production hoofers, plus Michael Durso's always-dependable batoning for the show and dancing, for which he leads Cugat's band. Fernando Alvares' Latin band, usual outfit for the rhumba-samba terps, is on leave from the bandstand for this show in view of the Cugat booking.

Kahn.

Gilded Cage, N. Y.

Lou Walters' production of "Scandals in Paris," with Michael Bentine, Manuel & Marita Viera, Boliano Ivanko Troupe (4), Leila & Steffen, Vadja Del Oro, Hollingsworth Sisters (2), Kathy Barr, Jeffrey Clay, Yolanda Renau, Morty Gould & Daniel Albert Orchs; staged by Natalie Kamarova; costumes, Elizabeth Adlon; orchestration, George Kamaroff; $4, $5 minimums.

The recently opened Gilded Cage has embarked on a change of policy from the Gay '90s motif to the Frenchy format that prevails at Lou Walters' other operation, the Latin Quarter. It's a move seemingly designed to draw the LQ excess into the Cage. It may work out in time, but the plan begs for further development.

The current Cage session needs considerable tightening and strengthening in some of the act positions. There are some good turns here that require re-routining to fit the demands of the show. Some stronger comedy is called for to round out the overall impact.

Otherwise, Walters has endowed this display with his usually good production values. The costuming is generally excellent, routining is good and there's colorful orchestration to back up some lively movement.

Major failing is insufficient comedy. The spot by Manuel and Marita Viera is probably the best entertainment in this session. The Vieras are aided by two bellicose monkeys, Tippy & Cobina, who have enough talent to do a double any time they so desire. They go over handily. The late comedy slotting of British import Michael Bentine (New Acts) fails to come off. At show caught, Bentine did a routine that's clever in conception but exceedingly difficult to execute.

The other major turn is the Boliana Ivanko Troupe comprising three boys and a girl in a fast adagio turn that brings the desired applause results.

The singing contingent is fairly strong. Prima donna of the stanza is Kathy Barr, a looker with a strong set of pipes. Miss Barr is in need of more suitable song material, but clicks with what she shows. Yolanda Renau aids the production and gets off "Only for Americans" as her contribution, doing well with it. Jeffrey Clay is similarly in need of material, especially since his selection of a comedy number is more suitable for femme singers. His efforts to get femmes to swoon are too patent.

In the dance sessions, the Hollingsworth Sisters (New Acts) do okay and Leila & Steffen hit it well with a can-can number. Vadja Del Oro does a sexy bit of flamenco on her own and contributes to a finely staged bolero that makes the production the highspot of session.

The Gilded Cage was designed by decorator Franklin Hughes for the gaslit era. The gay, Gallic display is somewhat out of key with the decor. It will need strong acts to overcome this handicap.

Jose.

The Embers, N. Y.

Irving Fields Trio, Red Norvo Trio, Teddy Wilson Quartet; $3.50 minimum.

One of the neatest looking rooms on the east side, the Embers has been pulling consistently good business recently via its booking of top draw jazz names. Far from turning into a hepcat haven, this spot is making its mark with a quiet brand of jazz, accenting rhythm combos mostly for soft backgrounding to the customer gab.

Operator Ralph Watkins has extended the jazz policy to bridge the dinner hours from 5:30 to 9 p.m., instead of only furnishing music during the late period. Irving Fields Trio, which established a considerable following via its repeated stands at the Park Sheraton, N. Y., Mermaid Room, is currently the dinnertime segment with his trademarked brand of sparkling rhythms. One of the smoothest rhythm trios in the trade, Fields' combo has a vast repertory in a variety of musical stylings from waltzes to mambo.

After 9 p.m., Red Norvo's trio, a holdover here for the last several months, alternates on the bandstand with the Teddy Wilson quartet. Latter is also a rhythm combo with piano, drums, bass and vibes. Only horn sound in the spot is provided by the vibe sideman who doubles on the mellophone.

Herm.

Mocambo, H'wood

Hollywood, Nov. 21.

Toni Arden, Eddie Oliver Orch (7), Latin-Aires (5); $1.50, $2 cover.

Sunset Strip gadabouts who had been looking forward with pleasure to the return of Toni Arden got an added boost when the brunet chirper bowed here for the third time. A year ago she was a singer with a genuine voice. Now she's a singer with a genuine voice, plus savvy plus ease of manner and—most important—a good change of pace.

In the year away, Miss Arden has learned how to overcome her early weakness in selling a rhythm number. The result now is a sock songalog that zips along without letup. She's obviously more comfortable, even now, with her standby "Sorrento" ballad. However, she has learned to hot-rod such things as "Lover" to win peak attention.

Shrewd salesmanship, plus an understanding of the lyrics, combine to give each number its most effective treatment. In addition to such standards as "All the Things You Are" and "Some One to Watch Over Me," she's introing a new ditty, "My Gypsy Heart," that sounds good.

First-nighters here got an added treat when Miss Arden's brother, Jan, was called to the floor for a quick vocal effort. He's got a good voice and ease of manner. Some more experience and he could be a contender for good nitery dates in addition to film and video spots.

Kap.

Latin Quarter, Boston

Boston, Nov. 24.

Billy Daniels, with Benny Payne; Henny Youngman, Genevie Dawn, Arden-Fletcher Girls (8), Alan Martin, Dave Lester Orch (9), Zarde Bros. Orch (5); $2 minimum, no cover.

While the new no cover, lowered minimum policy undoubtedly helps, the ostensible reason for the solid biz at the L. Q. this stanza is the boff vocalizing of Billy Daniels, who continues to prove he's top-drawer marquee lure here. His particular brand of vocal histrionics scores solidly with the ringsiders and the opening-night customers would no doubt have kept the guy onstage indefinitely if not interrupted by Hub's curfew law.

Singer has plenty on the ball, whether punching with "I've Got You Under My Skin" or tantalizing the distaffers with a medley of such old ballads as "My Silent Love," "Nevertheless" and "She's Funny That Way." Each grabs salvos. Not overlooked by Daniels is the fact that accompanist Benny Payne provides plenty of assistance at the 88, also joining in vocally in "I Never Knew," "Lady of the Evening" and "Under My Skin" for neat assist.

Entire stint pulls solid reaction throughout with payees refusing to be satisfied until Daniels unwraps his "Old Black Magic" trademark.

Henny Youngman, although overstaying his leave on initialer, grabs fairly staunch reaction to his stock of gags and inane chatter. Guy works hard for laughs, but manages to come up with enough new material to counterbalance the stuff he's kicked around for some time.

Elle.

Empress Club, London

London, Nov. 21.

Lucienne Boyer, Richard Frank Orch, Sid Roy's Lyricals; $5 minimum.

Lucienne Boyer is no stranger to the London nitery scene. She knows the sort of stuff the customers appreciate, and with this club's partiality for Continental artists, has the type of clientele able to appreciate her material and style.

Mlle. Boyer's act is a joy to listen to, but as has previously been said, the French women don't seem to wear as well as the men. Her voice is rich and clear, and she has contrasted her numbers to give an effective balance. Inevitably, the bulk of the show is in French, but her English rendition of "Stardust" is done with skill and polish. She can't go wrong, of course, with "Parlez Moi d'Amour," which she does in both languages, and also with "The Man I Love," which gets the same treatment. Intelligently, she winds the act with an English lyric, "Hands Across the Table," in which she endeavors (not too successfully) to encourage a romantic touch from some of the guests.

Artist got a warm reception and business was well up to average at show caught. Act would be improved with a little trimming. Sid Roy's Lyricals do a standard backgrounding job, while alternate music is provided by the Richard Frank outfit.

Lyrd.

VARIETY BILLS

WEEK OF NOVEMBER 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (I) 29
Danny O'Day
Jimmy Nelson
Shyrettes
Moscelyne Larkin
Inez Manier
Hal Norman
William Maun
Corps de Ballet
Rockettes
Sym Orch
Palace (R) 27
Judy Garland
Smith & Dale
Max Bygraves
G & F Szony
Doodles & Spider
Cristiani
8 Boy Friends
Paramount (P) 28
Patti Page
Buddy Morrow Orc
Jack E Leonard
Martin Bros
Lewis & Dann
Roxy (I) 27
Blackburn Twins & Pam Cavan
Jan August
Harold Barnes
LeRoy Bros Marionettes
AKRON
Loews (L) 29-1
Debbie Reynolds
Carleton Carpenter
ATLANTA GA
Fox (P) 1-2
Dean Martin & Jerry Lewis
Mayo Bros
Rizz & Estes
Dick Wahle
BIRMINGHAM ALA
Temple (P) 4 Only
Asylum of Horrors
CANTON
Loews (L) 3-5
Debbie Reynolds
Carlton Carpenter
CHICAGO
Chicago (P) 30
Edwards Bros
Jan Murray
De Marco Sis
Tony Bennett
Oriental (I) 29
Guy Mitchell
April Stevens
Frank Marlowe
Gordon's Dogs
COLUMBUS GA
Bradley (P) 28 Only
Asylum of Horrors
JASPER ALA
Jasper (P) 1 Only
Asylum of Horrors
MIAMI
Olympia (P) 29
Marimba-Aires
E & S Arthur
Tony Fontaine
Marcha Auer
Ming Sing Tp
MONTGOMERY Ala
Charles (P) 29 Only
Asylum of Horrors
Newberryport Mass
Port (W) 28 Only
Asylum of Horrors
PHILADELPHIA
Earle (W) 28
Aristocrats Rhythm
Eddie Heywood 3
3 Keys
Apus & Estrellita
Tiny Bradshaw Orc
ROCKFORD
Palace (I) 30-2
Valentine
Gautier's Dogs
Brooks 3
Ginny Scott
Freddie Laige
SELMA ALA
Wilby (P) 30 Only
Asylum of Horrors
TUSCALOOSA ALA
Bond (P) 1 Only
Asylum of Horrors
Diamond (P) 1 Only
Asylum of Horrors
WASHINGTON
Capitol (L) 29
Alan Dale
Will Mahoney
Buster Shaver & Olive
Nora Toomey Co

AUSTRALIA

MELBOURNE
Tivoli (I) 26
Roger Ray
Donald Novis
Marquis & Family
Wally Boag
Rosita, Alexander & Violette
Pan Yue Jen Tp
3 Glens
Celebrity Singers
Charlotte Metcalfe
Tracy Laurence
Dancing Boys
Tivoli Ballet
SYDNEY
Empire (I) 26
Jon Pertwee
Guss Bros & Myrna
6 Los Trianas
3 Carsons Bros
Tippy & Brow
Bobby Limb
Alan Clive
Evy & Everto
Mukani
Sterita
Babe Mackinnon
Moira Claux
Herrie Dargie 4
Celebrity Singers
Les Models
Les Debonaires
Tivoli Ballet
Line Gamier
Tivoli (I) 26
Armand Perren
Fayes 3
Devine & King
Gerd Bjornstad
Christi
Martha Saary
Philip Tappin
Wim de Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (I) 26
Cavan O'Connor
Morris & Cowley
Ravic & Rene
Hinton & Robins
Jack Crisp & Jill
Davis & Lee
Dick Calkin
BOSCOMBE
Hippodrome (I) 26
Terry Cantor
Ken Barnes & Jean
Bolognar 3
Jon Hount
Victor Hedman
Eva Kane
Floyd & B'Nay
Copa Models
BRADFORD
Alhambra (M) 26
Max Wall
Radio Revellers
Semprini
Dick James
Yolandas
Lester Sharpe & Iris
Cynthia & Gladys
Tune In Lovlies
BRIGHTON
Hippodrome (M) 26
Reg Dixon
Hajos & Surany
Victor Seaforth
Arthur Askey
Richman & Jackson
Bobby Wetherspoon
Peggy Whiting
Penelope & Cedric
John Joyce Girls
Corps de Ballet
BRIXTON
Empress (I) 26
Beverly Sis
Semprini
Payne & Evans
Hall Norman & Ladd
Peter Raynor
Marretias
Scott & Foster
Larry Gordon & Babs
Terri Carol
CARDIFF
New (S) 26
Vic Gordon
Peter Colville
Anna Mae
Patricia & Colin
Billy Maxam
Janet Brown
CHELSEA
Palace (I) 26
Max Miller
T & G Durante
Martin Crosbie & Thelma
F & L Preston
Martyn Cooke
Skating Typhoons
Rita Carmo
Sterling Sis
CHISWICK
Empire (S) 26
Albert Modley
Smeddle Bros
Bernard Miles
Archie Elray & Dorothy
Vicky Fitzgerald
Billington
J & S Lamonte
2 Paiges
EAST HAMPTON
Metropolitan (I) 26
Don Saunders
George Cameron
Joyce Randall
Ted Gilbert
Mary Harkness
Jimmy Hawthorn
Roy & Ray
Leslie Noyes
Royal Canadian Mounties
Rosemary Banks & Charles
Showboat Lovlies
Palace (I) 26
Jewel & Warriss
Benson Dulay Co
Georges & Lennette
Les Spanglers
Marie De Vere 3
Maurice French & Joy
FINSBURY PARK
Empire (M) 26
Joe Stein
Louis Hayden
Max Carole
Fred Sloane
Reggie Redcliffe
Dumarte & Denzer
Tih-Hoait
GLASGOW
Empire (M) 26
Josef Locke
Maureen Rose
Rosinas
Vic Wise
Cox Twins
Joan Kennedy
3 Bethlems
Stewart & Mathew
Miles Twins
GRIMSBY
Palace (I) 26
Jack Lewis
Dawkes & Rose
HACKNEY
Empire (S) 26
Jimmy Gay
Jimmy Bruce
Tommy Godfrey
Goldwyns
Valeria Ware
Steve Corrin
Dee Davis
Peter Raymond
Margaret Bullen
Kris Duval
Marie de Vere Girls
LEEDS
Empire (M) 26
Ben Wrigley
Royal Kiltie Jrs
3 Kellys
Donna Mareska
3 Arvings
Dick Thorpe
Joy Dexter
Dale Rogers
Flo Whitely Girls
LEICESTER
Palace (S) 26
B & A Pearson
Billy Russell
Victor Julian Pets
Terry Hall
Joe Black
Ancaster
Reading & Grantly
2 Angelos
Kimma & Karen
LINCOLN
Royal (I) 26
Rhodes & Lane
John Guest
Tommy Dee
Gloria & Richards
Dorothi Neal
Paul Newington
Nudes International
MANCHESTER
Hippodrome (S) 26
Billy Cotton Bd
2 Ledas
Morecambe & Wise
Kirtna Sis
Bob Murray
Arthur Dowler
Mills & Bellita
NORWICH
Hippodrome (I) 26
Wally Brennan
Michael Orb
Donna Dee
Barbara Stetson
H Avon & Clyde
Freddie Brent
Gordon B'way Girls
NOTTINGHAM
Empire (M) 26
Carroll Levis Co
Les Ipolys
Christine Norden
Medlock & Marlowe
Mosham Bros
Nelson Lloyd
SCUNTHORPE
Savoy (I) 26
Jane
Claire Ruane
Trixie Mason
Lucy Loupe
Billie Brenchley
3 Colores Sis
Judy Miell
Pamela Trent
10 Girlie Girls
SHEPHERDS BUSH
Empire (S) 26
George Robey
Hetty King
Georgie Wood
Albert Whelan
Dick Henderson
Jack Edge
Peter Bernard
Mario Lorenzi
8 Empire Girls
Keefe Bros & Annette
SWANSEA
Empire (M) 26
Frankie Howerd
Roy Walker
J & B Andrews
Helga Barry
Arthur Worsley
Susie Co
Eddie Gordon & Nancy
Les Ricardo
Dot & Maureen
WALTHAMSTOW
Palace (I) 26
Ken Douglas
Maureen Griffiths
Erik & Yvonne
Les Symmetricals
Bernie Winters
Johnny Critchley
Valentine Girls
WOLVERHAMPTON
Hippodrome (I) 26
Bobbie Kimber
Adrian & Spero
Terrice Juves
Low & Webster
Terry Eileen
Olga Varona
Joe Aster & Rene
WOOD GREEN
Empire (S) 26
3 Smith Bros
Winifred Atwell
S & M Harrison
Wilson Keppel & Betty
3 Condons
Bud Richie
Richards Sis
YORK
Empire (I) 26
Norman Harper
Joe Lawman
Desmond & Marks
Miriam Pearse
N & B Bridges
M & S Davies
Neville Williams
New Embassy Girls

CANADA

EAST HAMPTON
Granada (I) 26
3 Bethlems
Joe King
Starlettes
" & P Page
Edwards & Hartley
Les Murphy
TORONTO
Uptown (L) 3
Josephine Baker
Pat Henning
Burke & Hallow

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb
Blue Angel
Chas Trenet
Kirkwood & Goodman
Annette Warren
Bart Howard
Eddie & Rack
Stuart Ross
Ellis Larkin Trio
Bon Soir
Jimmy Daniels
Tony & Eddie
Norene Tate
Cafe Society
Art Tatum
Sylvia Miles
Larry Johnson
Sammy Benskin O
Cliff Jackson
Celebrity
Alan Gale
Freddie Stewart
Hardocks
Napoleon Reed
Chateau Madrid
Fecundo Rivera
Alonso Orc
Copacabana
Xavier Cugat Orc
Jack Carter
Abbe Lane
Dulcinas
Otto Bolivar
Whitney & David
Ted Norman
Dale Nunnally
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Emilio Escudero
Victoria Barcelo
Jose Amaya
Ramon Torres Orc
Embers
Teddy Wilson 4
Irving Fields 3
Gilded Cage
Baliano Ivanko 3
Kathy Barr
Michael Bentine
Mara & Maurice
Jeffrey Clay
Saonys
Vadus Del Orc
Leila & Steffen Line
Calvin Holt
Ron Rogers
Leonard Kobric Orc
Habibi
Chana Kidness
Arno Tanney
Rikkud-Am 3
Felix Leneman
Gleb Yellin
Havana-Madrid
Bertica Serrano
Tony Moro
Caribbeans
La Minerva
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Henry Jerome Orc
Hotel New Yorker
Tommy Reynolds Orc
Adrian Rollini Trio
Syd Krofft
Karen
Pat Terry
Hotel Pierre
De Marcos
Robert Maxwell
Chico Relli Orc
Stanley Melba Orc
Hotel Plaza
Celeste Holm
Johnny & June Belmont
Mark Monte Orc
Dick LaSalle Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Margaret Phelan
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Jimmy Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Jose Poniera
Terri Stevens
Page Morton
Latin Quarter
Noonan & Marshall
Trio Raoul
Jack Kilty
Ganjou Bros & Juanita
Beverly Richards
Walton Twins
Can Can Drs
Art Waner Orc
La Vie En Rose
Pearl Bailey
Ernie Warren Orc
Harry Rosenthal O
Le Ruban Bleu
Ellen Hanley
Ronnie Graham
3 Riffs
Julius Monk
Norman Paris 3
Leon & Eddie's
Eddie Davis
Crosby Sis
Kenny Davis
Szilards
Ruth Rogers
Irma Henriquez
June Oliver Line
Little Club
Sonny Kendis Orc
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Knick
"Bill's Belles"
Sammy Smith
Dolly Dawson
Dick Diana
Old Roumanian
Sadie Banks
Jackie Winston
Nina Dova
Buster Burnell
Charles Julian
Joe LaPorte Orc
D'Aquila Orc
Park Ave.
Gloria Elwood
Patsy Abbott
Park Sheraton
Mimi Warren
Ernestine Holmes
Penthouse
Paul Taubman
Sugar Hill
Larry Steele's
Smart Affairs
Two Guitars
Lee Bandy
Elena & Anatole
Eli Spivak
Mischa Usdanoff
Michel Michon
Kostya Poliansky
Versailles
Carmen Torres
Beverlee Dennis
Arthur Maxwell
Constance Towers
Gene Rowlands
Two Shirts & Skirt
Bill Norvas & Upstarts
Geo Hale Revue
Emile Petti Orc
Panchito Orc
Village Barn
Norton & Patricia
Celia Cabot
Burt Hilber
Bobby Baxter
Bobby Meyers Orc
Village Vanguard
Phil Leeds
Harry Belafonte
Clarence Williams 3
Vouvray
Ruth Webb
Waldorf-Astoria
Mary McCarty
T & P Rodriguez
Nat Brandwynne O
Mischa Borr Orc
Wivel
Kai Ericson
Sal Noble
Bob Lee

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Casablanca Hotel
Ralph Cook
Eddie Barnes
Charlie Carlisle
Rimo & Lita
Sam Kanes Orc
Clover Club
Stan Nelson 3
Danny Rogers
Jordan & Parvis
Clover Girls (6)
Woody Woodbury
Tony Lopez Orch
Delano Hotel
Zina Reyes
Willie Hollander
Sy Nunez Orc
Five O'Clock Club
Martha Raye
Billy Vine
Novelites (3)
Yost Guardsmen (8)
Lee Dawson Orc
Gaiety Club
Zorita
Olga Barrett
Sam Bowitt
Marie Stowe
Gilda Rogers
Rusty Russell
Gaiety Girls
Frenchy
Ernie Bell Orc
Johnina Hotel
Michael Strange
Tony Matas
Libby Dean
Jimmy Woods
Jewel Box
Danny & Doc Rev
Jackie Maye
Leon & Eddie's
Eddie Guertin
Sandye
Wilbert Browne
Curkie Fontaine
Dave Lewis
Gaby DeLane
Billy Austin
MacFadden Deauville
Hughie Barrett
Rollo Laylan 3
Martinique Hotel
Manolo & Ethel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Bobby Ramsen
Arne Barnett 3
Dick Forrest
Paddock Club
Larry Wyle
Jockeyettes (4)
Freddie Bremer
Bob Morris Orc
The Raven
Maureen Calvert
Al Gadden, Jr
Park Avenue
Charlie Farrell
3 Continentals
Jose Duval
Leonardo & Anita
Poinciana Hotel
Leroy Lang Orc
Robert Richter H'Tl
Don Lanning
Roberta Sherwood
Charles Castel 3
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Phil Brito
Eddie Snyder
Sacasas Orc
Saxony Hotel
Zenith Sis
Henri Rose
Chavez
Tano & Dee
Juan Cortes Orc
Sea Gull Hotel
Elaine Dexter
Terry Shands
Mac Silva Orc
Rafael's Orc
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Shelbourne Hotel
Jean & Marilyn
Alan Kole Orc
Sorrento Hotel
Mel Malkin Orc
Vagabonds Club
Vagabonds (4)
Hal Winters
Copsey & Ayres (3)
Coro Blake
Paul Mallory
Frank Linale Orc

CHICAGO

Blackhawk
Gloria Marlowe
Pat Hammerlie
Don Liberto
Morris Schrag
Bobo Lewis
Larry Lawrence
Martin Kraft
Teal Carrano
Eleanor Luckey
Henry Brandon Orc
Blackstone Hotel
Sherman Hayes Orc
Sylvia St. Clair
Chez Paree
Carmen Miranda
Bando Da Lua Boys (4)
Jackie Kannon
Pan Merryman
Tommy Morton
Chez Adorables (10)
Cee Davidson Orc
Edgewater Beach
McCarthy & Dale
Lester Oman
Ralph Sterling
Dorothy Hild
Dancers (10)
Ray Herbeck Orc
Conrad Hilton
Scarecrows (3)
Romayne & Brent
Jo Bernum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olle Clarke
Boulevar-Dears (6)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc
Palmer House
Louise Hoff
Bambi Linn & Rod Alexander
Jody Miller
Cabots (3)
Songsmiths (3)
Tommy Wonder
Margaret Banks
Cliff Norton
Eddie O'Neal Orc

LOS ANGELES

Ambassador Hotel
Eric Thorsen
Florian Zabach
The Hurricanes (4)
Eddie Bergman Orc
Biltmore Hotel
The Sportsmen
George Prentice
Virginia Lee
Hal Derwin Orc
Ciro's
Billy Daniels
Lita Barron
Dick Stabile Orc
Bobby Ramos Orc
Mocambo
Toni Arden
Eddie Oliver
Latin-Aires

LAS VEGAS, NEVADA

Last Frontier
Phil Spitalny's "Hour of Charm"
Flamingo
Benay Venuta
Roy Fox
Tone Bros
Michael Edwards
Calendar Girls
Nick Stuart Orc
Desert Inn
"Minsky's Follies of '52"
Rudy Cardenas
Sonny Knight
Lee Diamond
Visionaires
Court & Saunders
Tito & Corinne
D'Arco & Gee
Jeanne Adair
Stanley Montfort
Minsky Girls
Carlton Hayes Orch
Thunderbird
Kay Armen
Arren & Broderick
Les Dassie
Kathryn Duffy
Donations
Al Jahns Orc
Johnny O'Brien
Normandie Boys
El Rancho Vegas
Lena Horne
Dunhills
El Rancho Girls
Ted Fio Rito Orch

Paris Niteries

Continued from page 1

rate of this past summer's tourist season).

There is a "vestiare obligatoire"—French for must-check and must-pay a fixed tip—of 300 francs, or 90c, which is kinda fancy, even for the Stork Club in N. Y.

Champagne is 4,000 francs, or $16, in a country where they grow it in the backyard and is cheaper than scotch or rye ("whisky" they call it here). On top of that there is now a 20% surcharge "pour la service," not 15, which heretofore was the maximum obligatory tipping in deluxe eateries, hostelries and niteries. That means over $3 must-tip per bottle of wine. Any per-drink, be it whisky, cognac (which is not imported) or Coca-Cola, is 1,750 francs a copy, or over $5.

The franc used to figure 350 to the $1, or roughly 1,000 francs was three bucks. Now the unofficial rate is 450 to the dollar, and it's inevitable that devaluation must ensue.

Everybody's crying murder. What's the good of the airplane lines pitching for round-trip tourist rates next season, if the current HCL is geared to such fabulous heights, they observe. Tourism is France's No. 1 industry and most agree that this must chase them elsewhere where there aren't such greedy standards.

New Acts

FRANQUIN
Hypnotist
2 Hours
Downtown Theatre, Frisco

In addition to being a highly entertaining and at-times hilarious compote of hypnotism and mental-pyrotechnics, this fast-moving sequence of demonstrations, stunts and comedy scores as a top-drawer audience-participation attraction. Franquin, who has operated in the Antipodes, is new to the American scene.

Working alone with his sister Laurel, who emcees, the black-goateed Franquin opens with an informative talk on hypnosis and, as part of the warmup, two mental tricks are tossed in, one the identification of objects in sealed envelopes and, secondly, a demonstration involving the memorizing of 30 words proferred by the audience. The latter is boff material that wraps up customer participation for remainder of show.

The second half of evening (following intermission) is devoted to hypnosis, which bows in with a flock of "volunteers" coming on stage, at show caught many were turned away for lack of room. During this facet many traditional and several unique stunts are applied to both individuals and groups up to nine at a time. These hit a high impact of comedy when subjects are enacting roles imposed by suggestion.

The apex of the melange is the hypnosis of a subject (a WAC corporal at opener) who recedes mentally from age of 21 to 10, and then to four, re-enacting speech, mannerisms, memories and blackboard-writing skill of each period. Closer is sock side-splitter of one, two and finally three male subjects trying to hold an ordinary two-pound topcoat after being psyched into believing the garment weighed 600 pounds, with all collapsing under the weight, one winding up in the orchestra pit.

Important factor in this, as in other turns, is glib chatter by Franquin, plus tempo of his operation. He works with ease and conviction, has good appearance, and keeps show moving all the time. *Ted.*

ANNETTE WARREN
Songs
13 Mins.
Blue Angel, N. Y.

Annette Warren is a young songstress with a neat sense of lyrical values and a pleasant voice to go with it. But she had better tone down the expressiveness of her kisser; it frequently becomes a grimace as she caresses those lyrics.

Mobility of features is something desired by every "personality" singer, but it can seem like a contortion in an intimate bistro like the Angel. A large-capacity theatre is something else again.

Miss Warren mixes up her tunes with rhythms and ballads, and an occasional novelty ("Can't Do Wrong Doing Right," "Young Lovers," "Came Long Way from St. Louis," "Concentrate on You," etc.) She could dress more smartly than at show caught (when she wore a black dress draped with a red sash effect), and should use more make-up to compensate for the meagre lighting of every intime cafe. *Kahn.*

INGA & PAUL SZILARD
Dancing
5 Mins.
Leon & Eddie's, N. Y.

Ballroom duo of Inga & Paul Szilard are billed as just returned from a tour of such European spots as the Folies Bergere in Paris. Unfortunately, their routines don't classify them as one of the better Continental terp turns.

Szilards open with conventional lifts and spins. Gal then exhibits some solo toe twirls. Team's stint is climaxed by a sequence in which the male holds his partner for a series of rapid toe spins. Brief allotted time here obviously has limited their repertoire, but for so short a stretch onstage the duo should use something more striking. *Gilb.*

LILLETTE
Songs-Piano
11 Mins.
Apollo, N. Y.

A Negro songstress self-accomped on the piano, Lillette has a good set of pipes and shows a nice sense of rhythm in fingering the keys. Her work on the '88s favors the treble and features frequent runs.

Lillette opens with "Bumble Boogie," shows good form on "Stardust" and scores with a couple of blues numbers to round out her stint. Although no Nellie Lutcher or Hazel Scott, she has definite commercial possibilities. *Gilb.*

MICHAEL BENTINE
Comedy
14 Mins.
Gilded Cage, N. Y.

Michael Bentine, recent British import playing his first major U. S. cafe date, has reversed the usual procedure for acts. Here's a bearded, bewigged comic who has clicked in video guest appearances, but fails to measure up in niteries.

Bentine has some cleverly written bits that indicate a great deal of effort in conception. On paper these ideas are certain laugh-provokers, but at the same time they require equal mental celerity by viewers. A cafe drinking crowd frequently isn't in the mood to start thinking about his sallies.

Bentine does some clever things with a series of props. He has routines with the side of a chair, a plunger and a length of pipe. But on his first American cafe appearance, Bentine is crowding himself, trying too hard. Perhaps if he could kid himself and the audience with his material he could get the necessary lightness to go over. *Jose.*

FOSTER & TAYLOR
Songs
La Boite a Sardines, Paris

Quentin Foster and Ray Taylor with the Jean Le Cam trio work in an appropriately named intime spot, La Boite a Sardines, just off the Champs-Elysees. It gets some after-theatre patronage from the American colony. Drinks are reasonable and champagne is not obligatory. The UN influx is giving the club some play.

American song duo give out with some refreshing numbers worded and cleffed by Taylor. They are sophisticated in patter and smartly sung by Foster with a fine accomp and abetted by his pard. They do well with "Heat Wave" and "Begat." Jean Le Cam trio fills in with good danceable music. Club is all right for an early evening drink and rendezvous center. *Mosk.*

TERI FILEGI
Songs
10 Mins.
Viennese Lantern, N. Y.

Vet blonde soprano has a Continental background which fits neatly here, where the European flavor in both entertainment and food is the favorite dish. She has a good voice and sells nicely, being one of the best of her type to play the Lantern.

This is a repeat date for Miss Filegi, who played this Yorkville spot for several months last spring. Her repertoire encompasses various languages, and she even manages to break it up with an occasional English-language tune. Voice is in the operatic range. Her intros show long experience.

A good bet for moderated-budgeted Continental cafes. *Kahn.*

REX DALE & MARTY ALLEN
Comedy
12 Mins.
Larry Potter's H'wood.

Discipline and better material are needed by these young comics before they can hope to dent the bistro circuit. They've got a flair for funning that could be developed; at the moment, however, there's too much that appears to be carboning of Martin & Lewis.

Some of the material being used now is in the proper genre, especially the semaphoring of "Mother" that brings steady laughs. Another good bit is a "private eye" takeoff that moves nicely until the payoff, when it falls apart. It could be spiced to good advantage.

Boys work easily and with a knowledge that should make it easy to start climbing with the aid of defter writing. *Kap.*

THE DAVIDSONS (2)
Songs, Instrumental
12 Mins.
Viennese Lantern, N. Y.

The Davidsons are a husband-wife team who do nicely in a song turn of Continental genre. They show long experience, the hefty male accomping at the piano.

Most of their stuff is of the rhythmic variety, and intimate. They have a facility with languages, with a leaning towards their native French.

Okay for the moderate-priced boites with a European aura. *Kahn.*

RUTH ROGERS
Songs
12 Mins.
Leon & Eddie's, N. Y.

A comely well-built blonde encased in a form-fitting blue gown, Ruth Rogers essays four tunes, including two oldies and a pair of novelties. Gal has plenty of volume, but she has to learn how to

(Continued on page 63)

Paramount, N. Y.

Patti Page, Jack E. Leonard, Lewis & Van, Martin Bros. (2), Buddy Morrow Orch (15); "Two Tickets to Broadway" (RKO), reviewed in VARIETY Oct. 10, '51.

Despite the suspiciousness of a 25th anni celebration for the Paramount, it's offering a mild layout which seldom projects any festive flavor. House should do well, however, via the strong marquee pull supplied by Patti Page, whose Mercury platters have been riding high on the pop lists throughout the year.

Miss Page is a smooth song stylist, but her turn lacks vitality and excitement. She sings a flock of her disk faves in the ingratiating Page manner. The only thing that seems to hold the audience is fact that they're getting an on-the-spot rendition of a waxing they've been hearing regularly through jock and juke channels. Gal needs more stage spark to be a potent stage entity. Her songalog includes "And So to Sleep Again," "Santa Claus Is Coming to Town," "Tennessee Waltz" and "Detour."

Comedian Jack E. Leonard tickles the risibilities occasionally with his brash, rapid-fire delivery. The beefy comic has plenty of stage savvy, making even the vintage gags sound like originals. Leonard makes the most of his weight, using it for sight and patter yocks. House is with him all the way.

Tapsters Lewis & Van teeoff the bill with lots of fast stepping action. It's a slick turn which they build effectively to a sock old soft-shoe windup. The two Martin Bros. score with their puppet manipulations. They open with two Carmen Miranda-garbed puppets which they direct through a fast tempoed mambo. Bring on a pair of skeletonized puppets for an eerie dance, do a bit with one blowing up a balloon and wind with a puppet pounding a keyboard while another toots a horn. Off to big mitt.

The Buddy Morrow orch doesn't get much chance to show off its musicianship in this display. At show caught, band was limited to an opener, "Old Black Magic," which it belted out with drive. Comprised of three rhythm, five reed and six brass with the maestro on trombone, band indicates sock potential. They look good and cut show nicely. *Gros.*

Earle, Philly

Philadelphia, Nov. 23.

Johnny Otis Orch (10), with Redd Lyte, Mel Walker; Little Esther, Will Mastin Trio, with Sammy Davis, Jr.; Spider Bruce & Co, Harold King; "Magic Carpet" (Col).

Johnny Otis' "Barrel House Revue," new offering at the Earle, employs a lively and hard-working band to act as a packaging influence on a show that offers such diverse performers as skater Harold King, Spider Bruce & Co., and the Will Mastin Trio.

The Otis band (three brass, three reed and four rhythm) kicks off with "Honky Tonk Boogie" for a jump getaway and then brings on an uninhibited blues singer, Redd Lyte, while the members of the ensemble not only take instrumental solos but engage in dance foolery and other clowning. Even the femme pianist of the outfit gets up for some ballroom roughhousing with Lyte. Same stunt is used for finale to give revue closing effect, with entire company taking part while the band beats out "Turkey Hop."

Two other vocalists are spotted in addition to Lyte. Mel Walker sings two blues items in off-the-melody style—"Gee Baby" and "Rockin' Blues." Little Esther, the femme chirper, comes in strong with her opener, "Misery." She doubles with Johnny Otis and Walker in a jivey wedding number, and winds up with Walker in "Double Crossing Blues," all with solid accomping from orch, which is mounted on stage throughout.

Best reception goes to the variety part rather than musical segments of bill. Harold King, with ballet taps and table dancing on roller skates, is an excellent solo artist. His amazing technique on the ball-bearings wins a fine hand. Like King, the comedy act of Spider Bruce & Co. is no novelty at the Earle; and Bruce's comedy is well received. Bruce punches across each gag with deliberate slowness, aided by a man and woman playing straight.

High point is the Will Mastin Trio, which employs the talents of the gifted and versatile Sammy Davis, Jr. Trio is named after Will Mastin, uncle of young Sammy, and other partner is Sammy Davis, Sr. The oldsters flash some hoofing technique briefly, but the act is entirely Junior's and he runs off with it. Clicko is his interpretation of "Night and Day" as Frank Sinatra, Nat "King" Cole and Billy Eckstine might do it, all within the space of one chorus. Davis, Jr., is a flashy terper and his voice range is such that it includes takeoffs as wide apart as Jerry Lewis and Mario Lanza. His impersonation of Dixie tobacco auctioneer endorsing a popular cig has bite as well as humor. *Gagh.*

RKO-Orpheum, Mpls.

Minneapolis, Nov. 24.

Blackstone (8); "Strange Door" (U).

The formula of garnishing magico presentations with girls in various stages of undress or in gorgeous garb, good for Blackstone on his long tours of legit theatres, proves just as effective for this invasion of film-stage houses. It makes for firstrate vaudefilm entertainment.

While necessarily condensed to some 70 minutes running time, his present show follows the same lines that he has made familiar as a topper in his line. It includes the best of his well established repertory of tricks and illusions, with an occasional new twist and variation to make for seeming novelty. At show caught, he scored a deservedly enthusiastic reception from a well-filled house.

There are only four gals in his present company, but they're all extremely decorative, shapely and pleasant to the optics as they're paraded flashily or scantily bedecked or as one or more of them participates in a magic display. Three well-built young men, in neat uniforms, also help to occupy the stage and are useful technically. With this small company's help, Blackstone again makes production numbers of many of his presentations. The flash enhances their value and gives displays a greater air of importance.

All this, of course, is showmanship supreme. So are his witty commentary and patter, the manner in which he employs youngsters and male volunteers from the audience, birds and animals, and the musical accompaniment. These are plussed by the way he dresses up the proceedings (alternately working on a full stage and in one), the routining of illusions, etc. Blackstone may return year after year with practically the same shenanigans, but he always has enough new trimmings to provide an illusion of some difference.

The customers relish everything he does. And the fact that he previously has been here as a legit attraction at higher prices should help to make this engagement at 85c top successful. *Rees.*

His Majesty's, Montreal

Montreal, Nov. 24.

Josephine Baker, Pat Henning, Berk & Hallow, Don Henry Trio, Adi Duval, Fred Stamir Orch (13).

This vaude package with Josephine Baker as the star does little on its own to help this socko performer; lacks imagination; has practically nothing production-wise and is little more than a long ho-hum till La Baker takes over in second half.

This is Miss Baker's first appearance in Montreal and with an enthusiastic French-English audience before her, she whams over faves to a solid reception. Teeing off with a number about Paris, she reprises a medley of oldies, does a brace of hackneyed but much-requested Gallic tunes and then goes into a sultry Cuban ditty called "This is Happiness." The inevitable costume changes take place throughout, building act effectively and keeping solid distaff attention.

An audience-participation item about midway through offering has questionable value in a theatre. Getting two people up on the stage prolongs act and the business of them changing their shoes and socks is not exactly tasteful.

Trumpeter Harry Edison, one of the four musicians travelling with the revue, teams up with chanteuse for plaudits. Pat Henning as comic and emcee picks up plenty of palming for his impresh bits between Miss Baker's costume changes. General exuberance and deft handling of material more than justifies preamble that went before her stint here, and the extension of date from one to two weeks is paying off. First week grossed a near $26,000 with prices scaled to $2.50.

First half of revue is straight nitery fare with terpsters Berk & Hallow leading off, followed by the Don Henry harmonica trio and magico Duval. Company moves to Toronto next week, then to Buffalo and after that a series of one-nighters. *Newt.*

Roxy, N. Y.

Blackburn Twins with Pam Cavan, Harold Barnes, Jan August, LeRoy Bros. (2), Gae Foster Line, H. Leopold Spitalny Singers, Paul Ash Orch; "Golden Girl" (20th), reviewed in VARIETY Nov. 7, '51.

The Roxy is ushering in Christmas a bit earlier than usual. While the Yule touch in the finale is a bit premature, it's pictorially effective and is a pleasant fillip to the current A. J. Balaban-Sammy Rauch presentation.

This effort is a utilitarian display with good production and act values. The line is brought back to full strength and the 24-femme block of cheesecake makes a sparkling impression. The routines are well designed and the costumes are fetching. Further production plusses are the H. Leopold Spitalny chorus, whose pipings enrich the Roxy landscape.

Co-headline act is the Blackburn Twins with Pam Cavan. The boys have had a variety of partners, and Miss Cavan fits into their general line of operations nicely. She's a lithe and lively looker and a good performer. The material is essentially the same that they've been exhibiting for some time. A lot of it still holds interest. A few additions should get this act new adherents.

Other headliner is Jan August, who's "Mislrlou" waxing some years ago catapulted him into name status. August has a line of flashy piano pyrotechnics which is given a good setting by the femme corps draped around stage. August does some masterful right-handing and comes off a winner at conclusion.

Harold Barnes has played this house several times. He's a top tight-wire worker. He shows some fine ballet movements on the strand and a few acro tricks that warm up the house.

Completing the act lineup, the LeRoy Bros show a good line of marionette manipulations. Their act is well produced and they have some applause-winning numbers. Highspot is a Durante takeoff. Another good item is a hula dancer. *Jose.*

Olympia, Miami

Miami, Nov. 25.

Carmen Cavallaro, Joan Brandon, Al Norman, Shirley Martin, Carl & Arlene, Les Rhode House Orch; "Adventures of Capt. Fabian" (Rep).

In Carmen Cavallaro the Olympia management (which has announced cessation of live shows by Dec. 5), has come up with one of the honestly earned marquee-topper acts for the current stanza. The nimble fingered and showmanly ex-orch leader holds them all the way with his melange of pianistic projections via a boogie-woogie medley and exotic voodoo tinklings. These are plussed by semi-classics as well as version of pops and his topper, "Warsaw Concerto" to wind into begoff.

Supporting lineup is tinged with novelty to make for solid variety balance. Shirley Martin, an eye-appealer, clicks with a sharply incisive series of carbonings on Bette Davis, Louella Parsons and others. Wraps up with special based on "South Pacific" hits.

In emcee slot, Al Norman handles the intros in smooth manner. In own spot, he manages to get by only with his eccentric hoofery. Guy falls with his patter. The too-familiar tinge doesn't help, though timing is better than his material.

Joan Brandon gets them with her sleight-of-hand and the cocktail producing sequence that keeps them asking for their favorite drinks. Carl & Arlene tee off matters in fast pace with their teeterboard and balancing work, earning the gasps and mitts. Les Rhode house orch apt on backgroundings. *Lary.*

Capitol, Wash.

Washington, Nov. 22.

Bonnie Baker, Leo De Lyon, Vanderbilt Boys (2), Edwards & Diane, Art Brown, Sam Jack Kaufman (18), with Roy Roberts; "Too Young to Kiss" (M-G).

This is a strictly routine layout, though holiday-minded payees, at show caught, expressed enthusiasm throughout. Biggest share of mitt action, however, went to guest organist Art Brown and the holiday overture of the Sam Jack Kaufman orch.

Headliner Bonnie Baker, armed with some new lyrics and old tunes, has a certain nostalgic appeal which she exploits to the hilt. There's a modicum of charm in the tiny voice and tiny figure. Compared to the top-flight line of chantooseys who have appeared here, it's slicing it thin to assume Miss Baker is still marquee bait. Chief weakness lies in lack of variety in style; chief appeal lies in the still demure personality and "shy" voice.

Comic Leo De Lyon actually clicks with his hodge-podge of inanities, ranging all the way from a straight version of "Old Devil Moon," some zany takeoffs and right through his impressions of string instruments. De Lyon, a former band singer, has a good sense of comedy and versatile pipes. He achieves comic effects by sudden and absurd changes of pitch, a sort of singing doubletalk with his special gimmick of singing two songs at once.

Vanderbilt Boys pace show with some hep acro and tumbling stunts which they tie together with a tap routine. They're a smooth team and garner nice mitt action.

Edwards & Diane, ballroom terpers, make a mild windup. They're a viewable team, though they lack any special flare. Best bet is their "Darktown Strutters Ball." *Lowe.*

Apollo, N. Y.

Willis Jackson Orch (11), Ruth Brown, Lillette, Three Esquires, Los Gatos Trio, Harris & Radcliffe, "Mask of the Dragon" (Lip).

Harlem's vaude flagship is short on marquee values this week on bill which features songstress Ruth Brown and Willis Jackson's orch. Despite this, the session adds up to palatable entertainment.

With three rhythm, four brass and four reed, the Jackson outfit opens the layout with a breezy "On My Own" to pave the way for the terping Three Esquires. Boys score handily with varied footwork.

Los Gatos Trio, only non-Negro entry, mop up with their tumbling and hooing. Boys' acrobs are climaxed with a three-man pyramid that gets 'em off to hefty salvo. Vet team of Harris & Radcliffe, who follow with songs and comedy, pitch gags that are weak and obvious, but nevertheless win okay audience response. Much better is duo's piano routines. Both alternate at the keys until Radcliffe finally steps out to warble a passable "Be My Love" and a lilting "There Goes My Heart."

For some impromptu jivin' Jackson reduces his crew to three rhythm, two trumpet and two reed. After the leader's sax solo on "Harlem Nocturne," a slow moody piece, he switches to the hot "Gaitor Tail" for contrast. It's a veritable instrumental tour de force in which the batoneer not only toots in a frenzy but groans, yells, and peels off his coat.

In closing groove is Miss Brown, a versatile young thrush with a husky, throaty voice. Gal displays a varied vocal repertoire which runs from such bouncy numbers as "I'll Wait for You" to blues and ballads. She's only fair on the fast beat and best on songs in the groove of "Because of You." On the whole, she cops a warm reception.

Pianist-warbler Lillette is reviewed under New Acts. *Gilb.*

Chicago, Chi

Chicago, Nov. 24.

Edward Bros. (3), Jan Murray, DeMarco Sisters (5), Tony Bennett, Louis Basil Orch; "The Mob" (Col).

While package this week is more pointed to the juve and action fans, it has enough general appeal for family trade. It's loaded on the musical side, but difference in styles makes for okay listening. Edward Bros., acros, have some interesting tricks perched atop a piano with the balancing looking twice as hard. Chair - balancing closer is especially strong.

DeMarco Sisters are the balls of fire they were when last seen here a year ago. In fact, Singers are bouncier. Harmony hasn't suffered, but it's the comic capers that register best. They rush through "I'm Late," slow down a bit for "Pretty Baby," get frantic again for "Get Happy" and then swing out with "Little Girl from Little Rock," featuring Arleen DeMarco.

Jan Murray does a semi-official emcee job. His best licks are via some hilarious byplay with Arleen DeMarco and Tony Bennett. Lanky comic starts slow, but when he duos with femme in "How Could You Believe Me" he gets laughs with clinch scene.

Tony Bennett is the latest disk click to play this house his renditions of "Cold, Cold Heart" and "Boulevard of Broken Dreams" are sock. His jive songs, however, are not as strong, but he does a fine job as straight man for Murray's quips. Youth is a little awkward onstage, but it makes for a fresh-looking approach. Gets a big mitt for closer and bestseller, "Because of You." *Zabe.*

Louis Basil does an excellent job of wrapping up on the orch side. *Zabe.*

Music Hall, N. Y.

"Encore!," produced by Leon Leonidoff, with The Shyrettes, Jimmy Nelson with Betty Norman, Moscelyne Larkin, Inez Manier, Hal Norman, William Maun, Reid Shelton, Rockettes, Glee Club, Corps de Ballet, Symphony Orch directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; production assistant, Nicholas Daks; "Too Young To Kiss" (M-G), reviewed in VARIETY Oct. 31, '51.

The Music Hall has one of its better-grade stage presentations currently, with a little bit of everything, neatly blended, to serve all tastes. Variety acts vie with production numbers, all being of superior quality, to cause no letdowns. Show has color and pace throughout.

Off-beaten-path opening has the symphony orch on the stage instead of in the pit, with maestro Raymond Paige leading it somewhat flamboyantly through a fine performance of "Madame Butterfly" selections. Orch is playing before what appears like a little stage. Next number, instead of being on this stage-within-a-stage, however, is down in the orch pit, which surprisingly brings up the Glee Club for a reprise of song hits in films of the past decade or so.

Number also turns into a tribute to "Movietown U.S.A.," with a huge figure of the Academy award statue before a large screen, which later rolls aside to permit the faces of many Academy award winners to be flashed thereon. It's a good production bit that can stand on its own anywhere, but here the switch from "Butterfly" to film tunes is a little too abrupt. Number should have been spotted elsewhere.

Jimmy Nelson follows with his superior ventriloquist turn, the banter and business between Nelson and dummy Danny O'Day being a refreshing twist to the ventro routine. Betty Norman's song assist, and business with an extra dummy, are also highgrade. It's a fine act. The Corps de Ballet then appears on the little stage in an imaginative, colorful bit of dancing as puppets. Ballerina Moscelyne Larkin is a sparkling soloist, and the whole number is a tribute to choreographer Florence Rogge.

The Shyrettes are again sock with their bewildering, highly-skilled bike tricks, and the Rockettes (attired this time in Spanish pantaloons instead of revealing their shapely gams) add further to the pleasant novelty with their surefire Latin dance turn in "Farruca." *Bron.*

Casino, Toronto

Toronto, Nov. 26.

Beatrice Kay, Johnny Coy, Norman Brooks, Musical Madcaps (2), Lewis & Oliver Sisters (3), Jimmie Cameron, Archie Stone House Orch; "Smugglers' Gold" (Col).

Casino engagement of Beatrice Kay marks the first theatre date in four years for the "Gay '90s" gal. Meanwhile, she's been getting all the top nitery work she can handle.

From her immediate stage entrance to an ovation, the singer-comedienne exhibits all that showmanship which identifies her. For the harkback legend, she comes on in voluminous feather boa and parasol for a set of "Band Played On," "You Made Me What I Am Today," "Piano Roll Blues" and her trademarked "Bird in a Gilded Cage." They're all complete with facial and physical gymnastics.

Then she discards the furbelows to reveal a striking pink evening gown for a cockney rendition of "Waiting at the Church," "The Oceana Roll" and "Shufflin' Along." Her banter with husband Sylvan Green, her piano accompanist (his mock-bossy manner is an important part of the act's success) is socko, together with Miss Kay's low-down and dirty chuckles of the Sophie Tucker school.

Back again is Johnny Coy with his terrific tap and ballet blends. Notable for modernistic interpretations are his "St. Louis Blues" and "Tap Dancer's Nightmare," latter in green light.

Rest of lusty 70-minute stanza, with house band tiered before full-stage golden drapes, has Lewis & the Oliver Sisters opening for some swift acrobatics, complete with headstands for negotiating stairs; Norman Brooks for his heavy carbon of Al Jolson but singing, in addition to Jolson trademarks, newer songs the latter never essayed; the Musical Madcaps for their harmonica playing and zany cutups. They sock over particularly with "Hot Canary" and "Tiger Rag," and smash with that "Peg o' My Heart" standby.

Jimmie Cameron is amiable singing m.c. and Archie Stone's house band contributes solid support to the success of all the acts. *McStay.*

Success of Hayward Ticket Plan In Boston Called Cue to Road Revival

Boston, Nov. 27.

Almost as if it were a reproof to all the planners for "reviving the road," Leland Hayward has quietly proceeded in Boston to convert his priority list into the biggest thing in years.

"Point of No Return," starring Henry Fonda, which terminated Saturday (25) a record-breaking three-week engagement at the Colonial, was the second Hayward production to use the priority scheme, and the reward was nearly double that of the first play, "Remains to Be Seen."

Copied closely after the priority list Hayward first developed in New York, an advertisement was taken in Boston papers long before the Lindsay & Crouse comedy was placed on public sale here last summer. Theatregoers were invited to submit their names to be placed on a "priority list." The total cost of the campaign for this list was $4,500. The immediate response was a mailing list of 3,500 Boston theatregoers.

Under the Hayward plan, priority list members are without obligation except to place their names on the list. Three weeks prior to the first public mail order advertisement, the 3,500 "members" of the Hayward fraternity received a brochure explaining the plan further. A first response, worth approximately $15,000, was received from 1,500 of the 3,500 "members."

66% Return

Encouraged by this return, which more than paid for the cost, and established a permanent mailing list for Hayward in Boston, Herman Bernstein, general manager, planned a similar mailing for "Point of No Return." The 3,500 mailing on the Fonda show pro-

(Continued on page 61)

Twin Cities' Legit Mgrs. In Hassle Again Due To Hit Shows' Advance Ads

Minneapolis, Nov. 27.

With their theatres less than 10 miles apart, Jimmy Nederlander of the Lyceum here and Ed Furni of the St. Paul Auditorium have been feuding over the matter of advance advertising of hit shows.

Former, it's said, asked Furni to lay off newspaper advertisements for, and any announcements of the impending visit to "Guys and Dolls" to both houses, until at least three Sundays before its scheduled arrival. He figured the show would sell out, anyway, and that any "premature" advertising and announcement of such a hit would hurt the intervening attractions.

Furni apparently jumped the gun and sprang his first "Dolls" Sunday newspaper ad five weeks ahead of the scheduled opening, thus stealing a march on the Lyceum here in a bid for out-of-town and even Minneapolis mail orders.

Despite the Furni action, Nederlander still held off any "Dolls" newspaper advertising until Sunday, Nov. 12, and only had a newspaper story about the booking a few days previously "because of the pressure of inquiries resulting from the St. Paul Auditorium ad." He thus adhered to the two weeks in advance plan (the show opened in St. Paul Monday (26) and is here Thursday (29) although the attraction plas 10 nights and two matinees in Minneapolis and only

(Continued on page 60)

BAYLOR OK'S 'SALESMAN' AFTER BAN ON 'ROBERTS'

Waco, Tex., Nov. 27.

"Death of a Salesman" has been approved for showing at Waco Hall on the campus of Baylor U. The school had previously banned the presentation of "Mister Roberts" on the grounds that the play contained bad language.

Under an agreement with the Interstate Theatre Circuit, the Baylor U. screening committee reads scripts of all shows which the circuit would like to present here.

Claude Stewart, city manager here for the circuit, said that the recent banning of "Roberts" was the Baptist school's privilege and that he had no quarrel with the school.

Card-Staged Operas In English Score in Sticks

Greenwich Village Opera Co., doing streamlined versions of Mozart's "Marriage of Figaro" and Bizet's "Carmen" in English, has just finished a successful six-week debut tour under management of Celebrity Artists Corp. Celebrity's Franklyn Smith booked group for first two weeks in Nova Scotia and New Brunswick provinces, and last four weeks in Pennsylvania and New York State.

Operas were produced and directed by Virginia Card, Broadway operetta soprano, with her English lyrics and dialog. She also took one of the leads. Other principals included Michael Therry, Jordon Poropat, Virginia Shuey, Robert Austin, Hattie Brown Payne, William Noble and Beverly Hunziker, with Joseph Giardina as pianist-conducter. Josef Blatt was musical advisor.

Group is mapping presentations of the two works in N. Y. this fall or winter.

H. D. Hover Files 150G Suit; Claim of Fraud In Ivar Legiter Operation

Hollywood, Nov. 27.

H. D. Hover filed a $150,000 damage suit against a dozen persons and the American Arbitration Assn., over the weekend, as an outgrowth of his 11½-week operation of Harout's Ivar Theatre. Action, filed in Superior Court here, charged fraud and misrepresentation in inducing Hover to launch legit production at the small-seater, and asked $100,000 in general damages, $50,000 in punitive damages and an order restraining any possible arbitration in connection with contracts signed for the enterprise.

Named as defendants were Eghiche Harout, Gohar Harout, Harold J. Kennedy, Harry Engel, Max Strasburg, AAA and seven John Does. Hover rented the house from the Haroutes. Kennedy was signed to a director-actor contract and Engel was inked as manager of the house.

Hover's complaint said he entered the deal upon the representation that previous plays at the theatre had averaged a weekly net profit of $1,600, citing a revenue of $5,977.25 against costs of $4,326.18 for the week prior to the signing of the deal; that Kennedy was represented as having received 4% of the gross in addition to his salary; and other representations which he alleges to be fraudulent. Action adds that Hover agreed to rent the house for $600 and 10% of the net profits weekly; that he hired Kennedy as a director-actor at $200 plus 4% of the gross, plus 10% of the net profit; that he hired Engel as manager at $200 per week plus 10% of the net profit; and that these contracts were to run for 26 weeks from June 3.

In asking damages, Hover charged that no profit had ever

(Continued on page 60)

Agencies Get House Seats Now; 4 'Gigis' for MCA

Music Corp. of America, agent for Audrey Hepburn, title actress just raised to star billing in "Gigi," will have four house seats for all performances of the play. Idea of producer Gilbert Miller was that rather than have the agency make constant requests for such seats, it would be simpler to make a regular allocation and then not allow any additional locations. It's believed to be the first time a talent agency has had such an arrangement, although MCA, William Morris and others have from time to time handled the house seats allotted to their clients.

According to Miller, during the early part of the run of his production of "Edward, My Son" several seasons ago, house seat requests from MCA became a daily matter. On one occasion, requests from various members of the agency, for a total of 32 seats, arrived in a single mail delivery.

Ralph T. Kettering

replaces

This Is the Day of Another Vanishing American—The Producer-Manager

* * *

one of the many editorial features in the forthcoming

46th Anniversary Number

of

VARIETY

'Pan' Fold Nixes Coastwide TV

Chicago, Nov. 27.

Current edition of "Peter Pan," with Veronica Lake and Lawrence Tibbett starred, folded here Saturday (24) after a six-week tour, all to bad business. Show opened in Baltimore Oct. 10 and played several full weeks before going on a split-week schedule.

Peter Lawrence, producer, faced with dwindling trade, decided to come into Chicago at this time, although version with the original revival cast with Jean Arthur and Boris Karloff had played the huge Opera House only six months ago. Chicago was supposed to be on the March slate, after a tour to the Coast and back. However, Lawrence had been negotiating with NBC-TV for a coast-to-coast Xmas airing of the show from Chicago, and the deal was practically set.

Producer was also trying to raise money at the last moment to cover over $33,000 losses and try to keep company running until the teevee show. However, notices here were generally unfavorable. Cast had been on a week-to-week notice and it was decided to close at once. Show's break-even point was about $25,000 and highest grosses were about $18,000 on tour.

Lawrence tried to raise additional money from his hotel-owner partner, Edward Sarno, and from his backers in Chicago, but none was forthcoming. "Pan," with Miss Arthur and Karloff, ran over a year in New York and on tour, but earned back only about $65,000 of its $110,000 cost.

Fraud Claimed as Philly Hits Opera Co. on Taxes; Grant Sought From City

Philadelphia, Nov. 27.

While tax officials moved to revoke the permit of the Philadelphia La Scala Opera Co. for failure to pay $11,000 back city amusement taxes, opera heads went before the City Council, making a plea for a grant of $50,000 to wipe out the troupe's deficit. Receiver of Taxes Marshall claims La Scala owes $11,000 on tickets sold in 1948-49-50, not including interest and penalties.

Unless La Scala pays up before its next performance, "Boheme," on Dec. 8, threat to yank the permit was made by City Solicitor Abraham Wernick, who used the word "embezzlement" in discussing the company's failure to pay the 10% amusement tax after collecting same.

La Scala plans 10 operas for the season, with two already given. In asking the city for a grant, the opera company follows the lead of the Philadelphia Orchestra and Robin Hood Dell, both of which snagged $50,000. Humbert Pelosi, president of La Scala, told the Council "The first thing we will do with the grant from the city will be to pay the city."

Triangle Trek

Princeton U.'s 60th annual Triangle Club show, "Never Say Horses," preems Dec. 6 in Princeton, N. J., before going on a four-week tour. The musical tees off its trek in Philly Dec. 14 and winds in Washington Jan. 5.

Production is directed by Bill Butler.

Ian Hunter, artistic director of the Edinburgh Festival, is due to arrive from London in N. Y. by plane Sunday (2) for a two-week visit.

Inside Stuff—Legit

Leland Hayward, who always has a virtual Who's Who of show business among the backers of his productions, has a Show Biz Social Register in "Point of No Return." Included among the investors in the Paul Osborn dramatization of John P. Marquand's bestseller are Henry Fonda, star of the show, $10,000; theatreowners Billy Rose and Howard S. Cullman, $10,000 each; Osborn, $4,000; the latter's wife, former actress Millicent Green, $2,000; Leo Freedman, the show's pressagent, $4,000; Herman Bernstein, Hayward's general manager, $1,000; stage manager Ruth Mitchell, $1,000; Hilda S. Kook, wife of lighting technician Edward Kook; $1,000; scenic designer Jo Mielziner, $2,000; Luise M. Silcox, representing the Authors League investment pool, $2,000; author-director Joshua Logan and his wife, former actress Nedda Harrigan, $2,000 each; Eleanor Reinheimer, wife of theatrical attorney Howard Reinheimer, $1,000; theatrical attorney Henry Jaffe, $2,000; Abe Cohen, the show's company manager, $1,000.

Also Mary Martin and husband, Richard Halliday, $1,000 each; film executive Joseph Hazen, Rita K. Levy, wife of tele-film executive Isaac D. Levy, CBS vice-prez Daniel O'Shea, producer-director George Abbott, $2,000 each; film director John Cromwell, an actor in the show, $1,000; columnist Hedda Hopper, $2,000; attorney Morris Schrier, representing Music Corp. of America, $4,000; novelist-playwright Irwin Shaw, $1,000; film director Billy Wilder, $2,000; film producer Arthur Hornblow, $2,000; legit casting agent William Liebling and his wife, author's agent Audrey Wood, $1,000 each; theatre operator Louis A. Lotito, $1,000; Linda L., Elizabeth I. and Mary Ellen Berlin, daughters of composer Irving Berlin, $1,000 each; RCA vice-prez Manie Sacks, $2,000; RCA president Frank Folsom, $2,000; legit producer-theatre owner Anthony Brady Farrell, $2,000; mag publisher Fleur Cowles, $1,000; actor-director Robert Ross, in the cast of the show, $1,000; Rebecca Brownstein, Actors Equity attorney, $500; producer Alfred de Liagre, Jr., $1,000, and film producer-director Anatole Litvak, $1,000. The production is capitalized at $100,000, with no provision for overcall.

Backers of "Glad Tidings," Harald Bromley production of the Edward Mabley comedy, include violinist Mischa Elman, $1,000; souvenir program agent Al Greenstone, $1,000; Charlotte Harmon, co-producer with husband Lewis Harmon of the Clinton (Conn.) Playhouse, $600; producer George Brandt, $250; the author, $500; theatre owner Billy Rose, $2,000; John Huntington, producer of the Spa Theatre, Saratoga, N. Y., $1,000; hotel owner-producer Herman B. Sarno, $1,500; attorney William J. Bratter, $1,150; Mrs. Irving Strouse, wife of the producer, $250; A. Frank Rothschild, Chicago financier and investor in previous Bromley shows, $10,000; author's agent Mary Leonard Pritchett, $500; tele-radio writer Lee Berg, $1,000; Thomas G. Ratcliffe, Jr., operator of the Sea Cliff (L. I.) Summer Theatre, $500; producer Lawrence Langner, $1,000; tele-radio producer Mark Goodson, $1,500; theatrical accountant Carl Marek, $500; and Louis A. Macmillan, silent partner of Ratcliffe in the Sea Cliff strawhat, $500. The production was capitalized at $50,000, with provision (which was not exercised) for 15% overcall. Play is current at the Lyceum, N. Y.

Backers of "Never Say Never," the Albert H. Rosen-Lester Meyer production of Carl Leo's comedy which folded Saturday night (24) at the Royale, N. Y., included Abram M. Blumberg and James Stroock, of Brooks Costume, $600 each; attorney Edward F. Colton, film sale negotiator for the Dramatists Guild, $600; Richard M. Huber, president of Playbill, Inc., publisher of Broadway theatre programs, $1,200; souvenir program agent Arthur Klar, $600; Albert H. Lewis, production assistant on the show, $5,400; his mother, Eva Lewis, $600; producers Rosen and Meyer, $4,500 and $1,500, respectively; Mrs. Rosen, $900; scenic construction executive William P. Nolan, $600; actress Dorothy Patten, $600; theatre party agent Lenore Tobin, associate producer of the show, $4,200, and John F. Waters, representing theatre operator Lee Shubert, $6,600. The project was capitalized at $60,000.

FIELDS IN HAVANA FOR RINGLING CIRCUS STINT

William Fields, Playwrights Co. pressagent and production exec, left last week for Havana to fulfill a commitment made last spring to owner John Ringling North to handle the Cuban engagement of the Ringling Bros., Barnum & Bailey Circus there Dec. 4 through Jan. 5. He is regular pressagent for the annual spring engagement of the circus at Madison Square Garden, N. Y.

During Fields' absence, the Playwrights press department will be operated by his associates, Walter Alford and Peggy Phillips. Patricia Butler, who was p.a. last summer at Richard Aldrich's Falmouth Playhouse, Coonamessett, Mass., has joined the Playwrights' publicity staff as an apprentice.

Bromley Maps London Edition for 'Tidings'

Harald Bromley, producer of "Glad Tidings," expects to fly to London within the next two weeks for discussions about a possible West End edition of the Edward Mabley comedy. He's had nibbles from several London managements about a presentation of the play there, but would prefer a co-producer deal rather than merely a percentage of the profits.

With "Tidings" continuing at profitable business at the Lyceum, N. Y., Bromley is now mulling a spring production of Edward Caulfield's "The Idea." Latter script was first held by Robert Lewis, who planned a production in partnership with the Playwrights Co., but the project was dropped when the author disagreed about rewriting suggestions. More recently, New Stages optioned the piece, but couldn't finance a production.

Patricia Wessey, lyric-dramatic soprano, in debut at Carnegie Recital Hall, N. Y., Saturday (1), with soprano **Ruth Block** and tenor **Camillo Pagano**, under direction of **Ernst Flischer**.

Robbins Bats Out Another For N.Y. Ballet in 'Piper'; 'Swan Lake' in Fine Preem

Jerome Robbins, who manages to keep busy bicycling balletically between Broadway and ballet, is finishing up a new choreographic work, "The Pied Piper," which will have its world preem next Tuesday (4) with the N. Y. City Ballet Co. at the City Center, N. Y. This is Robbins' fourth creation for the N. Y. dance troupe, of which he's associate artistic director and member of the ensemble. Other three are "Guests," "Age of Anxiety" and "The Cage."

On Broadway, Robbins is currently represented as choreographer for "Call Me Madam" and "King And I." "Piper," set to music of Aaron Copland's Clarinet Concerto, originally commissioned by Benny Goodman, had been skedded for a bow next February, but was pushed up when Frederick Ashton, Sadler's Wells director-choreographer, couldn't arrive in N. Y. in time to do a promised work ("Tintagel") for the fall season.

Troupe, which featured a premiere ("Tyl Ulenspiegel") in the first week of its current City Center run, had another preem in its second stanza last week, when it bowed a new version of the Tchaikovsky one-act "Swan Lake" as freshly choreographed by George Balanchine. First classical ballet in this avantgarde troupe's repertoire, it's a very worthy addition, particularly after it's been shaken down a bit. (Troupe, and especially the orchestra, were a little uncertain at last Tuesday's (20) premiere).

Balanchine threw on enough swans (23—count 'em) to drain a lake. His choreography was not only fresh, but inspiring. The dancing, especially of Maria Tallchief, as swan queen, and Patricia Wilde, as associate queen, almost matched. Andre Eglevsky, as the prince, had his moments, while the corps generally was fine. Cecil Beaton's scenery and costumes also heightened the appealing effect. *Bron.*

Cutrate Tix Setup Idea Still Warm Despite Turndown by N.Y. Managers

Plan for a cutrate ticket agency setup, possible under the new admissions tax regulations, has been turned down by the managements of seveeal current or recent Broadway shows. However, Leblang's, which proposed the idea, figures it may prove more acceptable a few weeks hence, when the pre-Christmas boxoffice decline is underway.

Preliminary acceptance of the plan had been given by producers of several shows, and Leblang's was set to launch the operation with display ads in all the New York dailies. However, when attendance spurted over the Armistice Day weekend, virtually all the managements that had verbally okayed the cutrate setup declined to go along. Since such a system would require at least three or four shows to be practical, Leblang's dropped it temporarily.

According to Saul Lacourt, office manager of the agency, Leblang's was ready to invest about $10,000 in the proposed setup. He explains that the firm, which at one time had a large volume business in cutrates, wouldn't take any profit on the arrangement for months and perhaps a year, but would plow the revenue back in the form of advertising. At the end of that time, if enough shows were available on the bargain terms, Leblang's would probably be able to guarantee $2,000 or $3,000 a week to managements participating in the operation.

New Tax Rule

Under the new tax rule pertaining to admissions, the federal levy is now determined by the actual price of the ticket rather than the face value, as formerly. Thus,

(Continued on page 61)

'Nina' Bouncing Around Philly Under Beating Of Crix, Swanson Soundoff

Philadelphia, Nov. 27.

Although femme star Gloria Swanson definitely wanted "out" as far as her role in "Nina" is concerned, she's still in this comedy tryout now in its second and last week at the Walnut, and is set to open in New York.

Her statement two days after last week's local opening, in which she was quoted as saying she intended to quit as both the play and her role were lacking, put the finishing touches to the knockdown blow that "Nina" received, when all three of the first-string critics here panned it unmercifully.

Day after Miss Swanson's initial statement, which appeared in the news columns of a couple of local dailies, producer John C. Wilson came out with a complete denial and Miss Swanson, through her p.a., said that although she would like the management to find a replacement, she would continue in the role and presumably open in New York. The Bulletin quoted the p.a. as saying that the Swanson contract runs until June, 1953. He was also quoted as saying that the management has been trying for four weeks to build up the part, but that it was still "nothing, just nothing."

Gregory Ratoff, director of the show, is said to have brought this three year Parisian hit to Miss Swanson's attention, and she was enthusiastic. Now she claims that her lines "lack bounce."

Show had a $21,000 advance sale here, but after panning of critics and publicity attending the star's statement, there has been little or no b.o. activity.

It's been noticeable that most of the regular daily columnists (not theatrical) have laid off the story, although Harry Harris, in Sunday's (25) Bulletin, commented on what he called the displeasure of N. Y. theatre people at the star's method of voicing publicly her decision to quit the part.

'First Year' in Albany

Albany, Nov. 27.

"First Year" is being revived by Malcolm Atterbury at the Playhouse for two weeks beginning tonight (Tues.).

Dalton Dearborn portrays the old Frank Craven role. Judith Hunter appears opposite, Al Sargent, from the Coast, joined the troupe for the production.

Ohio Village 'Turtle' Date Nixed as Priest Objects

Edgerton, O., Nov. 27.

Village of Edgerton, O., with less than 2,500 population, is still uncontaminated by modern drama.

The production of "The Voice of the Turtle," scheduled to be offered recently (11-15) in the Charve Theatre by the Community Institute, was cancelled, after a priest in the Edgerton Catholic Church declared the play as "unsuitable" for his congregation to attend.

Institute officials said that the tickets had all been sold and that a waiting list had been formed. Leading roles in the play were to have been performed by Carol Mulqueeney, Jayne O. Spillson and Bob Storey.

'Primitive' Plans Own Program

Otto Preminger is reportedly planning to publish his own program for his forthcoming production, "Modern Primitive," due Jan. 16 at the Playhouse, N. Y. Fact that he is partnered with Ben Marden, the owner, in the operation of the theatre will presumably simplify an independent program-publishing arrangement.

According to associates, Preminger was sore when Playbill, Inc., publisher of the standard program distributed at all Broadway theatres, refused to allow him to include service and product acknowledgments for "Moon Is Blue," which he directed and co-produced, on the title page of the booklet. Latter section is reserved for production credits. Preminger reportedly intends to list the service and merchandise acknowledgments on the tile page of the "Primitive" program.

Standing rule of Playbill is that all such service mentions must be relegated to the back of the book. Managements of shows frequently try, sometimes using various strategems, to work such plugs into the title page, but the publisher regularly nixes such moves and there's rarely any dissention over the matter. However, Billy Rose, owner of the Ziegfeld, N. Y., had a spat with Playbill during the run of "Magdalena" at the house several seasons ago. As a result, he published his own program, but after a week dropped the project and resumed the regular arrangement with Playbill.

Richard Huber, Playbill president, said he's heard nothing of plans by Preminger to publish his own programs for "Primitive." But anyone is free to do so at any time, he points out.

Molly Picon gave a concert in the ballroom of the Ten Eyck Hotel, Albany, Sunday night (25) under the auspices of the Jewish organizations of Albany and Bonds for Israel.

Harry G. Smith
nostalgically reviews some
Mildewed Memories of the Bowery Theatre
. . .
As interesting editorial feature
in the forthcoming
46th Anniversary Number
of
VARIETY

5 B'way Closings Total 450G Loss

Closing of five shows on Broadway last week marked the biggest single-week exodus of the season so far. Loss involved in the productions is estimated to have totaled around $450,000. Also, the fold of two shows out of town, one this week, adds an estimated $90,000 to the total. However, one of the touring productions, the tryout of the new Clare Boothe Luce drama, "Child of Morning," starring Margaret O'Brien, is announced to reopen after revisions.

The five Broadway closings, all current-season entries, include "Seventeen" (which the management hopes to recast with name leads and send on tour), "Barefoot in Athens," "Music in the Air," "To Dorothy, a Son" and "Never Say Never." The musical "Seventeen" represents a deficit of around $175,000 at the moment, but the other shows are outright losses.

"Child of the Morning," which folds next Saturday (1) in Boston, was financed at $60,000 and represents a probable loss of almost that much unless it can be saved by major rewriting and perhaps recasting. In the latter case additional financing would likely be required. Notable aspect of the Eddie Dowling-John MacArthur production is that the backers include Bishop Fulton J. Sheen, the priest who converted Mrs. Luce to Catholicism several years ago; Rep. Joseph W. Martin, Jr., Republican leader of the House of Representatives; the authoress's husband, publisher Henry R. Luce, and such names as Bernard Baruch and mag writer Margaret Case Harriman.

The other road closing, "Peter Pan," originally cost $110,000 to produce on Broadway, but was refinanced for this season's tour and is understood to have involved a loss of over $40,000 when it folded last week in Chicago.

Theatre '51 Skedding Its 2d Tryout With 'Heaven'

Dallas, Nov. 27.

Second production for Theatre '51 will be "One Foot In Heaven," new comedy by Irving Phillips, to open Monday (3). Group's opening play, "The Sainted Sisters," also a tryout, will close Saturday (1).

Margo Jones, managing director for Theatre '51, left for a week's stay in the east, with a lecture at Cornell U. on the agenda, sponsored by the Columbia Lecture Bureau. She's due back Saturday.

'Dolls' Earns 510G Profit on 250G Investment; One Year Old on B'way

After a year's operation from the opening date on Broadway, "Guys and Dolls" has earned approximately $510,000 profit on an investment of $250,000. Its assets include two productions worth nearly $360,000 and netting an average of around $23,600 a week, with huge advance orders indicating smash business for months to come. Potential assets are the subsidiary rights, including film, television, foreign, stock, etc.

Dividend of $200,000 was distributed to the backers last week, bringing the total distributed return to $340,000 thus far. Additional tangible assets include $46,886 in union bonds and deposits, nearly $7,100 in accounts receivable, over $7,600 in deferred charges to expense, $25,000 sinking fund and approximately $60,000 in undistributed profits.

The Broadway company is consistently grossing precisely $44,400, having never had an unsold seat in its 52-week run. Its operating profit has been about $525,000, or an average of around $10,100 a week. The touring edition's gross has varied according to the theatres it has played, but it has had an operating net of approximately $350,000, or an average of around $13,500 a week for its 25 weeks' operation.

The Frank Loesser-Jo Swerling-Abe Burrows musical, was originally financed by producers Cy Feuer and Ernest H. Martin at $200,000, plus $50,000 overcall (which was never actually used and was returned to the backers shortly after the New York premiere). The show cost $177,907.35, excluding bonds. It grossed $210,000 during its five-week (plus one performance) tryout in Philly and opened Nov. 24, 1950, at the 46th Street,

(Continued on page 60)

John McClain Permanent N.Y. Journal-Am. Critic

John McClain, N. Y. Journal-American columnist who subbed as drama critic about half of last season during the illness of Robert Garland, resumes the assigment Dec. 10 on a permanent basis. Garland, who has been in chronic ill health since undergoing a stroke about a year and a half ago, is resigning as of Dec. 9. He reportedly gets a substantial severance payment.

It's expected that when he becomes regular critic, McClain will give up his Monday, Wednesday and Friday column stint. Incidentally, he will be married shortly to a Southampton (L. I.) society girl.

'Tattoo' 16G in Red On Leaving B'way

"Rose Tattoo" earned an operating profit of $76,043.15 on its 39-week Broadway run, plus $917.27 from program royalties and advance on the Scandinavian, German and Italian rights. This left a deficit of $16,162.16 on the engagement, according to the accountant's statement received last week by backers of the Cheryl Crawfor production.

Total cost of the show, including tryout loss, but excluding bonds, was $93,122.58. Preliminary expense for the road tour, including scenery, presagent, photos, wardrobe, etc., was $5,185.44, bringing the deflit to $21,347.60 and leaving a balance of $38,652.40 on the $100,000 investment. There had previously been a $40,000 return on the venture.

Tennessee Williams comedy-drama is currently touring as a Theatre Guild-American Subscription Society offering. Maureen Stapleton and Eli Wallach continue in their original leading roles.

'MY L.A.' AGAIN DELAYED; MORE COIN OUTLAY SEEN

Los Angeles, Nov. 27.

"My L.A.," revue slated to bow tomorrow (Wed.) here after three years of announcements and postponements, has been delayed again. New premiere is set for Dec. 7, with delays in installing elaborate sets and equipment blamed for the new setback. Show is capitalized at $175,000, coin having been raised through public sale of stock.

New postponement calls for an added outlay, since it carries the show beyond the contract rehearsal period and the cast will have to go on full pay. In addition, refurbishing of the Forum, nabe film house which has been taken over for the show, now has topped $20,000, including erection of a new proscenium, extension of the stage and installation of a tricky new lighting system.

'Dolls' Cincy Kickoff To Be on Pro-Tem Basis In Shubert-Union Hassle

Cincinnati, Nov. 27.

Marred by a wage dispute between the Shuberts and union musicians, stagehands and ticket sellers, Cincy's legit season is scheduled to get off to a belated start Dec. 16 with the opening of a week's engagement by "Guys and Dolls" in the Taft Theatre.

As of now, the kickoff will be on a catch-as-catch-can basis, according to a spokesman for one of the three unions, which are continuing to act separately in negotiating contracts with the Shuberts calling for 10% pay boosts.

Robert L. Siddell, president of the Cincinnati Musicians Assn., said his group has not entered into a new pact with the Shuberts but agreed to go along with them on the old basis of one-week rates, which are much higher than under a season scale. The season scale for musicians raised objection from the Shuberts, because it included stand-in pay for pit crews not needed for dramatic shows.

Following "Guys and Dolls," "Kiss Me, Kate" is booked for the week beginning Dec. 31 at the Taft.

Noah Schechter, local manager for the Shuberts, indicated that under the present situation, Cincy will have only musicals.

Ads in the dailies on "Guys and Dolls" list the top at $5.54 Monday through Friday nights and $6.15 for Saturday night, a new high for Cincy. Former high was $4.85. Union bargainers already are pointing to the Shuberts' admission hike as supporting their bids for higher pay.

Berger's $40,000 'Tailor' Skedded for N.Y. in Spring

Herbert L. Berger's production of "Once Upon a Tailor," comedy by Baruch Lumet, is budgeted at $40,000, with provision for 20% overcall. Units of as low as $50 are being accepted. Ernest Truex is set to portray the hero of the piece, described as a Gallician hand tailor who becomes a "shadchen," or marriage broker. No director is signed, but Sam Leve has been commissioned to design the scenery.

The offering is scheduled for Broadway opening in the spring.

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Plays on Broadway

Gigi

Gilbert Miller production of comedy in two acts (six scenes), adapted by Anita Loos from Gabrielle Colette novel. Features Cathleen Nesbitt, Michael Evans, Josephine Brown, Audrey Hepburn, Bertha Belmore, Francis Compton, Doris Patston. Directed by Raymond Rouleau; settings, Raymond Sovey. At Fulton, N. Y., Nov. 24, '51; $4.80 top (36 openings).

Gigi	Audrey Hepburn
Grandmother	Josephine Brown
Mother	Doris Patston
Gaston Lachaille	Michael Evans
Victor	Francis Compton
Aunt Alicia	Cathleen Nesbitt
Sidonie	Bertha Belmore

From a very French novel by Colette, Anita Loos has written a fluff-weight, intermittently amusing and reasonably enjoyable comedy in "Gigi." Opulently and tastefully produced, briskly staged and engagingly played, it provides slight but diverting theatre and should have at least a moderate run. With its relatively high production and operating costs, however, it is a questionable bet to earn back its investment.

"Gigi" is more or less what used to be called a carriage trade show. Its slim, worldly story, in which only the denouement has substance, is handsomely presented, with a cast headed by several engaging players, including a new, striking star prospect. Latter, Audrey Hepburn, a young British and Continental film-legit actress, is a real find, with looks, figure, talent, authority and above all personal magnetism. Incidentally, she's under contract to Paramount.

Satirical comedy is about an adolescent girl, on the threshold of womanhood, who's been raised by her femme relatives for a career as a courtesan. But just as a crafty aunt is arranging a lucrative alliance for her, the resolute girl rebels, shocking her elders by scorning an affair with a rich, young friend of the family, but then accepting his marriage proposal.

Principally because of Miss Hepburn, this negligible but disarming yarn is never dull, is occasionally agreeable and at least at one moment is fairly touching. Besides an attractive appearance, the actress has an effective, light touch, but she can make a dramatic point when the script requires it, and has the authority and personality to dominate a scene. Considering her comparatively limited experience on the legit stage, she has impressive range and presence.

As the wily aunt Alicia de St. Ephlam, London character actress Cathleen Nesbitt gives a deft, captivating performance, providing expert but unobtrusive support for Miss Hepburn in the play's two standout scenes. Michael Evans, so from the London stage, is operly mannered as the wealthy man-about-boudoirs, although he hardly suggests a roue, and Bertha Belmore italicizes the juicy bit of an intrusive maid.

Francis Compton contributes his familiar portrayal of resignedly raised-eyebrow butler, while Josephine Brown is suitably in character but not always audible as the girl's fussy, slow-on-the-uptake grandmother. Doris Patston is acceptably foolish as the tough-on-the-ears singer-mother. Raymond Rouleau, brought from Paris for the assignment, has staged the piece with breathless pace.

Raymond Sovey's two Parisian interiors are brilliantly cluttered and there are beautifully atmospheric between-scenes picture curtains by an anonymous artist.

Since "Gigi" has already been done as a French-language picture its screen potential seems doubtful and its subject matter makes it questionable stock and tele material. *Hobe.*

Never Say Never

Albert H. Rosen and Lester Meyer production of comedy in three acts (five scenes) by Carl Log. Features Anne Jackson, Hugh Reilly, Don Briggs, Royal Beal, Nita Talbot, Haim Winant. Directed by Robert B. Sinclair; setting and lighting, Frederick Fox; costumes, Alice Gibson; production associate, Gibbs Dahlberg. At Booth, N. Y., Nov. 20, '51; $4.80 top (36 opening).

Coralie Jones	Anne Jackson
Gloria Sampson	Nita Talbot
Alex Wesley	Hugh Reilly
Lester B. Sprewls	Don Briggs
Maxie Jordan	Haim Winant
Jasper Hornblower, III	Royal Beal

"Never Say Never" is the sort of comedy that was considered very sophisticated and a bit daring about a quarter century ago. As such it's anachronistic and just a little quaint today. In any case, it's a lightweight show that offers little for Broadway and is negligible material for films or tele, but has modest stock and little theatre prospects.

Perhaps the outstanding note of originality in the piece is that the young couple is living in sin just off lower Fifth Ave. instead of Greenwich Village. Otherwise, the yarn is merely an untidy collection of trite situations and hackneyed devices from years of unfortunate playgoing. The premise is that the girl, who fears that marriage would stifle their careers, persuades her ghost writer-lover to move out of their menage so that a fatuous former admirer from her Idaho hometown won't discover and report to her parents that she's a fallen woman, or something. There is, of course, a drunk scene. Take it from there.

This minor mishap is given stock direction by Robert B. Sinclair, whose credits are better than that would indicate. Despite the circumstances in which they're trapped, the actors emerge virtually unscathed. Anne Jackson gives a fresh, relaxed and disarming performance as the girl; Hugh Reilly is admirably direct and plausible as her somewhat smug but likable lover; Don Briggs is persuasive as the fatuous hometown gallant; Nita Talbot clicks in the easy part of a shrewd-dumb blonde, and Royal Beal and Haim Winant are acceptable in supporting parts.

Frederick Fox's multiple-room setting is incongruously opulent and Alice Gibson's costumes are curiously unbecoming. *Hobe.*

(Closed Saturday (24) after seven performances).

Off-B'way Shows

The Great Magician

(LENOX HILL, N. Y.)

Presented with high spirits by Equity Library Theatre at the Lenox Hill Playhouse, N. Y., "The Great Magician" is Lawrence Carra's modern conception of the old Italian commadia dell'arte, in which stock characters improvise on comic situations. Too bumptious for Broadway, it is a maybe for stock, especially arena theatres. Possible format for TV series is suggested by the story, set on a never-never island under the domination of an eccentric magician, whose wizardry complicates the lives of his subjects and of other comic and romantic characters shipwrecked there.

While the material is weak, often substituting coarseness for comedy, the author is more successful with the commedia characters, humorous satires of particular types. Best is Jerry Rockwood's inventive and dextrous Zanni (clown). James Harwood is lively as the learned doctor; Richard A. Via amiable and wistful as the dim-witted Pulcinella, and Don McMillen generally amusing as the magician.

The light touch gives way to the heavy hand in Ken Tanner's braggart soldier and Cecil Rutherford's surly Bacchus. And Gordon Lacy and Ray Cook are more than a little trying as shepherds. On the distaff side, Mildred Cook has punch as a commedia Ado Annie and Elaine Winters brings sparkle to her sentimental shepherdess.

Although the music by Albert Hague is fairly pleasing, the literal lyrics by Charon O'Neal range from awkward to meaningless. "Nothing's ever what it seems" is somehow reminiscent of "H.M.S. Pinafore." Jack Bostick's staging adequately copes with this carnival, while Frank Brady's makeup and costumes are a colorful, effective contribution. *Vene.*

Little Brass Bells

(AMATO THEATRE, N. Y.)

Ray Yates' Dramatists Forum is giving another of its members a hearing with a workshop production of Harold Holifield's "Little Brass Bells" at the Amato Opera Theatre on Bleecker St. in N. Y. Since this play is a piece of whimsy which doesn't pretend to make sense, it quite literally defies description.

It can be reported, though, that its heroine is a fugitive from There, whose inhabitants recognize their fellow refugees living Here by ringing little brass bells at each other. It contains among other things, a bureaucrat from a government agency called The Snoop Tower who persecutes people with questionnaires and inspections, and a romance between the hero, a designer of wallpaper, and the young lady of the little brass bells. There are fitful gleams of humor in a long evening, but most of it is just embarrassing and silly. The actors play this nonsense with a great deal of conviction. A successful whimsy requires comic genius, and even then the market for it is limited. *Gale.*

Thomas Hammond, currently presenting **Olivia De Havilland** in "Candida" on the road, is prepping a spring bow on Broadway for "Too Sweet for Words," musical for which **Nicholas Brodsky** is clefting the score.

Play Out of Town

Ladder to the Moon

Washington, Nov. 21.

Arena Stage production of drama in three acts (five scenes) by Holmes Alexander. Directed by Zelda Fichandler; setting by Jane Stanhope; lighting by Leo Gallenstein. At Arena Theatre, D. C., Nov. 20, '51.

Mrs. Norton	Elizabeth Spurr
Ben Moody	Albert Corbin
Sam Swarthout	Pernell Roberts
John Vanderlyn	Arthur Cornes
Clara McLane	Ethel Casey
Theodosia Burr	Angela Paton
Aaron Burr	Lester Rawlins
Washington Irving	Bernard Diamond
Joseph Alston	Alan Bergmann
Alexander Hamilton	Roy Poole
Jeremy	Henry Oliver
Mrs. Hamilton	Mary Pray

There's great drama and to spare in the long feud between Aaron Burr and Alexander Hamilton, which culminated when Burr, then Vice-President of the U. S., taunted Hamilton into a duel and killed him. But "Ladder to the Moon" doesn't make the grade, despite its setting in this highly colorful period of American history.

The author, Holmes Alexander, a Washington correspondent, wrote a biography of Burr several years ago, and has been trying for some time to convert it into a play. A year or so ago, a previous version was tried out by a stock company in Baltimore. The Arena Stage version is a new one, but still doesn't ring the bell, despite the fact that it is carried along fairly well at times by the drama in the history, which strives valiantly to overcome the weaknesses in writing and acting.

Story opens in Burr's home in Richmond Hill, N. Y. City, at the end of 1799, when he is launching his campaign for the Presidency against Thomas Jefferson. Burr, a tremendously ambitious conniver, partially overcomes the opposition of Hamilton but fails to get the support necessary to whip Jefferson. Actually, the electoral vote wound up in a tie, with the House of Representatives choosing Jefferson as President and Burr as Vice-President, in 1801.

Play carries forward to 1804, when Hamilton causes the defeat of Burr for Governor of New York, and Burr forces Hamilton into a duel. Final scene shows that, in killing Hamilton, Burr has actually destroyed himself and his future. Later, history had a coroner's jury finding Burr guilty of murder; still later in 1807 he was tried for treason, for attempting to set up a separate country in the Southwest.

Unfortunately, Alexander, a capable writer in other fields, writes wooden, melodramatic lines which often approach the corny. To make matters worse, the cast plays it almost from start to finish like Sarah Bernhardt doing a deathbed scene.

Portions of scenes are treated like independent little arias, with the actors striding offstage at regular intervals to the applause of what appear to be claques of friends in the audience.

"Ladder to the Moon" is no shucks as a play, but Alexander has an angle for a costume picture which Hollywood should certainly be interested in.

Of the current cast, Lester Rawlins, veteran of many Arena Stage productions tackles the role of the icy, cynical, and selfishly ambitious Burr with fairly satisfactory results, although he sometimes works on stage as though a curled lip and sneer are all the equipment needed for the role. Angela Patton does nicely with the part of Burr's daughter, Theodosia, and Mary Pray comes through as a warm, friendly Mrs. Hamilton. Alexander Hamilton is an uncertain character who fails to make much dent on the audience, as portrayed by Roy Poole, and Bernard Diamond's Washington Irving is something better left alone. *Love.*

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"A Month of Sundays" (MC)—Carly Wharton, prod.; Burt Shevelove, dir.; Gene Lockhart, Nancy Walker, stars.

"Grand Tour" (D)—Playwrights Co., prod.; Elmer Rice, dir.

"Legend of Lovers" (D)—Theatre Guild, prod.; Peter Ashmore, dir.; Dorothy McGuire, star.

"Pal Joey" (MC)—Jule Styne, prod.; Jack Donahue, dir.; Vivienne Segal, Harold Lang, stars.

HOLLYWOOD

"My L. A." (R)—William Trenk, prod.-dir.

Affiliated New York Clubs, Inc., has been chartered to produce theatrical entertainment in New York. Cecil A. Citron was filing attorney.

Legit Bits

Eugene Pellegrini, understudy to **Michael Evans,** male lead in "Gigi," has changed his name to **Eugene D'Arcy.** As a result, members of the company are suggesting that associate company manager **D'Arcy Miller** now call himself **D'Arcy Pellegrini.** Incidentally, when **Ben Boyar** shifts over to be company manager of the incoming **Olivier-Leigh** production of the twin "Cleopatras," Miller will move up to company manager of "Gigi" . . . Effective last Tuesday night (20), the program for Broadway theatres began carrying the following warning from Director of Civil Defense **Arthur H. Wallander,** "In the event of an air raid alarm, remain in your seats and obey the instructions of the management" . . . Legit presagent **Henry Senber** has taken a job as publicity rep of the N. Y. Telephone Co.

Joe Moss, manager of **Thomas Hammond's** touring edition of "Candida," starring **Olivia de Havilland,** is having a double celebration this week. It's his 40th anniversary in show biz and he's just become a grandfather for the second time . . . With the closing last week of the musical "Seventeen," stage manager **Robert Downing** entered Mt. Sinai Hospital, N. Y., for minor surgery . . . **Audrey Meadows** will take over the femme lead in "Top Banana" for four weeks beginning Monday (3) during the absence of **Rose Marie,** who's taking a rest . . . **Constance Carpenter** subbing as femme lead of "King and I" during the absence of **Gertrude Lawrence** due to a virus infection . . . Author - director **Joshua Logan,** visiting the Far East en route back from attending the London opening of "South Pacific," is due home about Christmas . . . Backers of "Stalag 17" last week received a dividend of 15% representing the initial profits on the $50,000 production.

Pearl Bailey's contract as star of **Irving Gaumont's** forthcoming production of "Shuffle Along" gives her a $2,000 guarantee against 7½% of the gross . . . **Benjamin Kaye** and **Henry Rosenfeld** have been appointed to the American National Theatre & Academy board of directors . . . **Joseph Kipness** and **Jack Hylton** will be partnered in a Broadway production, probably in March, of the latter's London melodrama hit, "Women of Twilight." The **Sylvia Rayman** play, located in a home for unwed mothers, has an all-femme cast. **Kipness** planed to London last week for confabs with **Hylton** and director **Anthony Hawtrey** . . . **Irene M. Selznick** has acquired for Broadway production, probably next season, "Flight Into Egypt," by **George Tabori.** The author, currently living on the island of Ischia, off Naples, is due here soon for production powwows . . . **Otto Preminger** returned over the weekend from the Coast.

Zachary Scott will play the male lead opposite **Ruth Ford** in "Requiem," the **William Faulkner** dramatization of his own novel, "Requiem for a Nun," to be staged by **Albert Marre** . . . **Edward Choate,** company manager of "Saint Joan," will have a similar assignment with the Theatre Guild production of "Venus Observed," starring **Rex Harrison** and **Lilli Palmer** . . . **Orson Welles,** starring in "Othello" at St. James's in London, may take the production to Paris, Brussels, Milan, Venice and Madrid before accepting the **Alexander H. Cohen-Robert L. Joseph** proposition to bring it to Broadway . . . **Terence Rattigan's** new play, "The Deep Blue Sea," with **Peggy Ashcroft** as star, is due in London in March after a provincial tryout . . . **Peter Glenn** will be production assistant on **Carly Wharton's** production of "Month of Sundays" . . . **Jerome Whyte,** Theatre Guild production manager, returned yesterday (Tues.) on the Queen Elizabeth after doing preliminary staging of the London edition of "South Pacific."

Theatre Guild production of **Christopher Fry's** "Venus Observed," co-starring **Rex Harrison** and **Lilli Palmer,** will join **Leland Hayward's** productions of "Remains to Be Seen" and the incoming "Point of No Return" with a price scale of $4.80 weekday night and $6 top Friday and Saturday nights . . . **Joe Shea** is now presagenting the touring "Death of a Salesman," succeeding **Lewis Harmon,** who subbed for a few weeks when **Carleton Miles** had to quit because of illness . . . **Mary Rodgers,** daughter of composer-producer **Richard Rodgers,** will be married Dec. 7 to **Julian Bonar Beaty,** an attorney . . . London theatre-owner-producer **Prince Littler,** after a gander at the Broadway shows, sailed yesterday (Tues.) on the Queen Elizabeth . . . Former producer **Louis J. Singer,** erroneously referred to in last week's issue as "the late," reports that he's not only alive but plenty healthy enough to correct such statements.

Robert Porterfield, founder-director of the Barter Theatre of Virginia, last week launched the 1951 campaign for the sale of Christmas Seals as a flying emissary. Porterfield, traveling in a plane furnished by courtesy of the Reynolds Metals Co., started his goodwill jaunt as a "Flying Postman," complete with postman's hat, in Richmond. Other cities visited in Virginia were Norfolk, Alexandria, Roanoke and Bristol.

New Haven R. R. "show train" scheduled for Dec. 13, which was to have been the first such excursion covering two Broadway productions, will now bring patrons only to "Two on the Aisle." The other prospective attraction, "Love and Let Love," folds Saturday night (1) . . . **Harry Zevin,** production associate on "Top Banana," left for the Coast to open an office there for producers **Paula Stone** and **Mike Sloane.**

The four-year-old Alley Theatre, in Houston, is folding following its current production, "Thunder Rock." Director **Nina Vance** is now on the faculty of the U. of Houston. The Alley Theatre seats 350 and employed amateur actors.

Gene Peterson replaced **John Kellogg** as the male lead in "The Girl on the Via Flaminia" at the Circle, Hollywood, when the latter was forced to bow out because of video commitments.

Gusti Huber, onetime Austrian stage and screen actress now in the U. S., has received bid to manage the Theatre in der Josefstadt, Vienna, next season. However, she's undecided, since she plans to do TV and stage work in New York.

Web Tilton replaces **Richard Eastham** as male lead in the Chi "SP" company Jan. 1 . . . **John Hanby** will direct the next production of the Dallas Little Theatre, Dec. 10-15, at Highland Park Town Hall, Dallas. It will be an original by **Kathleen McCoo Bonifield,** "Too Late, Too Late, My Love."

Kent Smith and **Mildred Dunnock** will co-star with **Maurice Evans** in Ibsen's "Wild Duck" as the preeming bill of the N. Y. City Center drama season, opening Dec. 26. **Celeste Holm** will star in "Anna Christie" as the second bill, opening Jan. 9, and **Judith Anderson** will recreate her original role in **Clemence Dane's** "Come of Age," under **Guthrie McClintic's** direction, as the closing bill, opening Jan. 23. All three revivals will be given one-week tryouts at the New Parsons, Hartford . . . **Alice Venesky,** staff member of the American National Theatre & Academy and a faculty member of Hunter College, has written "Living Theatre," a 32-page study guide pamphlet for national and community theatre groups . . . **Sloma Glasser** is holding investor auditions of "Why Worry," a proposed Broadway production for which scenery and costumes will be done on the Coast . . . **Dorothy Rodgers,** wife of composer-producer **Richard Rodgers,** is convalescing at home after another stay in Lenox Hill Hospital, N. Y.

Future B'way Schedule

"Nina," Royale, Dec. 5.

"Constant Wife," National, Dec. 8.

"Grand Tour," Martin Beck, Dec. 10.

"Lo and Behold," Booth, Dec. 12.

"Point of No Return," Alvin, Dec. 13.

"Fancy Meeting You Again," unspecified theatre, Dec. 17 (reviewed in VARIETY this week).

"Caesar" - "Antony," Ziegfeld, Dec. 19.

"Legend of Lovers," Plymouth, Dec. 26.

"Wild Duck," City Center, Dec. 26.

"Pal Joey," Broadhurst, Jan. 3.

"Anna Christie," City Center, Jan. 9.

"Modern Primitive" (formerly "Koenig Masterpieces"), Playhouse, Jan. 16.

"Desire Under the Elms," ANTA Playhouse, Jan. 16.

"Shuffle Along," unspecified theatre, Jan. 21.

"Come of Age," City Center, Jan. 23.

"Gertie," unspecified theatre, week of Jan. 28.

"Jane," unspecified theatre, late January.

"Month of Sundays," unspecified theatre, week of Feb. 4.

"M. Toulouse," unspecified theatre, week of Feb. 11.

"Venus Observed," Century, Feb. 13.

"Jamie," Broadway, week of March 3.

Chi B.O. Spotty; 'Pacific' $37,700, 'Blondes' $38,500, 'Pan' $6,700, Folds

Chicago, Nov. 27.

While the general overall Loop gross was bigger last week than in the last few stanzas, some shows took a drop. Theatre Guild subscription helped "Happy Time" and "Autumn Garden." "Moon Is Blue" is still good, although off several thousands.

"Darkness at Noon" comes into the Erlanger Dec. 3 and "Season in the Sun" tries the Selwyn Dec. 9.

Estimates for Last Week

"Autumn Garden," Erlanger (2d wk) ($3.80; 1,334). Though off first part of the week, ended up with fine $18,500.

"Gentlemen Prefer Blondes," Palace (10th wk) ($5; 2,500). Did Thanksgiving matinee, which hiked gross slightly, for $38,500.

"Happy Time," Blackstone (3d wk) ($3.80; 1,358). Getting party trade, for good $16,200.

"Moon Is Blue," Harris (30th wk) ($4.40; 1,000). Also hit Monday and Tuesday, but pulled back with brisk $18,200.

N. Y. City Opera Co., Opera House ($4.94; 3,600). First four performances lush $42,000, with the 20% tax bite lifted.

"Peter Pan," Great Northern ($4.40; 1,500). Play broke up here Saturday (24), with seven performances poor $6,700.

"South Pacific," Shubert (54th wk) ($5; 2,100). Lagged again to new low, $37,700.

'Cocktail' $18,000, Holtz $11,000, L.A.

Los Angeles, Nov. 27.

Profits were registered at the three houses alight last week as the holiday trade spurted local legit biz. Newcomer, "Lou Holtz' Merry-Go-Round," got off to an auspicious start at the 1,532-seat Belmont, a healthy advance contributing to the $11,000 racked up for the first four days. Figure is above the break-even point.

"Cocktail Party," in its second week of Theatre Guild subscriptions, hit around $18,000 at the 1,636-seat Biltmore. Current, final frame, which is subscription-free, is expected to decline.

"The Beaustone Affair" edged up again in its 11th session at the 400-seat Las Palmas, grabbing another profitable $5,200. Originally slated to close Sunday (2), the thriller may hold over another fortnight on the basis of regenerated interest.

'DOLLS' HOT $61,300 IN DES MOINES WEEK

Des Moines, Nov. 27.

"Guys and Dolls" was plenty hot here last week, pulling $61,300 in eight performances at the huge (4,139-seat) KRNT Theatre. Runyonesque musical arrived to a huge advance, so it was just a question of whether the public would buy the remote upstairs sections of the vast barn.

Feuer & Martin production is playing St. Paul the first part of the current week, then moves over to Minneapolis for a 10-day stand.

'Candida' $16,700, S.F.; Ballet Theatre $21,000

San Francisco, Nov. 27.

"Candida," second offering in the Theatre Guild season, with Olivia De Havilland, opened last Tuesday (20) to mixed reviews, but wound up its first week at the 1,550-seat Geary with a fair $16,700 for eight performances. Production was scaled to $3.60.

Ballet Theatre wound up its second and final frame at the 1,775-seat Curran Saturday (24) with $21,000. House was scaled to $3.60.

'Gigi' $6,200 in 4, N.H.

New Haven, Nov. 27.

"Gigi" played four performances at the Shubert last week (19-21), to a light start, but a word-of-mouth buildup, that finaled with a satisfactory gross. Top of $3.60 brought in over $6,200.

in an estimated $7,100.

Opening tomorrow (Wed.) is the George Kaufman-Loueen MacGrath comedy, "Fancy Meeting You Again," having its preem for a four-day stopover.

'Wedding' $13,000, Kaycee; Waters Scores With Orch

Kansas City, Nov. 27.

"Member of the Wedding," in a week-long stand at the Orpheum Theatre, proved light legit fare. Eight performances totaled so-so $13,000, with a top price of $3.66.

Ethel Waters, show's star, on the other hand, proved a top draw for the Kansas City Philharmonic Orchestra at its Sunday (25) pop concert. The 2,560-seat Music Hall was sold out at $1.50 top two days before the concert, which was the first of this kind for the Negro songstress. Concert date was squeezed in between legit appearance here and Des Moines.

"Constant Wife," with Katharine Cornell and Brian Aherne, opened Monday (26) with a good advance.

'Return' $34,700, 'Child' 12G, Hub

Boston, Nov. 27.

"Child of the Morning," in its second frame at the Shubert, is proving disappointing. While critics agreed that film moppet Margaret O'Brien scored a personal triumph, the book was unmercifully panned. Show closes here Saturday (1) for revisions.

Newcomers this stanza are "Moon Is Blue," which bowed into the Plymouth Monday (26) for an indefinite stay, and the Greco Ballet, in for a two-weeker at the Opera House.

Estimates for Last Week

"Child of the Morning," Shubert (1st wk) (1,700; $3.60). Saved by Theatre Guild subscriptions; $12,000; folds here Saturday (1), but may reopen.

"Point of No Return," Colonial (3d wk) (1,500; $4.20). Absolute capacity for third stanza, winding with tall $34,700. House dark this week.

Dublin Players, John Hancock Hall (2d wk) (1,132; $3). "Shadow and Substance" for five performances pulled a reported $4,800.

GRECO WINDS N.Y. STAY WITH 177G FOR 8 WEEKS

Jose Greco and his Spanish Ballet wound up a four-week move-over run at the Century, N. Y., last week with a rousing $24,000 take, a jump of $7,000 from the previous stanza.

This gave the troupe about $77,000 for the Century run, which with the $100,000 take from four weeks previous at the Shubert, N. Y., totaled $177,000 for the eight-week N. Y. stay.

Troupe is in Boston for a fortnight; then goes to Philadelphia for two weeks, with a week each in Pittsburgh, Baltimore and Washington to follow.

'Oklahoma' $21,700 In Cleve. Despite Weather

Cleveland, Nov. 27.

Underneath the snowbanks "Oklahoma" found plenty of b.o. hay at the Hanna last week, although a storm caused the opening Sunday (18) performance to lose about 450 clients in last-minute cancellations. This not so good start was offset by heavy holiday trade for the rest of the eight performances, which gleaned an excellent $21,700 at a $4.35 top.

"Darkness at Noon," starring Edward G. Robinson, began a one-week run Monday (26) with a strong advance sale.

'Season' Sluggish $7,600 In Buffalo-Roch. Split

Rochester, Nov. 27.

George Brandt's touring edition of "Season in the Sun," which has been having an uneven boxoffice record, ran into no improvement last week in a split between Buffalo and here. Comedy, with Nancy Kelly and Victor Jory starred, got a slight $3,500 the first half at the Erlanger, Buffalo, and added a mere $4,100 for the Thursday-Saturday (22-24) span at the Auditorium here.

Wolcott Gibbs comedy got polite notices here, after taking a shellacking in Buffalo.

Rabbit Turns Turkey As 'Harvey' Lays Canton Egg

Canton, O., Nov. 27.

The rabbit became a turkey Sunday night (25) when a Negro company of "Harvey," starring Dooley Wilson, laid the Auditorium's first egg. It drew about 150 people, taking in under $500. Rain and inadequate promotion were factors.

"Harvey" version by the Canton Players Guild last year also hurt promoter. Promoter was Howard Page, Canton jukebox distributor.

'Nina' OK $17,700, 'I Am' 10G, Philly

Philadelphia, Nov. 27.

Just how hungry Philly playgoers are, currently, for musical fare was proved once more last week when "Kiss Me, Kate," third time here and at the same house, grossed a near-capacity $33,000 in its single week, last-minute booking at the Shubert. This figure was all the more remarkable, in view of the fact that the returning musical employed a $2.50 top ($3.25 with taxes) for evening performances, except Friday and Saturday, which was the lowest scale any tuner has offered here in some time.

Previous bookings for "Kate," plus fact that the Mask & Wig Club of the U. of P. has the house this week for its annual musical production, "Doctor, Oh Doctor," on its usual straight rental basis, prevented continuance of the show now, but attempts are still being made to bring it in around the holidays, as the Shubert still has no Xmas or New Year's booking, and Philly still has no musical offering for this period.

Estimates for Last Week

"Nina," Walnut (1st wk) ($4.55; 1,340). Double body-blows of solid pans and adverse publicity attending Gloria Swanson's printed statement of wishing to drop from cast, knocked all the wind out of this highly-touted tryout. $17,700, nearly all on advance.

"Kiss Me, Kate," Shubert (single wk) ($3.25; 1,870). Musical, in for third visit at same house, did virtual capacity again, proving how hungry Philly is for musicals. $33,000 gross remarkable. Mask & Wig show this week.

"The Rose Tattoo," Locust (2d wk) ($3.90; 1,580). Grossed about $19,000 in second of two weeks on ATS subscription. Has one more session to go, without that, and should get a tidy sum. House has no booking now, with "Child of the Morning" cancelled.

"I Am a Camera," Forrest (2d wk) ($3.90; 1,760). Although notices were generally good, this one never really got started here. About $10,000 last week. "Point of No Return" opens tonight (27) for two weeks' stay with terrific advance.

'ROBERTS' OK $21,500 WITH WESTERN DATES

Seattle, Nov. 27.

"Mister Roberts" had a moderate but in-the-black brace of dates last week, registering a total gross of $21,500 for the series. Thomas Heggen-Joshua Logan hit played a single show Sunday (18) at the Auditorium, Missoula, Mont., then a one-nighter Tuesday (20) at the Fox, Spokane, another Wednesday night (21) at the Capitol, Yakima, and spent Thursday-Saturday (22-24) at the Metropolitan here, continuing through this week.

Next week, the Leland Hayward production splits between Tacoma and Vancouver.

N. Y. City Ballet $37,000 In Second Gotham Week

The N. Y. City Ballet Co., in its second stanza of the current fall engagement at City Center, N. Y., garnered a fine $37,000 last week, a jump of $8,000 over the previous frame.

Troupe featured the premiere of the George Balanchine version of "Swan Lake" last week, the production costing an approximate $12,000.

'Wife' $25,800, St. Louis

St. Louis, Nov. 27.

With plaudits from the crix, "The Constant Wife" wound up its one-week stand at the American Theatre Saturday (24) with a swell $25,800. The 1,700 seat house was scaled to $3.66, tax included, for the eight performances.

"Death of a Salesman" teed off a one-week stand at the American last night (Mon.) with a $3.05 top.

Holiday Weekend Spurs Slow B'way; 'Banana' $51,700, 'Wagon,' $44,400, SRO; 'Gigi' Press Mixed, 5 Legits Flop Out

Business was spotty on Broadway last week, again breaking the precedent of former seasons, when attendance has generally been bullish for the Thanksgiving stanza, though last season a violent storm knocked down weekend attendance. Although a few shows improved, the overall trend was down and conditions as a whole were shaky.

The total gross for all 24 shows last week was $614,600, or 77% of capacity (for the corresponding frame last year the 27 current shows grossed $600,600, or 75% of capacity, a drop of 5% from the preceding week).

Week before last the total for 21 shows was $588,500, or 80% of capacity, a rise of 5%.

Receipts were particularly light the first part of last week, but took a minor spurt (though not up to normal) on the holiday eve Wednesday (21) night; were about average Thanksgiving night (22), and finally hit sellout at most shows Friday night and the two performances Saturday (23-24).

With business hitting the skids even before the traditional pre-Christmas slump, there was a flurry of closings, with five productions going off. These were "Barefoot in Athens," "Music in the Air," "Never Say Never," "Seventeen" and "To Dorothy, a Son," all having failed to pay off, and all but one being recent entries. "Love and Let Love" is announced to fold this week, "Tree Grows in Brooklyn" bows out next week and at least three other entries may shutter shortly.

Of last week's openings, "Gigi" drew a mixed press and is an uncertain prospect, while "Never Say Never" and "To Dorothy, a Son" were critically slaughtered and joined the weekend closings. "Paint Your Wagon" and "Top Banana" continue at capacity-plus, with theatre parties complicating the question of their run potential, while "Fourposter" and "Remains to Be Seen" continue to set a healthy pace.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.*

"Affairs of State," Music Box (61st wk) (C-$4.80; 1,012; $26,874) (June Havoc). Nearly $17,500 (previous week, $17,600.

"Barefoot in Athens," Beck (4th wk) (D-$4.80; 1,124; $28,000). Almost $17,500 (previous week, $14,300); closed Saturday night (24) after 29 performances, at a loss of about $60,000.

"Call Me Madam," Imperial (59th wk) (MC-$7.20; 1,400; $51,847) (Ethel Merman). Nearly $49,900 (previous week, $52,100.

"Faithfully Yours," Coronet (6th wk) (C-$4.80; 1,027; $28,378) (Ann Sothern, Robert Cummings). Almost $15,200 (previous week, $21,200).

"Fourposter," Barrymore (5th wk) (C-$4.80; 1,060; $24,996) (Jessica Tandy, Hume Cronyn). Nearly $22,900 (previous week $24,700).

"Gigi," Fulton (1st wk) (C-$4.80; 1,063; $23,228). Opened Saturday night (24) to three favorable notices (Chapman, News; Garland, Journal-American; Kerr, Herald Tribune) and five pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post); premiere drew almost $3,300, plus $2,500 for one preview; brisk window sale all day Monday (26); Audrey Hepburn upped to star billing after the opening.

"Glad Tidings," Lyceum (7th wk) (C-$4.80; $22,845) (Melvyn Douglas, Signe Hasso). Nearly $14,200 (previous week, $15,100).

"Guys and Dolls," 46th Street (53d wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (35th wk) (MD-$7.20; 1,571; $51,717) (Gertrude Lawrence). As before, $51,700; with Miss Lawrence ill, understudy Constance Carpenter is subbing this week.

"Love and Let Love," Plymouth (6th wk) (C-$4.80-$6; 1,063; $32,000) (Ginger Rogers). Just topped $20,000 (previous week, $26,400); closing Saturday night (1).

"Moon Is Blue," Miller (38th wk) (C-$4.80; 920; $21,586) (Barbara Bel Geddes, Donald Cook, Barry Nelson). Almost $21,300 (previous week, $21,200).

"Music in the Air," Ziegfeld (7th wk) (O-$6; 1,628; $48,244) (Dennis King, Jane Pickens, Charles Winniger, Conrad Nagel). Over $23,100 (previous week, $23,400); closed Saturday night (24) after 56 performances, at loss of about $110,000.

"Never Say Never," Booth (1st wk) (C-$4.80; 766; $20,235). Opened Tuesday night (20) to unanimous pans; first seven performances grossed about $2,900; closed Saturday night (24) at a loss of around $50,000.

"Paint Your Wagon," Shubert (2d wk) (MC-$7.20; 1,361; $46,000) (James Barton). Over capacity again, with party commissions limiting the take to over $44,400 (previous week, $45,800).

"Remains to Be Seen," Morosco (7th wk) (C-$4.80-$6; 912; $25,700). Reached $23,200 (previous week, $24,600.

"Saint Joan," Cort (8th wk) (D-$4.80; 1,056; $27,000) (Uta Hagen). Trifle over $21,300 (previous week, $18,800).

"Seventeen," Broadhurst (23d wk) (MC-$6; 1,160; $36,000). Bettered $24,000 (previous week, $18,500); shuttered Saturday night (24); scheduled to tour after four-week layoff; production now represents a deficit of $200,000 on an original investment of $210,000.

"South Pacific," Majestic (136th wk) (MD-$6; 1,659; $50,186) (Roger Rico, Martha Wright). About $50,500 as usual.

"Stalag 17," 48th St. (29th wk) (CD-$4.80; 921; $21,347). Topped $17,000 (previous week, $16,300).

"The Number," Biltmore (4th wk) (D-$4.80; 920; $22,600). Almost $13,700 (previous week, $14,500).

"To Dorothy, A Son," Golden (1st wk) (C-$4.80; 769; $18,127). First week grossed nearly $3,100 for eight performances; closed Saturday night (24) at a loss of around $55,000.

"Top Banana," Winter Garden (4th wk) (MC-$6.60-$7.20; 1,519; $51,881) (Phil Silvers). All the house would hold, with commissions again holding the total to $51,700 (previous week, $51,400).

"Tree Grows in Brooklyn," Alvin (32d wk) (MC-$7.20; 1,331; (47,167) (Shirley Booth, Johnny Johnston). Almost $22,400 (previous week, $21,000); closing Dec. 8.

"Two on the Aisle," Hellinger (19th wk) (R-$6; 1,527; $49,563) (Bert Lahr, Dolores Gray). Nearly $39,300 (previous week, $40,600).

OPENING THIS WEEK

"I Am a Camera," Empire (CD-$4.80-$6; 1,082; $24,400). Gertrude Macy and Walter Starcke production of play by John van Druten adapted from stories by Christopher Isherwood; production financed at $65,000, cost about $36,000 (plus $1,600 in bonds and $7,500 tryout loss), and can break even at around $13,500 gross; has an advance sale of about $45,000, including approximately $25,000 in 20 theatre party dates; opens tonight (Wed.); tryout reviewed in VARIETY, Nov. 14, '51.

"Don Juan in Hell," Century (CD-$4.80; 1,645; $41,000) (Charles Boyer, Charles Laughton, Cedric Hardwicke, Agnes Moorehead). Dramatic reading of scene from Shaw's "Man and Superman," produced by Paul Gregory, already more than paid off its initial cost, can break even at around $16,000 gross; previously presented Oct. 22, opens tomorrow night (Thurs.) for a limited run; reviewed in VARIETY, Oct. 24, '51.

SADLER'S SOCK $74,700 FOR 7 IN SPLIT WEEK

Sadler's Wells Theatre Ballet, in its first American tour, is continuing to rack up sensational grosses. Troupe of British youngsters, booked by impresario Sol Hurok, took in an estimated $74,700 in seven performances last week.

Terpers gave three shows in Seattle (19-21) for a $36,200 take, and four performances in Portland (22-24) for approximate $38,500 gross.

'Lo' High 17G, Detroit

Detroit, Nov. 27.

"Lo and Behold" did a good $17,000 at the Cass last week.

"Season in Sun," starring Nancy Kelly and Victor Jory, is at the Cass for two weeks, and "Oklahoma" is at the Shubert for a fortnight.

Plays Abroad

The Moment of Truth

London, Nov. 22.

Linnit & Dunfee production of drama in four acts by Peter Ustinov. Stars Eric Portman. Directed by John Fernald. At Adelphi Theatre, London, Nov. 21, '51; $2 top.

The Marshal ..... Eric Portman
The Prime Minister ..... Charles Goldner
The Foreign Minister ..... Donald Eccles
Marshal's Daughter ..... Josephine Griffin
The General ..... Anthony Marlowe
The Photographer ..... Brian Wilde
The Nurse ..... Noel Hood
The Victor ..... Cyril Luckham
The Fiance ..... Harry Gwyn-Davies

This latest Peter Ustinov opus is a political drama that parallels the last years of Marshal Petain, whose pathetic fall from greatness to ignominy is unfolded with all its ramifications. It wades through a welter of words with the main characters theorizing and philosophizing. However, it provides Eric Portman and Charles Goldner with strong dramatic opportunities. It is mainly on their brilliance that the success of the play will depend, plus the rising popularity of the author currently appearing in his own success, "The Love of Four Colonels." This one is not likely to have universal appeal or to weather a transatlantic crossing.

Set in an unnamed country, this involved plot concerns a defeated nation in the hands of vacillating statesmen. As a desperate measure the Prime Minister drags from his half-comatose retirement the aged Marshal, hero of his country's past. Through artificially posed photographs the wheelchaired octogenarian is seen shaking hands with the leader of the occupying power and is used by him as a puppet head of the state for four years. When the uneasy acquiescence is finally shattered by the guns of the liberating army, the old soldier is taken away from his toy soldiers and incarcerated on an island where he struts vigorously giving battle orders to imaginary troops, having miraculously learned to walk again. This final scene, somewhat of anti-climax, shows the fallen hero grieving over his dead daughter, with an ubiquitous cameraman catching "the moment of truth" in all the mass of previous faked shots it has been his job to secure.

Portman rises grandly to the onerous task of portraying the half dotard Marhsal, alternating barbs of wisdom with imbecilic mumblings. Goldner has a tailormade role as the scheming, conniving Prime Minister and grasps his opportunities with both hands, winning plaudits equal to the star. Josephine Griffin has little but a listening role as the daughter who sacrifices herself to care for her famous father, while Noel Hood is comfortably capable as his devoted nurse. Anthony Marlowe is forthright as the defeated General and Cyril Luckham gives credence to the character of the collaborating invader. Brian Wilde turns in a nice cameo as the philosophic photographer, while Harry Gwyn-Davies registers repugnance and sorrow in a brief wordless part as the girl's fiance.

John Fernald, as always, makes the utmost of the material at his command, seasoned director that he is. *Clem.*

Heloise

London, Nov. 15.

Michael Powell production of drama in three acts (12 scenes) by James Forsyth. Stars Siobhan McKenna. Directed by Michael Powell. At Duke of York's Theatre, London, Nov. 14, '51; $2 top.

Heloise ..... Siobhan McKenna
Abelard ..... Walter Macken
Fulbert ..... Mervyn Johns
Supire ..... John Byron
Theo ..... David Oxley
Hugo ..... Esmond Knight
Alberic ..... Nigel Green
Singer ..... Geoffrey Dunn
Abbess of Argenteuil ..... Eileen Thorndike

This tragic love story of Heloise and Abelard, adapted from the old legend by James Forsyth, is Michael Powell's first stage production. The medieval manuscript unfolds slowly and builds up to high drama, at times lyrical and always or interest despite its leisurely pace. It has colorful settings, costumes and ministrelsy all enhancing the dramatic background and provides a good starring role for Siobhan McKenna. Despite an enthusiastic reception, play is likely to be an artistic success rather than a commercial one.

The lovers who rank in history with Romeo and Juliet and Dante and Beatrice are shown drawing together physically as well as mentally as master and pupil. Heloise's uncle who has reared her, offers hospitality to the universally loved Abelard. The subsequent seduction shocks the old man who reminds the couple that tutorship at the Cloister School involves celibacy.

A year later, living in seclusion with her son, Heloise is persuaded to return to Paris and contract a secret marriage. This so enrages her uncle that he plots for Abelard to be waylaid and mutilated. On her husband's instruction Heloise retires to a convent while he joins a brotherhood. But after 10 years, when each is to be evicted, they are once more reunited, with the prospect of an endless pilgrimage.

Siobhan McKenna has the witch-like quality requisite to this 12th Century atmosphere, and excels. Walter Machen's Abelard is on heavier lines, with an attractive Irish brogue not marring the characterization. Mervyn Johns tackles with near success the role of the vengeful uncle; John Byron makes a vivid trickster and David Oxley gives dignity and pathos to the part of a faithful friend. Esmond Knight, as a clod of a serving man who gets maimed with his master, gives a sound performance. Other parts are commendably, and realistically portrayed. *Clem.*

Menschen Im Hotel
(GRAND HOTEL)

Vienna, Nov. 13.

Volkstheater production of play in 16 scenes by Vicki Baum. Directed by Gustav Manker; sets by Manker; costumes, Maxi Tschunko; musical arrangement by Robert Lenkauf. With Margarete Fries, Inge Konradi, Karl Skraup, Carl Bosse, Otto Wanderer, Egon Jordan, Theodor Grieg, Karl Kalwoda, Hilde Sochor, Traute Wassler, Otto Schenk. At Volkstheater, Vienna.

Like all revivals, "Grand Hotel" shows its age in practically all vulnerable spots. The hectic, early 20's world of Berlin's Adlon Hotel, with its parade of petty thieves, ballerinas, embezzlers and cocottes, just doesn't seem very important after the intervention of a world war and all that happened in Germany under Hitler's Reich. To a New Yorker who remembers all too well the casting of Eugenie Leontovitch, Sam Jaffe, Sig Rumann and others of the cast at the National when "Hotel" checked in its long run under Herman Shumlin's direction, the Viennese staging and casting are bound to come off a poor second.

Local klatsch has it that Inge Konradi, normally one of the brighter matrons of the Austrian theatre, talked the Volkstheater management into the revival so that she could play Flammchen. This was a serious mistake for both Miss Konradi and director Gustav Manker. Miss Konradi, whose Joan of Arc and other impersonations have brought her plenty of kudos, is lost in a world of absolutely unaccustomed sex appeal in the role of the prostie-secretary. Her coquetry, even in undershirt, just doesn't take, nor has she the figure or looks to sell the idea that she is the desired of all men. Rest of the cast does well enough, but without distinction.

In the ballerina part, Margaret Fries is a big, handsome girl, often bogged down in a struggle to maintain a Russki accent while doing her perpetual dying swan to Carl Bosse's Baron. Local crix naturally can't help comparing these parts to those of Garbo and Barrymore in the Metro pic which reached here before the Nazis closed in. And not to the advantage of the 1951 players. Karl Skraup, a character man of considerable talent, is also far from being a Jaffe in his unforgettable Kringelein.

Staging, elaborately mounted on a turntable, lumbers laboriously from scene to scene. Show suffers considerably from inability to move quickly both during and between scenes. Attempt to recreate clothes and atmosphere of the 20's looks more shabby than nostalgic. *Isra.*

Twin Cities

Continued from page 56

three nights and a matinee in St. Paul.

A similar hassle occurred last season when Nederlander tried to induce Furni to refrain from lengthy advance newspaper advertising for "South Pacific," for the same reason advanced in the case of "Dolls." In that case, too, Furni allegedly jumped the gun on the Lyceum and started his "Pacific" advertising ahead of the local house.

There's believed to be hard feeling on Furni's part against Nederlander because of the fact that a number of important attractions in the past few seasons have played their Twin Cities' engagements exclusively in Minneapolis.

After a single and only Sunday Tribune "Guys and Dolls" ad, Lyceum set a new record for mail orders, receiving 5,600 the first two days. Advance sale had hit nearly $50,000 by middle of last week, outdistancing last season's "South Pacific." With entire large lower floor and part of balcony scaled at $4.80, a $72,000 gross is possible for 12 performances.

Brassy, 'Floogle St.' Style 'Pygmalion' Wows Munich Audiences; Set for Run

Munich, Nov. 20.

If one could buy Prof. Henry Higgins played by a Bavarian Broadway Sam, and Eliza Doolittle segueing between Ethel Merman and Judy Holliday, then the current version of Shaw's "Pygmalion" at the Kleine Komedie here might be one's cup of schnapps. Latest revival is certainly the brassiest, broadest "Pygmalion" on record.

At one point Liza picks her nose with her thumb, later Higgins takes off his shoe to scratch his foot, and Papa Doolittle (the whole cast seemed itchy in opening night) scratches his rump. But locals seem to go for this horseplay, frequently slowing the action by applauding choice lines, bits of business and exits.

London locale is retained for the show, though the single attempt at British characterization is to provide one actor with a walking stick. The translation from colloquial English into German is handled very neatly, especially in the early scene with Liza spouting gutter jargon.

Despite the hokum, Shaw's spoofing of middle-class manners comes through, and play is set for a run. It's Luise Ullrich as Liza who impresses most, with Paul Dahlke an interesting foil but too bearish to convince as the sensitive Higgins. Adolf Gondrell, as Alfred Doolittle, in outlandish garb complete with fright wig and shiny red nose, needs only a pair of slap shoes to walk out of Shaw and into the "Floogle Street" bit. *Sure.*

'DARKNESS' $19,500, IN PEPPY PITT WEEK

Pittsburgh, Nov. 27.

Edward G. Robinson in "Darkness at Noon" did nearly $19,500 at the Nixon last week for that house's best take so far this season with a non-musical.

Although notices for "Darkness" were mixed, Robinson got a generous hand himself from the crix and after a slow start attraction began to build, except for a decline on Thanksgiving Day night.

Nixon is currently dark, relighting Monday (3) with "Kiss Me, Kate."

Met 'Fledermaus' $32,700 In Second Toronto Week

Toronto, Nov. 27.

With not enough customers prepared to pay that $3.50 top, and the Met Opera tag keeping away those who might otherwise have paid that tariff for a straight musical, "Fledermaus," failed to build up sufficiently on its second week at the Royal Alexandra here (1,525 seats), and took a sad bow for $32,700. First week was $30,600. On one week's engagement only, "Fledermaus" could have been a sellout. House was scaled at $44,000.

Royal is dark for the next six weeks, first time this has happened in the past 11 seasons.

Ilka 5G, Balto

Baltimore, Nov. 27.

Don Swann's season of theatre-in-the-round at the Sheraton Belvedere Hotel took a decided lift last week, with Ilka Chase, in "Over 21," coming through with an estimated $5,000, best figure of the year.

Ernest Truex, in "George Washington Slept Here," is current.

'Salesman' 7G in Split

Columbus, Nov. 27.

"Death of a Salesman" did a poor $2,900 in four performances at the Hartman here last week (22-24) at a $3.10 top. This was the third time in Columbus for "Salesman."

Show did $4,100 for four at the Town Hall, Toledo, early part of the week (19-21), to make week's total gross $7,000.

'MOON' $19,300, D. C.

Washington, Nov. 27.

"Moon Is Blue" chalked up a neat $19,300 for its second and last week at the Gayety Theatre, improving on the initial week.

Theatre Guild's tryout, "Lo and Behold," moved in yesterday (26) for a fortnight stand.

Musicians' Guild is opening its sixth season with a concert at Town Hall, N. Y., next Monday (3), with the Kroll Quartet as feature.

Sea Cliff Barn Escapes Damage in Hotel Fire

Although the Artists Colony Hotel, immediately adjacent, was completely destroyed by fire last week, the Sea Cliff (L. I.) Summer Theatre escaped damage. Fact that there was no wind at the time apparently prevented the playhouse from becoming ignited from sparks from the burning building.

According to Thomas G. Ratcliffe, Jr., operator of the strawhat, costumes, scenery, props, etc., belonging to the theatre and stored in the hotel were lost, but were covered by insurance. The hotel owner has also informed him that insurance will provide new living quarters for actors and members of the playhouse staff who occupied the place during the strawhat season.

Ratcliffe is currently lecturing and teaching a course in playwrighting at Columbia U.

Current Road Shows

(Nov. 26-Dec. 8)

"Autumn Garden" (Fredric March, Florence Eldridge)—Erlanger, Chicago (26-1); American, St. Louis (3-8).

"Candida" (Olivia de Havilland)—Geary, San Francisco (26-8).

"Child of the Morning" (Margaret O'Brien) (tryout)—Shubert, Boston (26-1) (closing) (reviewed in VARIETY, Nov. 21, 1951).

"Cocktail Party" (Vincent Price, Marsha Hunt)—Biltmore, Los Angeles (26-1); Fox, Santa Barbara (2); California, San Bernardino (3); Civic Aud., Pasadena (4); Aud., Fresno (5-6); New Aud., Berkeley (8).

"Constant Wife" (Katharine Cornell, Brian Aherne, Grace George) (tryout)—Orpheum, Kansas City (26-1) (reviewed in VARIETY, Nov. 21, '51.

"Darkness at Noon" (Edward G. Robinson)—Hanna, Cleveland (26-1); Erlanger, Chi. (3-8).

"Death of a Salesman"—American, St. Louis (26-1); Memorial Aud., Burlington, Ia., (3); Iowa, Cedar Rapids (4); Paramount, Waterloo, Ia., (6); KRNT Theatre, Des Moines (7-8).

"Fancy Meeting You Again" (tryout)—Shubert, N. H. (28-1) (premiere); Wilbur, Boston (3-8).

"Fledermaus" (Metropolitan)—Eastman Theatre, Rochester (26-27); Loew's Shea, Buffalo (28-29); Loew's State, Syracuse (30-1); Capitol, Ottawa (3-4); His Majesty's, Montreal (5-8).

"Fledermaus" (Hurok) — City Aud., Oklahoma City (26); East Highschool, Wichita, Kans., (27); City Aud., Tulsa (28); Robinson, Little Rock (29); Music Hall, Kansas City (1); City Aud., St. Joseph, Mo. (2); Orpheum, Davenport (4); Auditorium, Milwaukee (5); East Highschool, Green Bay, Wis. (6); Wisconsin U., Madison (7).

"Gentlemen Prefer Blondes" (Carol Channing) — Palace, Chicago (26-8).

"Guys and Dolls"—Auditorium, St. Paul (26-28); Lyceum, Minneapolis (29-8).

"Happy Time"—Blackstone Chicago (26-8).

"Kiss Me, Kate"—Keith Albee, Huntington, W. Va. (26-27); Municipal Aud., Charleston, W. Va. (28-1); Nixon, Pittsburgh (3-8).

"Legend of Lovers" (Dorothy McGuire) (tryout)—New Parsons, Hartford (premiere) (6-8).

"Lo and Behold" (Leo G. Carroll) (tryout)—Gayety, Washington (26-8) (reviewed in VARIETY, Nov. 21, '51).

"Member of the Wedding" (Ethel Waters) — KRNT Theatre, Des Moines (26); Omaha, Omaha (27-28); Auditorium, Denver (30-1); Biltmore, L. A. (3-8).

"Mister Roberts" (Tod Andrews)—Metropolitan, Seattle (26-1); Temple, Tacoma (3-4); Strand, Vancouver (5-8).

"Moon Is Blue" (2d Co.)—Harris Chicago (26-8).

"Moon Is Blue" (3d Co.)—Plymouth, Boston (26-8).

"Nina" (Gloria Swanson, David Niven, Alan Webb) (tryout)—Walnut St., Phila. (26-1) (reviewed in VARIETY, Nov. 7 '51).

"Oklahoma" — Shubert, Detroit (26-8).

"Peter Pan" (Veronica Lake, Lawrence Tibbett)—Great Northern, Chicago (26-8).

"Point of No Return" (Henry Fonda) (tryout)—Forrest, Phila. (26-8) (reviewed in VARIETY, Oct. 31, '51).

"Rose Tattoo"—Locust St., Phila. (26-1); Colonial, Boston (3-8).

"Season in the Sun" (Victor Jory, Nancy Kelly)—Cass, Detroit (26-8).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (26-8).

Kaycee Starlight Ends In $32,850 Production Gain In 1st 10-Show Season

Kansas City, Nov. 27.

The first season of the Starlight Theatre, the al fresco project launched last summer on a non-profit basis, was described as a financial success last week by John A. Moore, president of the association. An audit on the profit and loss of the season's operation just completed showed a net production profit of $32,850.

The entire operation of the 10-shows program reveals an actual loss of $37,000, however, due to necessity to spend $76,650 on equipment and supplies. The deficit is paid from an operational fund of $99,250 provided by about 600 firms and individuals, who guaranteed the season to the tune of $196,500. Businessmen put up half the guarantee, and were on tab for the balance. They were never called upon for the second half of the money. The deficit amounted to only 19% of the total guaranteed, business manager W. M. Symon pointed out.

Outlook for the 1952 season of 10 productions already is bullish, with reservations amounting to $151,100 on the books. Of this amount, 10% is on hand. Advance for the 1952 season already exceeds by a few hundred dollars the entire reservations for the 1951 inaugural season. Starlight is planning to run 76 nights in 1952, whereas its season was 71 nights in 1951.

Revenues were compiled in the face of an unusually rainy season, with area floods and other abnormal distractions, and hence the first season is considered a definite success by board members, local critics and observers. Ten musicals were under direction of Richard H. Berger, who again will handle the reins in 1952.

'Dolls'

Continued from page 57

N. Y., to unanimous raves and standee limit at all times.

The second company, produced under an arrangement by which the San Francisco and Los Angeles Civic Light Opera Assns. supplied the financing, cost $180,317.14. It opened July 4 in San Francisco for an eight-week run, went to Los Angeles for nine-and-a-half weeks and has since played Dallas, Kansas City, Omaha, Des Moines and splits the current week between St. Paul and Minneapolis.

The show remains in Minneapolis next week (for a total of 12 performances over the 10-day stay), then is booked into the Hartman, Columbus, week of Dec. 10; Taft Auditorium, Cincinnati, week of Dec. 17; Shubert, Detroit, for four weeks opening Dec. 25; Royal Alexandra, Toronto, two weeks beginning Jan. 21, and Hanna, Cleveland, two weeks starting Feb 4. The schedule thereafter is indefinite, with a run at the Shubert, Chicago, likely for the spring, following the "South Pacific" engagement of more than a year there.

Hover Suit

Continued from page 56

been realized from plays previously presented at the theatre; that Kennedy received only his salary; that Harout's monthly rental was $1,200 and not $1,800; that Harout had not spent $30,000 in equipping the theatre as alleged; that the house was equipped with an inferior air-conditioning system; that Engel did not have long experience as a manager; and that in negotiating the deal with Hover, Engel was not representing Hover alone but was secretly representing Harout and Kennedy, and that the terms were more "burdensome" than those given previous tenants.

Hover estimated his damages as a result to be $100,000. Action asked dissolution of the existing contracts, which expire Dec. 1, and that the defendants be enjoined from proceeding with contemplated arbitration proceedings involving these contracts.

Hover presented three plays at the theatre, "Detective Story," "Peg O' My Heart" and "For Love Or Money." Losses during the operation are estimated to have been around $15,000, the gross never exceeding $5,000 for any one week.

Literati

Cerf's Juve Scoop

Bennett Cerf (Random House) pulled a publishing nifty this past year with a new juvenile series, "Landmarks: Highlights of American History for Boys and Girls," by name authors, which have sold 500,000 in the first year at $1.50. American adventure history, on the order of Paul Revere's ride, the Pony Express, Custer's Last Stand, etc., have been authored by Samuel Hopkins Adams who did two; Bob Considine and MacKinlay Kantor who did one each; Quentin Reynolds who did two. So far 20 different books have been produced.

James Michener, John Mason Brown, C. S. Forrester are among those aligned for next season's books.

In addition to his basic chores as president of Random House, Cerf turns out a book every year or so; has regular weekly columns in Saturday Review of Literature and This Week mag, the latter serviced to 31 top U. S. dailies every Sunday; does a daily "Try and Stop Me" syndicated column for King Features (400 papers); and is a regular panelist on "What's My Line?" over CBS-TV.

Chi Sun-Times Switch

Chicago Sun-Times, in another of its frequent policy changes, goes back on a round-the-clock basis again next Monday (3). Tab sheet, owned by Marshall Field, adds three new editions, bringing its 24-hour total to eight.

Paper had been around-the-clock since the Field takeover in 1948, but cut back to a morning operation in April, 1950.

N.Y. Novel By Remote

Nickey Winter and Jim Carhartt, U.S. film and radio scripters (who are also correspondents for VARIETY from Paris and the Riviera), are working on their first novel for Random House. It's titled "Everything Ends on New Year's Eve."

"It is a novel about New York," say the authors, "which is why it is being written here in Cannes."

'Bottoms Up' Is Tops

Ted Saucier's "Bottoms Up" (Greystone; $7.50) is tops in potable anthologies. It's a top publishing job in fancy boxed presentation, with color illustrations by 12 top artists, decored by Russell Patterson and an authoritative and very readable chapter on "Wining and Dining." This is by Claude C. Phillippe, the "new Oscar of the Waldorf" as he is being currently likened. Arthur William Brown, Gilbert Bundy, Robert Bushnell, Earl Cordrey, Bradshaw Crandell, Phil Dormont, Al Dorne (who also did the cover design), John Falter, James Montgomery Flagg, John LaGatta, Patterson and Ben Stahl did the art, and all good.

Saucier, hep publicist and gourmet (long associated with the Waldorf, but now in p.r. on his own), knows his way around the best bistros, pubs and clubs. He has done a painstaking collation and editing job of fave recipes not only from the name-drop set but from authoritative class hostelries, eateries and niteries around the globe. It's name- and fact-loaded. It's no sure cure for AA—in fact it inspires to "testing" and tasting. It's an attractive gift item and a great commercial for any vintner, distiller, eatery or drinkery. *Abel.*

Boston Herald Ed Quits

John H. Crider, for the past five years editor of the Boston Herald, resigned last week following a dispute over policy with the paper's topper, Robert Choate.

Resignation also forced his termination as a featured panelist on WBZ-TV's "Starring the Editors" and his own WBZ-TV show "Looking at the News." Future plans still indefinite.

Farrar, Straus & Young Book Club

Farrar, Straus & Young has launched a book club of its own, FS&Y Reader Associates. Publisher said it's taking the step in order to publish more first books by new writers. Members will get four tomes each year for a $10 fee. Books, including novels, biogs, short stories, etc., will be sent to subscribers two-six weeks in advance of publication date.

First selection is Romualdo Romano's "Scirocco."

CHATTER

Novelist Francis Hackett in from Europe Sunday (26) on the Britannic.

Eddie Canter has written a prayer, and brief sermon on praying in December Ladies' Home Journal.

Harry Essex completed his new book, "Something for Nothing," for June publication by Little-Brown.

Nagaharu Yodogawa in Hollywood to interview personalities as editor of Eiga No Tomo, Japanese fan mag.

Robert D. Levitt named associate publisher of The American Weekly, not associate editor as erratumed last week.

Ken Giniger and Bill Sands' annual post - Thanksgiving "milk punch reception" at the Salmagundi Club.

Carl Sandburg has written 35,000 words of his 100,000-word biography for spring publication by Harcourt-Brace.

Norman Hill, formerly with Macfadden Publications, named promotion manager of See mag and the Thrilling Fiction group.

Elmer G. Leterman, show biz insurance man, selected by Forbes mag for forthcoming book, "One of the World's 12 Best Salesmen."

The American Civil Liberties Union report on blacklisting in the radio-TV industries, by Merle Miller, will be published by Doubleday early in '52.

Collection of stories regarding flights, "The Fireside Book Of Flying Stories," edited by Paul Jensen, to be published Dec. 10 by Simon & Schuster.

Contributions of Alexander Pantages and John Considine to Seattle pix, legit and vaude are outlined in "Skid Row," history of Seattle, by Murray Morgan, which Viking Press is publishing.

Frederick Lewis Allen, John Mason Brown, Louis Armstrong, Fred Astaire and others, are among contributors to the special Golden Decade (the '20s) section of the December Esquire mag.

George Flanagan, copy chief of Cunningham & Walsh, has had his tome, "How to Understand Modern Art," published by Thomas Y. Crowell-Studio Books. Flanagan's also an artist and had a one-man show in the agency's gallery.

H. Allen Smith says he lost a bet made with a Mt. Kisco neighbor that he could do Europe without (1), setting inside a church, and (2) taking a drink. Lost both bets the first week in London. Thinks he got enough out of it for a new Doubleday book.

Hayward

Continued from page 56

duced a response of 2,500 mail orders, or approximately 66% of the list, for a total advance of $25,000 prior to the public sale of tickets.

At this writing, Hayward has a list which pays nearly double the Theatre Guild-American Theatre Society subscription in Boston, which is worth $15,700 for two weeks, minus the $600 a week fee charged by ATS.

What is more to the point, Hayward can now plan his Boston tryouts of New York-bound plays with a personal following numbering nearly 5,000 individuals, more than half of whom seem ready to buy new plays sight unseen, merely upon receipt of his printed invitation.

Personalized Promotion

Success of Hayward's highly personalized and individualized promotion of play by play in Boston must be compared with previous failures here to promote theatre in general, because Boston has been the tryout of numerous schemes in recent years.

One failure was the Boston Repertory Co. of three years ago, which attempted to relight the Copley Theatre. Next failure was that of the Tributary Theatre here, which collapsed last year with a deficit of $18,000, largely accumulated after a strenuous "fund-raising" campaign which caused most of the deficit.

Success of the Hayward personal approach is proof, in the opinion of managers in Boston, that the road is far from dead. The return of the personalized approach, the producer with a big enough rep, could well be the solution of some road ills, they say.

The Hayward priority plan was only inaugurated here in Boston last August, less than four months ago. By this time next year it may well be twice as large, and may be extended to Philadelphia and other tryout cities.

30,000 on N. Y. List

Leland Hayward's mailing list for New York, now including about 30,000 names, brought in about 6,000 orders for an estimated $60,000 in business for his current "Remains to Be Seen," according to the producer's general manager, Herman Bernstein. On the basis of preliminary returns, the response will be about double for the incoming "Point of No Return."

Basis of the list were the names of those who wrote in, either prior to the opening or during the Broadway run, for tickets for Hayward's production of "Mister Roberts." Since then, mailings for such subsequent Hayward shows as "Wisteria Trees" (with Logan) and "Daphne Laureola" (with Herman Saumlin) were sent to the list, which has been steadily expanded with the addition of all new names sending in ticket orders.

Thus far, the list has not been used for shows playing Shubert houses, since in such cases there might be a question of getting preferred seats for filling orders received. That applies to Boston as well as New York.

Cutrate

Continued from page 57

whereas the tax on a $4 ticket used to be 80c, even though the admission was reduced to $2 or less (in fact, the tax was payable even on free passes), it is now 20% of the sale price. So a $4 ticket sold for $2 now has an added tax of 40c, instead of the old 80c.

With the new setup, Leblang's proposed to sell $4 tickets at $2 plus tax and a service fee. That is, admission, with a face value of $4, would be sold for a total of $2.88. Of that amount, $2 would go to the management of the show, 40c, would be the tax on the ticket price, 40c, would be a service fee for the agency and the final 8c would be the tax on the latter fee. The agency planned not to advertise the titles of cutrating shows, so the regular b.o. sale wouldn't be undercut, but would have tickets available for patrons going to the office to make purchases in person. Reduced-scale seats would be available in advance.

The cutrate arrangement would naturally not be used for hit shows. But for lower-grossing productions, such as have used two-for-ones in recent seasons, the Leblang setup might be preferable. One advantage over the "twofer" gimmick would be that the official cutrates would be much less likely to arouse resentment on the part of full-price patrons, since it would be a simple matter to hold the better locations for regular-scale playgoers and distribute the side and rear seats through cutrates. Also, it's figured, it would be easier to regulate the flow of reduced-price seats through the various nights of the week.

Shows which were figured possible participants in the Leblang cutrate setup included "Lace on Her Petticoat," "Barefoot in Athens," "Diamond Lil," "Glad Tidings," "Love and Let Love," "Music in the Air," "Seventeen," "The Number" and "Tree Grows in Brooklyn." However, it's questionable if any productions playing Shubert houses would have been included, as there might have been difficulty about allotments, since the Shuberts customarily control tickets of shows in their theatres.

First Vancouver Stock Season in 20 Years

Vancouver, Nov. 27.

A full winter season of legit is being offered here for the first time in 20 years by Thor Arngrim and Stuart Baker, operators of the Totem Theatre. An offshoot of the Totem Summer Theatre, which launched an eight-week season this past summer, the group plans a 24-week season of arena productions.

"Biography," which preemed last week (19), will be followed by "The Voice of the Turtle."

Theodore Pratt

urges

Give the Author Top Billing, It May Even Help the B.O.

* * *

an interesting byline piece in the

46th Anniversary Number

of

VARIETY

SCULLY'S SCRAPBOOK

By Frank Scully

Rose Bowl, Nov. 24.

Jack Benny's skit on "Saturday's Hero," followed the next day by 10 top college prexies indicating they were going to do something about deemphasizing college football, reminded me of a piece which Liberty ran 15 years ago. It was called "Stumblebacks" and the thesis was you didn't have to be a halfwit to be a halfback but if you were a halfback long enough you would be a halfwit.

It caused a tremendous stir at the time and brought Liberty an avalanche of mail pro and con. One of the case-histories presumed he was libeled and was all for suing, until cooler heads pointed out that such a procedure might lead to direct testimony and cross examination, thus proving the very contention of the original author's theme.

Somebody suggested that a ghost be hired to write a short story which, when published, would prove that this particular player couldn't possibly be among the suspects. I think this was done, thereby making the world safe for hypocrisy.

Since then, of course, headgears have been made of sterner stuff, but it's still a matter of a fast and smaller back driving his head against giant linemen, thereby reducing the trauma better but hardly eliminating the hazard entirely.

The common complaint against boxing that, worse than brutalizing men, it reduces all too many of them to stumblebums can be multiplied many times if applied to football. This slug-nutty condition is obviously an induced lesion and can be observed by any young fighter if he will look around him in a gym and watch the sort of character that Red Skelton has immortalized on radio and TV.

But boxers live in a profit-motivated society and feel they have to take the sort of work they can get. Gene Tunney lived in perpetual fear that a blow would jar his fine brain out of line and leave him with an incurable psychosis. As soon as he made his millions he got out—but fast.

Football, however, cannot be justified on the same grounds. Colleges are endowed to glorify the mind, not to corrupt youth with circuitous bribes so that old grads may then enjoy the spectacle of lovely young brains being reduced to palsy.

The platoon system has reduced these hazards to a degree but the system has added to the overhead as well. Coaches may be more careful than they used to be about injured players, and so today we may not see as many players suddenly running down a frat house hall and making flying tackles at fraternity brothers. One such player I knew in the old days put his knee out of commission so completely that a croaker had to pump an appalling amount of dope into it, to make it possible for him to play at all, just as was done to John Derek's shoulder in "Saturday's Hero." But he has carried a limp for the rest of his life.

Adios, Non Pros

Reforms, I fear, will by pass this phase of this multi-million-dollar college game and strive to effect some sort of compromise between the old amateur spirit and the capitalist economy. Some may even suggest that the professional formula be candidly applied on a more modest scale to college football.

As the first pro ever turned out by Columbia I am afraid I'm the last man to object to such a homeopathic reform. In my youth I belonged to the romantic school myself. When I was 17 I played three basketball games in one day. The first was strictly pour le sport. So, in fact, was the second. But the night game was with semi-pros, which put me in the class with Jim Thorpe, though hardly up to his eminence in income. These athletic excesses broke me up completely by the time I went to college, but I hadn't learned my lesson even so.

In fact, in certain circles I'm credited with having done more to bring football back to Columbia through the power of the press than any one man. Morningside Heights had been without this sport for 10 years. In the first season, after its restoration, the Lions played five games and won all five. But I was the only guy who made any money out of it. I ended the season $385 to the good, which proved to me even then that the pen might not have been mightier than the halfback but it paid better.

Twenty Years A-Growing

Twenty years later I went to a banquet held in honor of latter-day football stars. I was surprised at how few of the old timers were at the top table. Those gathered at the speakers' table were the nobodies of 20 years before. They were M. Lincoln Schuster, president of Simon & Schuster; Oscar Hammerstein, 2d; Morrie Ryskind, co-author of the Pulitzer prize-winning play, "Of Thee I Sing"; Merryle Stanley Rukeyser, the Hearst economist, and George E. Sokolsky, the Brisbane of our era.

I discreetly asked what had happened to the football heroes of our day. I was informed that those who hadn't been killed in World War I had come out pretty badly in the main, and it was obvious that they had not gone on from football heroes to captains of industry, the sciences or the professions.

The Big Red Team Goes West

A few years before I had run into Charlie Barrett in Tucson. He had been All-American quarterback at Cornell and captain of the 1916 undefeated team. By the time we met T. B. bacilli and their antibodies were using his body as a football field. He told me that six members of that championship team had also broken down in health. "But, I guess," he said philosophically, "that's better than spending the rest of their lives walking on their heels."

On the Coast I ran into an even more pathetic case. This one started out as a brilliant student as well as a brilliant athlete, but by his senior year he had skidded so far that it was impossible to graduate him. They added him to the coaching staff and for 12 years he tried to pick up what few points he needed to get a degree. He never made it.

I also got the story of a little back who was playing safety for a small college in a game against a team destined for the Rose Bowl. All afternoon the little guy was taken out by big, tough linemen. He lasted out the game but never played another.

Why Indeed?

Years later he could be found on a Sunday afternoon in the city park playing with kids and getting bawled out for lousing up their formations. The authorities never bothered him. They looked on him as a stumbleback, but otherwise harmless, and since this sort of thing gave him pleasure why should they take it away from him?

Since then football crowds have become larger, and so, too, have the carbuncles of corruption. Lancing these may ease the pain, just as cutting that cancer off Jim Thorpe's lip has eased his pain. But gamblers are crawling all over the place like microbes, and old grads are acting as procurers in the process of corrupting the youth of the land in order to make a Saturday killing.

What has been disclosed in the trials of basketball players and the cribbings at West Point merely touch the surface of this evil.

Efforts to blow down "Saturday's Hero" by exposing the fact that the producer, years before, had discovered that Communism was a two-way street and had walked in and out of it may beclouds the issue a little, but it is good news to know that despite picket lines here and there the picture has done supremely well at the boxoffice.

It was spotty in the first-runs on the Coast but was a smash in the middlewest and did okay in the south. Even where it had tough going in the first runs, it picked up and did much better in the second-runs and nabes.

This is the best way to stop the stampede in the direction of blacklists and more pictures like it is what America needs, not fewer.

Broadway

David Brill, indie film distributor, a patient at Roosevelt Hospital with ulcers.

Writer-manager Herman Timberg, Sr., back at his office after minor surgery.

British femcee-bandleader Ivy Benson back to London after a U. S. quickie holiday.

Linda Babits, 10-year-old daughter of nitery publicist Seth Babits, piano-recitals at West Point, N. Y., Dec. 6.

Miami Beach hoteller Walter Jacobs (Lord Tarleton) flying up for a Sat. nite stint with Robert Q. Lewis' TV show.

Columnist Alice Hughes in Lenox Hill hosp as result of a careless cabbie starting before her taxi door was shuttered.

Horace McMahon back in town after 15-city p.a. tour in behalf of Paramount's "Detective Story," in which he is featured.

Not generally known that Maurice Chevalier now has his U. S. visa and can enter the country whenever he chooses.

CBS prexy Frank Stanton pressed some tape-recorded platters of the Jack Benny dinner as a surprise souvenir to VIPs.

Mort Nusbaum, WHAM, Rochester, N. Y., disk jockey, feted Tin Pan Alleyites Saturday (24) at a cocktailery at the Park Sheraton Hotel.

Anatole Litvak, producer-director of 20th-Fox's "Decision Before Dawn," in from the Coast to hypo the film's preem at the Rivoli next month.

"Life of Luigi" scripter-director Mac Benoff in and out of town on a week's quickie from Hollywood, to huddle Phil Silvers on a new radio-TV series.

RCA prexy Frank M. Folsom back from a Chi quickie to visit the trade and stir up some pre-Xmas excitement with the top RCA customers.

Mrs. Jack (Fifi) Hylton bringing their children over for the mid-winter holidays in N. Y. now that the London producer has a permanent Gotham apartment.

The I. B. (Ike) Levys (Rita) will spend New Year's in Paris, en route to Vienna (vidpix deal), and Casablanca for some sunshine. Back in three weeks after Jan. 1.

Jerry Horwin, scripter-agent-playwright, chipped an ankle bone when he tripped over some object on the sidewalk and has to remain in repose an entire week.

RCA board chairman General David Sarnoff flew in from L. A. over the weekend, one of the few times he took to the air, as he always prefers the rest of a train.

Robert T. Kane, who married one of the White Sisters (the late 20th Century-Fox Film prexy Sid Kent married the other), planning to produce vidpix in Paris and Rome.

John Boles sailed on the Queen Elizabeth enroute to Barcelona, where he'll costar in the Danziger Bros., production of "Babes in Bagdad." Also sailing was couturier Jacques Fath.

Dick Joseph, travel editor of Esquire mag, and Sir Ernest Fisk, managing director of Electrical & Musical Industries, Ltd., in from Europe yesterday (Tues.) on the Queen Elizabeth.

Music publisher Larry Spier (who also inherited his mother's Hortense Spier, Inc.'s cake and pie business, which services many midtown eateries, hotels, etc.) sent out 165 pumpkin pies for Thanksgiving.

Abe Burrows brags that his 11-year-old Jim "already has made the Met and it's all I can do to get into Lindy's." The kid was tapped as one of a school chorus for the choral group with "Carmen."

Indie producer David E. Rose in from London today (Wed.) following editing on his latest, "Saturday Island," partially shot in England. He hops to the Coast tomorrow. Linda Darnell, pic's star, due in from London tomorrow for two weeks.

Former Paris, London and New York bandleader Billy Arnold, now a successful Paterson boniface, giving his 20-year-old-daughter, Bobbazene, in marriage a couple of weeks hence. She was born in Cannes, France, while he was the maestro at the Casino there.

Last Wednesday was Paramount day in Toots Shor's; (1) a 25th anniversary luncheon saluting the theatre's managing director Robert M. Weitman, and (2) a post-theatre supper for Tony Martin in honor of "Two Tickets to Broadway" (RKO), currently at the Par.

The Claude Binyons' 10-year-old Barbara (fifth grade) played an extra in "Aaron Slick," at Par, and was quite disappointed when her director-father had to cut out one of the two scenes in which she appeared. Claude, Jr. (ex-VARIETY, as is Claude, Sr.) is currently stationed at Oahu.

Paris

By Maxime de Beix
(33 Bd. Montparnasse; Littre 7564)

Audrey Davenport bedded by flu.

Joe Westreich to Germany for six weeks.

Hazel Scott and Jaden Wong on same bill at Drap d'Or.

Juliette Greco singing at Carrere for Princess Margaret.

"Respectful Prostitute" will not hit the screen; project shelved, probably for good.

Keith Trevor on management committee of the ball for Princess Margaret at the Cercle Interalliè.

Mrs. George Weltner shopping in Paris while husband, Par foreign topper, is in Rome with John B. Nathan.

Frank Freeman of American Broadcasting Co. doing lots of work for Economic Cooperation Administration.

George Henri Clouzot, director of "Salaire de la Peur," running short of coin after a third of the pic was completed.

Anglo-American Press Assn. to hold annual ball at the George V Dec. 10, substituting dance in place of usual dinner so femmes can be asked.

French censor board extremely touchy about Near East and Moslem matters, passed the buck for two March of Time shorts, "Formosa" and "Iran," to the Foreign Affairs Ministry after adjudging themselves "incompetent."

Philadelphia

By Jerry Gaghan

Sherry O'Brien, WDAS sportscaster, begins his 23d year on the air, Dec. 1.

Metopera launched its season (20) with "Aida." Academy of Music was sold out long before curtain.

Al Morgan, currently at Chubby's, is moving the family to New York, because of his TV commitments.

Sidney Bechet, winding up four-week run at Rendezvous (24), said it was his farewell appearance in Philly.

As result of population rise in 1950 census, Pennsylvania State Liquor Control Board will make available 155 new licenses.

Robert Q. Lewis receives Philadelphia Guild of Advertising Men's annual award, at dinner in Bellevue-Stratford today (Wed.).

Buddy Greco fan club staged show and dance at Town Hall (25) with Greco and Betty Clooney as the guest stars, for cancer fund.

Issy Bushkoff, local cafe man (New Town Tavern, Delair, N. J., and Club Esquire, Wildwood, N. J.) has bought into the Sugar Hill, Broadway spot.

Portland, Ore.

By Ray Feves

"Ice Cycles of 1952" set for Portland Arena next month.

Paul Gilbert completed two weeks at Clover with Paula Wray also on bill.

Stan Kenton and his 40-piece orch in concert at Auditorium Monday (26).

Merman-Price Productions will film "Each Bright River" here next July with UA releasing.

Jack Matlack, J. J. Parker Theatres exec, back at his desk after a week's biz trip in N. Y.

"Bend of the River," filmed here by UI last summer, will have its world preem at J. J. Parker's Broadway house in January.

Sadler's Wells Theatre Ballet in at Auditorium for three nites and a matinee last weekend. Extremely heavy advance for the sellout.

Todd Andrews in "Mr. Roberts" set for the Mayfair Theatre Stage early in December to open legit season here. Marsha Hunt and Vincent Price in "Cocktail Party" inked to follow about Xmas.

Chicago

Dinner given last week for ailing agent Jack Block.

Otto Preminger in for monthly o.o. of "Moon is Blue."

Ezra Stone and wife in for several days of sightseeing.

Arthur Willi, RKO talent scout, in town on midwest talent search.

Hal Block, teevee comedian-writer, in town for the holiday weekend.

Bunita Braaten now understudy to Iris Burton, dancing lead of "Gentlemen Prefer Blondes."

Janice Kingslow, former lead in "Anna Lucasta" here, has taken over the flack duties for Provident Hospital.

London

Larry Adler on a month's trip to Korea to entertain troops.

Variety Club (Tent 36) holding a stag dinner tonight (Wed.) to elect new officers and crew.

Helena Bliss in town to take over next month from Patricia Morison as the femme lead in "Kiss Me, Kate."

Dennis Price off to N. Y. to play opposite Rosalind Russell in the touring company of "Bell, Book and Candle."

Joan Rice, who plays Maid Marion in Walt Disney's "Robin Hood," crowned "Miss Press Clippings of 1951" at a London press ball.

Annamary Dickey opens at the Empress Club Nov. 29 for a two-week stint. Will be followed by Sue Carson, who stays on until New Year's Eve.

Peter Grant, who plays Lieut. Cable in "South Pacific," injured his thumb on the stage, which necessitated five stitches during the intermission.

Julie Wilson on a 24-hour hop to Paris to select gowns for her new Jack Hylton musical, "Bet Your Life," which opens out-of-town early next month.

Eric Waite and Alice Farrar started rehearsals on Claude Langdon's blades panto, "Puss In Boots on Ice," which opens at the Empress Hall in December.

Fred Russell, father of Val Parnell, who recently announced his intention of resigning the presidency of the Variety Artists Federation, has been persuaded to retain office.

Max Schlesinger, who came from South Africa for the Command Performance, sailed on the Elizabeth for N. Y. Also on board were Jerome Whyte and Collie Knox, London radio critic.

The three Warner brothers, Harry M., Jack L. and Albert, presented Princess Elizabeth with a specially inscribed 16m print of the Technicolor featurette, "Neighbor Next Door," which covers much of the territory traversed during the recent Royal tour.

Memphis

By Matty Brescia

Shep Fields and crew move into Peabody Hotel's Skyway for three weeks.

Downtown theatre biz lukewarm, but "Quo Vadis" at Loew's State doing boff.

Sportscaster George Mooney will journey to Dallas next week to air the state final high school grid classics over Texas State Network.

Silver Slipper nitery reports good biz with burley dancer Tiza and her water act. Woody Herman played to SRO last week in a one-nighter.

Warney Ruhl orch booked into Claridge Hotel's swank Balinese Room, with Dick Hill and Tex Cromer headlining floorshow for next two weeks.

Hank Slavick, skipper of WMCT, Memphis' only TV outlet, in a rhubarb with Dean Lewis of Vanderbilt U. over being nixed in televising the Ole Miss-Vandy game here on Saturday (24).

Mike McGee, radio ed and occasional amusements scribe of The Commercial Appeal ayem daily, was elected prexy of the Real Estate Editors of America, another of his newspaper chores here. Incidentally, McGee will take over as VARIETY mugg, beginning Dec. 1.

Pittsburgh

By Hal Cohen

Gigi Perreau comes in Friday (30) to plug her three new UI pix.

First Drama Quartet was sellout at Mosque Saturday night (24).

Mary March in town beating drums for Jose Greco Spanish ballet.

Copa boss Lenny Litman knocked out of action for a week with the flu.

Chris Tremayne replaced Jackie Gordon at Carnival Lounge for month's stay.

Eva May Nelson, former stude at Playhouse School, joined community theatre's boxoffice.

Bill Finkel and Jack Kalmenson co-chairmen of annual Variety Club banquet, Jan. 20.

Fifi D'Orsay's husband, Ricky LaRicos, came on from Hollywood to join her at Monte Carlo.

Bobbie Parker, wife of Casino treasurer Sam Goldberg, quitting the peel wheel for nitery work.

Johnny Harris up to Montreal to spend Thanksgiving with his wife, Donna Atwood, there in "Ice Capades."

Maurice Rocco headlining Carousel with Sonny Sands, Jackie Heller, Margie Duncan and Wally Wanger girls.

Jackie Dodge, WDTV account exec, in critical condition at City Suburban Hospital after mysterious collapse.

Two Tech drama grads, Louis Edmonds and Norman Keats, in "Darkness at Noon" with Edward G. Robinson.

Scotland

By Gordon Irving

Allan MacRitchie, Scot singer, touring smaller spots in Scotland.

Aberdeen magistrates denied the plea of cinemas for Sunday openings.

Albert Burdon to be chief comic in "Puss in Boots," at King's, Edinburgh.

Duncan Macrae to London for filming in "What Say They," new Bridie pic.

Wilfred Pickles celebrating 200th birthday of his program "Have a Go" at Dunfermline, Fife.

Citizens Theatre to stage "Fallen Angels," by Noel Coward, with Lally Bowers as guest star.

Noele Gordon, former principal in British production of "Brigadoon," in vaude at Empire, Glasgow.

New Scot comedy, "Highland Fling," by Lindsay Galloway, preemed at Exchange Theatre, Kilmarnock.

King's Theatre, Edinburgh, reopening Dec. 14, after being shuttered for 10 months for structural alterations.

Minneapolis

By Les Rees

Nellie Lutcher into St. Paul Flame.

Johnny Hodges underlined for St. Paul Flame.

Edyth Bush Little Theatre holding over "Harvey."

Yehudi Menuhin soloist with Minneapolis Symphony.

Hotel Radisson Flame Room holding over Kitty Kallen.

New Red Feather nitery opening with stripper June March as topper headline attraction.

Fredric Schader, ex-VARIETY mugg, in ahead of "Guys and Dolls" behind Sam Weller.

Hotel Nicollet Minnesota Terrace has Al Morgan and Consolo & Melba with Cecil Golly orch.

George Dewey Washington, 76-year-old Negro singer, back at Curly's after eight-day hospital siege.

In addition to "Guys and Dolls," Lyceum November and December bookings include London Opera Co. in "Carmen," Fredric March and Florence Eldridge in "Autumn Garden," Theatre Ballet and "The Cocktail Party," the last-named opening Dec. 30.

Miami Beach

By Larry Solloway

Zenith Sisters opened at Saxony.

Phil Brito into Sans Souci Blue Sails Room.

Bill Jordan tees off annual run at Bar of Music, Dec. 4.

Tommy Dorsey passed through here on way to South American (Brazil) dates.

The Barney (Paramount) Balabans preem-week guests at the Lord Tarleton.

N. Y. Herald Trib columnist Hy Gardner at the Saxony for early season nite-life glimpse.

Jewel Box, with Jackie Maye heading up the femme impersonator contingent, opened to healthy biz.

Jerome Courtland will head "Barefoot Mailman" company contingent for preem Friday (30) at Wometco key theatres in area.

Mother Kelly's reopens tomorrow (Thurs.) with Bobby Ramsen filling comedy spot. Pat Morrissey returns on long contract in feature slot, with Arne Barnett Trio added.

Walter Winchell and Arthur Godfrey awarded life-membership in Miami Beach's two municipal golf courses by city council, which also marked the duo of sun-seeking regulars as "city's biggest boosters."

Dallas

By Bill Barker

Matty Brescia, Liberty net's new press chief, trained home to Memphis for Thanksgiving.

Ballerina Alexandra Danilova apartment-hunting. Terper will teach here through May, '52.

William C. Gering, 20th-Fox exec, in for COMPO banquet tossed for "Movietime in Texas" film salesmen.

Colleen Kay Hutchins ("Miss America"), here for a family reunion, was an eye-and-ear special via WFAA-TV.

Charles R. Meeker, Jr., State Fair Auditorium manager, skied to Coast to o.o. "The King and I" as a possible '52 State Fair offering.

Willi Schmidt, managing director of Berlin's Schiller Theatre, breaking his U. S. tour to view Margo Jones' Theatre '51 offering of "The Sainted Sisters."

Hollywood

Elizabeth Taylor planed in from N. Y.

Hal Roach, Jr., returned from N. Y.

Bill Boyd and Grace Bradley in from N. Y.

Marie Wilson and Bob Fallon to wed Dec. 14.

Tony Martin returned from eastern personals.

Jack Sherrill joined Lita Grey Chaplin agency.

Bill Bowers in hospital for a back operation.

Walter O'Keefe hospitalized with abdominal trouble.

Frank Popes celebrated their 50th wedding anni.

Marvin Miller to St. Louis to attend his mother's funeral.

Broderick Crawford in after three months of personals.

Jack Dempsey made reservations at Mayo Clinic in Rochester, Minn.

Richard Arlen and Laura Elliott planed to Chi for personal appearances.

George Jessel will emcee Hollywood preem of 20th-Fox's "Fixed Bayonets."

Alan LeMay left for Korea to round up material for Republic's "Flight Nurse."

Film biggies tossed going-away party for Leon S. Snider, Aussie theatre circuit owner.

Bob Hawk heading for Caribbean area to privide holiday entertainment at military bases.

Michael Wilding in from London as house guest of Stewart Granger and Jean Simmons.

Jane Greer was hostess at L.A. Chamber of Commerce breakfast honoring 24 wounded Korean vets.

Norman Panama and Melvin Frank to Washington for research work on Metro's "Eagle on His Cap."

Leo Durocher feted at Friars Club dinner, with George Jessel as roastmaster and 300 Hollywoodites sitting in.

Gunther Lessing to Washington as member of State Dept.'s National Advisory Committee on Information.

Keenan Wynn's troupe provided Thanksgiving Day entertainment for Korean vets at Travis Air Force Base.

Frankfurt

By George F. Gaal

New gambling casino opened in Aachen.

Marta Eggerth and Jan Kiepura are now touring Germany.

German press still playing up Jane Russell's recent one-day visit here.

Paramount's "Samson and Delilah" doing boff biz despite general pan by crix.

Andrew Marton due in Germany late this month to do exterior shots for Metro's "Autobahn."

Geza Radvanyi's Hungarian pic, "Somewhere in Europe," released for Germany by Nordmark Film. Biz is not so good.

Eric Pommer shooting exteriors for "Night on the Roads," his first postwar German pic. Rudolf Jugert is directing.

Hans Albers and Cecile Aubrey starrer "Bluebeard," a German-French co-produced pic, doing good biz since its October release.

Ottawa

Lefty Frizzell and "Grand Ole Opry" at Coliseum Nov. 30.

Fairmount Club doing capacity with Val Eddy, Catherine Chang.

Four Top Notes following Jack Marlin into top billing at Gatineau Club.

George Shearing Quintet and Billy Eckstine at Coliseum for one-nighter.

Metropolitan Opera into Capitol with "Fledermaus" ("The Bat") in English.

Bert Mitford (Enterprises), Toronto talent booker, in town on way to Maritimes.

Lack of office space for government departments is shuttering the Playhouse, small legiter in Auditorium building. Dept. of Resources moves in Dec. 3.

Washington

By Florence S. Lowe

Bill (Hopalong) Boyd a quickie visitor.

John Barrymore, Jr., in town for a few days to build his "Big Night" pic.

Billy Williams, on fortnight's leave from the Sid Caesar TVer, a click at Blue Mirror.

Broadway director Margaret Webster due in at week's end to give a reading of Shakespeare at Library of Congress.

Acting MPAA prexy Joyce O'Hara hosted a luncheon past week in honor of Sir Henry French and Reginald Baker, toppers of the British Film Producers' Assn., with Eric Johnston heading guest list.

OBITUARIES

HARVEY B. DAY

Harvey Benjamin Day, 75, former eastern production representative for Jules Levey Productions, died in New York Nov. 24. Day entered the film business in 1912 with the George Kleine Film Exchange. In 1914, he opened the first Fox film exchanges in Pittsburgh and Cleveland.

Day established his own film exchange in 1918, selling it two years later to become sales manager for International Newsreel. He later became sales manager of Educational Films, Inc., and in 1932 he was sales manager and veepee of Terry-Toons, cartoon subjects. Day was named eastern production rep for Constance Bennett Productions in 1945 and for Levey the following year.

His wife, son and sister survive.

CHARLES F. TRURAN

Charles F. Truran, 54, w.k. western Pennsylvania film exhibitor, died in Meadville, Pa., recently. Truran entered the theatre business in Meadville in 1926 as manager of the Academy. Later he joined the Universal theatre chain in St. Joseph, Mo., the Altoona, Pa., theatres and the WB circuit, returning to Meadville in 1931 as manager of the Park. Subsequently he ran the Meade there as managing director of the Meadville Park Theatre Corp., until poor health forced his retirement in 1945.

He leaves his wife and a son, Charles Truran, Jr., salesman for National Screen Service in Pittsburgh.

LOU SKUCE

Lou Skuce, 65, cartoonist and playwright, died in Toronto Nov. 20. One of his best known plays was "Bill of 13." He was also known for his cartoonograph, a device which simultaneously projected onto a screen from the floor of a theatre the drawings he turned out on his board.

Skuce appeared several times at the Adelphi Theatre, London, Roxy Theatre, N. Y., and many Canadian spots. He was chairman of the Toronto chapter of the American Guild of Variety Artists at time of his death.

Surviving are his wife, a son, three daughters and a brother.

TOWNSEND MARTIN

Townsend Martin, 55, film scenarist and playwright, died in New York, Nov. 22. Among his films were those that starred Gloria Swanson, Richard Dix, Thomas Meighan and Bebe Daniels. He had a Broadway success in "A Most Immoral Lady," produced by the late Dwight Deere Wiman in 1928.

With Wiman, Martin founded the Film Guild, a theatre and motion picture enterprise, in 1924. Later he was supervisor for Famous Players and acted briefly in films.

JACKIE HUNTER

Jackie Hunter, 50, stage and film comedian in Britain, died Nov. 21 in London. Hunter, Canadian-born, had been a drummer who played with Paul Whiteman's orch before leaving for England in 1934. He was with several orchs there until he switched to radio, legit and films. He also toured England as a vaude act.

His wife survives.

VICTOR V. BELL

Victor V. Bell, 40, v.p. in charge of radio and TV for Gillham Advertising Agency, died in Salt Lake City Nov. 20, of a cerebral hemorrhage. Before joining Gillham in 1941, he was program director at KUTA, ABC outlet, and then writer-producer at KSL, CBS affiliate.

He is survived by his wife and five children.

DAVID N. GREEN

David N. Green, 65, owner of the Beacon Theatre in Pittsburgh's Squirrel Hill district, died Nov. 9 in Pittsburgh. Of late, the Beacon has been under the active management of his son, Ralph.

For a long time before entering the exhibition field, Green had been a w.k. tobacco broker in the tri-state area.

W. ALBERT LEE

W. Albert Lee, 58, financier and owner-operator of KLEE, Houston, committed suicide in his Houston mansion Nov. 23. He had been in poor health and under treatment.

Lee pioneered the first Houston television outlet, KLEE, now KPRC-TV, which was sold to the Houston Post. He also owned a group of hotels.

WILLIAM JASPER TURNER

William Jasper Turner, 32, radio entertainer, died of the effects of acute obesity in Reidsville, N. C., Nov. 23. Turner, who weighed about 350 pounds, was billed as "Mr. Five by Five."

In 1944-45 he appeared with "Grand Ole Opry," NBC radio show.

MRS. EMMA CONROW

Mrs. Emma Hutchinson Conrow, 79, retired dramatic monologist, died in Red Bank, N. J., Nov. 23. Her career spanned 40 years in theatres, colleges and hotels in the U. S. and Canada.

Surviving are her husband, three sons and two daughters.

MRS. DORA SHUBERT WOLF

Mrs. Dora Shubert Wolf, secretary-treasurer of the Shubert Foundation and sister of theatrical producers Lee and J. J. Shubert, died in New York Nov. 24.

Surviving besides her brothers are her husband and a daughter.

GINA PINNERA

Gina Pinnera, 53, concert soprano, died in New York Nov. 21. She made her debut at Carnegie Hall, N. Y., in 1928. Her last concert was at Town Hall, N. Y., in 1948.

A sister survives.

HAROLD BLUMENTHAL

Harold Blumenthal, 51, motion pic theatre exec, died in Passaic, N. J., Nov. 20.

He was an official of the Simon Fabian Theatre Enterprises, chain of indie houses in New York and New Jersey.

PHILLIP DAVIS

Phillip Davis, 75, pioneer documentary film producer, died in Boston Nov. 20.

He was proxy of the National Motion Picture Bureau, Inc., from 1914 to 1940.

ANDREW (CAP) TILLES

Andrew (Cap) Tilles, 86, sportsman-philanthropist and theatre-owner, died in St. Louis Nov. 22. Tilles partnered two other St. Louisans in building the American Theatre there.

Sister survives.

ABRAHAM SUSSMAN

Abraham Sussman, playwright for the Yiddish stage, died in Philadelphia Nov. 24. He was also labor editor of the old Jewish World.

His wife survives.

Father, 77, of E. B. Radcliffe, drama and motion picture editor of the Cincinnati Enquirer, died Nov. 22 in Worcester, Mass. He was a newspaperman in Birmingham and Detroit before entering banking business in Worcester. Survived also by a sister.

Father, 71, of Leo Miller, managing editor of Bridgeport Herald and VARIETY mugg in Bridgeport, and Herbert M. Miller, managing editor of The Exhibitor, died Nov. 20 in Norwalk, Conn.

Robert H. Cain, 39, advertising exec, died in Dallas Nov. 19. He was an account exec for Laughlin-Wilson-Baxter & Persons agency there.

Father, 71, of Herbert M. Miller, editor of Emanuel Goodman film publications, died in Norwalk, Conn., Nov. 20.

Father of Bernie Armstrong, musical director of KDKA in Pittsburgh, died in Weston, W. Va., Nov. 18.

Murray Roggs, 37, newscaster on KFAC, Los Angeles, died there Nov. 17 after an abdominal operation.

Mother, 86, of Bert Jaslow, of Universal Artists Bureau, died in New York Nov. 18.

Wife, 64, of Bruce Barton, advertising exec, died in New York Nov. 20.

Father, 74, of Chappie Lewis, member of the Lewis & Van dance team, died in Philadelphia, Nov. 18.

Ray McPartlin, 52, TV columnist of the Boston Globe, died Nov. 26 in Boston.

Howard Wells, 77, concert pianist, died in Chicago Nov. 20.

MARRIAGES

Betty Melville to Alex Stott, Coatdyke, near Glasgow, Nov. 20. She's stage soubrette; he's w.k. football player.

Peggy Dow to Walter H. Helmerich 3d, Athens, Tenn., Nov. 24. Bride is a screen actress.

Jacqueline Eisenberg to Eugene W. Moss, North Bergen, N. J., Nov. 20. Bride is with Lester Harrison ad agency; groom is with WOR, N. Y., ad-promotion department.

Anne Jeffreys to Robert Sterling, New York, Nov. 21. Bride is singer-actress; he's stage and screen actor.

Gina Bachauer to Alex Sherman, New York, Nov. 21. Bride is a concert pianist; he's a British symphony orch conductor.

Diana Newman to Leslie Barrett, New York, Nov. 22. She's an actress; he's an actor.

Marjorie Lane to Larry Kepner, Jr., Pittsburgh, Nov. 24. Bride's a singer; groom's an engineer at WDTV there.

Minna Parrish to Dick Fishell, Beverly Hills, Cal., Nov. 23. She's an actress; he's in product promotion.

Marilyn Spurn to Merton Smith, Houston, Nov. 18. Groom is bandleader.

BIRTHS

Mr. and Mrs. Dean Martin, son, Santa Monica, Cal., Nov. 17. Father is of the Martin-Lewis comedy team.

Mr. and Mrs. Warren Journay, daughter, Manchester, N. H., Nov. 10. Father is general manager of WKBR there.

Mr. and Mrs. Irving Townsend, daughter, New York, Nov. 18. Father is sales promotion manager of Columbia Records.

Mr. and Mrs. Alastair Revie, daughter, Kilcreggan, Argyllshire, Scotland, Nov. 16. He's Scot radio scribe and critic.

Mr. and Mrs. Carmen Dragon, daughter, Hollywood, Nov. 21. Father is orch leader.

Mr. and Mrs. John Houseman, son, Hollywood, Nov. 21. Father is a producer at Metro.

Mr. and Mrs. Fred Eyman, daughter, Pittsburgh, Nov. 16. Father and mother (Patrice Flynn) are in "Ice Capades."

Mr. and Mrs. John Bucci, son, Nov. 17, Pittsburgh. Mother was in Pitt's KDKA promotion department.

Mr. and Mrs. Marvin Ackerman, son, Pittsburgh, Nov. 16. Father manages Copa nitery there.

Mr. and Mrs. Frank Brescia, son, Pittsburgh, Nov. 15. Father was formerly with Dean Hudson orch.

Mr. and Mrs. Jerry Hopper, daughter, Hollywood, Nov. 22. Father is a screen director.

Mr. and Mrs. Newton Meltzer, daughter, New York, Nov. 25. Father is pic and TV scripter.

Mr. and Mrs. Robert Pell, son, New York, Nov. 21. Father is former Goldwyn foreign exec, now associated with 16m color lab.

IN FOND REMEMBRANCE

WILLIAM FREDERICK PETERS

(December 1st, 1938)

He could read music—He could write music
He could orchestrate, and was a wonderful Conductor

His Devoted Wife, Mrs. William Frederick Peters

Army Charges

Continued from page 1

handling the kines to Korea, told VARIETY that there is great need for the promised shows. He expressed hopes that the networks and sponsors would deliver the material, in accordance with the industry's pledge. The 16m kinescopes are projected to the screen like ordinary motion pictures.

McCarroll returned recently from a trip to Korea. He said that the Stars and Stripes, official Army newspaper, carried several stories at the time the TV industry promised the shows and that these papers were widely distributed in Korea. As a result, soldiers asked when they would get the kinescopes. He pointed out that many have never seen a television show.

"Television film recordings could become an important supplement to the motion picture program in Korea," said McCarroll. "About a year ago the various networks and some sponsors of television programs indicated a desire to make the shows available to all armed services. Over a year has passed and little progress has been made.

"A few programs have been turned over for use in Korea and for naval forces afloat, but unless a wide variety of television shows are made available, the effort will be poorly received."

He added that a 15-minute or half-hour show is not sufficient for an entire evening for troops near the front lines, and that enough must be provided to keep the entertainment going for an hour-and-a-half or two hours. Thus, material must come in substantial quantity.

What is required most of all, on the basis of servicemen's taste, and what they are not getting, is the big, splashy variety shows like "Show of Shows" or the Milton Berle show.

A number of top TV artists contacted the Army months ago and promised help in getting kines of their shows to the troops, but thus far none of this has been donated.

General plans for cooperation by the networks, advertising agencies, and sponsors were agreed upon last June, when it was decided little could be done until after the summer because the top shows were going off the air until fall. At that time, the Defense Dept. policy on commercials was laid before the TV people and agreed upon by them. It declared in part:

"Generally speaking . . . all advertising, audible or visual, except a sponsor's credit, will be deleted. That will eliminate programs where announcements are made before an advertising curtain or where a product, or advertising thereof, is displayed on the set. The sponsor's credit may be either visual or spoken, and there is no objection to mention of the donation of the kinescope prints during the program itself or in publicity releases."

Understanding was that if a word or picture of a product should happen to slip in very briefly, there wouldn't be any fuss about it. In addition to the credits to the sponsors at the beginning and end of each kine, credits were also provided for the American Federation of Musicians and for Television Authority, which okayed the use of the music and talent for the shows.

Kines were to be turned over to the Army and Air Force Motion Picture Service after they had been used all over the country here; new prints were not required. The sponsors agreed to foot the bill for depleting commercials.

Policy statement declared further: "Kinescopes of especial interest to military personnel are musical and comedy shows, major sports events, such as championship fights, the World Series, big football games, etc. Early delivery of prints of such subjects would add materially to the interest in such films by the men overseas."

First deliveries of kines was in September and the initial batch of subjects was flown to Korea in October.

Following is a complete list of all that has been sent overseas to date.

From CBS—Nine episodes of "Amos 'n' Andy;" four Fay Emersons; six of "Suspense;" and six of "Man Against Crime."

From NBC—Two "Hit Parades" and four August episodes of "Manhunt." In addition, NBC offered the first fall Texaco Star Show. The service was unable to accept because Berle and his chief guest, Eddie Cantor, referred frequently to their products in their gags; thus ruling out the show under the Defense Dept. regulations. However, other Berle programs are desired, even though the Sid Stone pitches would have to be deleted.

From Tel-Radio—Two issues of a football show called "Touchdown."

This is all.

Early in November, on McCarroll's return from Korea, he met in New York with reps of the major networks at NBC to urge a step-up in providing kines. Promises along these lines were made but, it is understood, refusal of the advertising agencies to have the commercials removed, have stymied the program.

Femme Names

Continued from page 1

was being paid $7,500 for a few salvos with the head comic. Joan Bennett? That did it.

To Lucille Ball it was a challenge. A hoyden of the hippity-hop school and mistress of the comedy nuance, she cut a wide swath in pictures but never quite got over the hill in radio. Video was her oyster and with a pearl in it. She wasn't wrong and now travels with the select.

What now, little woman? They were beginning to stir. Now that they're as willin' as Barkis, the netmen began to move. Joan Davis, after a not too impressive kine for CBS, is being romanced by NBC for "Colgate Comedy Hour." Judy Canova affixed her autograph to an NBC document. Ginger Rogers did likewise at CBS. Cass Daley has both NBC and CBS vieving for her favor. Eve Arden and Marie Wilson will soon be coming along on kine or film.

The Femme Scribes

The distaff also has its serious side and the ladies of the quill are very much on the double. The big three of the columning sorority—Louella Parsons, Sheilah Graham, Hedda Hopper—are being dangled at sponsors richly baited with all the glamour of Hollywood. Miss Graham has the upper hand here, having had a year of TV behind her and no longer an unknown quantity. Just now NBC has blueprinted for her a daytime strip in which she would remote her shows from the homes of the stars. LOP has been working feverishly for weeks to put together a program that would excite client interest. The pilot is said to be of such grandeur that it poses two problems for her; can an advertiser afford it, and can she top her first one? Hopper is now out in the open market and the bait is being nibbled at.

The eastern gals have had it their own way long enough, chorus the chit chatters, and they mean to give 'em some competition. It all helps to swing bigtime tele this way.

Pro-Nazi Tinge

Continued from page 2

screenplay for the "Austria Film." Over 2,000 entries were received, but none was adjudged worthy of a prize. Then Marboe and Rudolf Brunngraber took over as authors themselves.

Director mentioned in current announcement is Wolfgang Liebeneiner. He is a German with a rather lurid history of pro-Nazi film making. Among leading players mentioned are Werner Kraus and Paula Wessely, both of whom starred in violently anti-Semitic Nazi productions. Kraus, who stars in Vienna's Burgtheatre, was forced to withdraw from guest performances in Berlin in face of riots earlier this year. Wessely played the lead in Josef Goebbels' production of "Homecoming," which damned Jews and glorified the Hitler Reich.

The whole cost of "Austria" is to be paid from the public treasury under supervision of the Ministry of Education. But there will be many political hurdles to be surmounted first.

New Acts

Continued from page 54

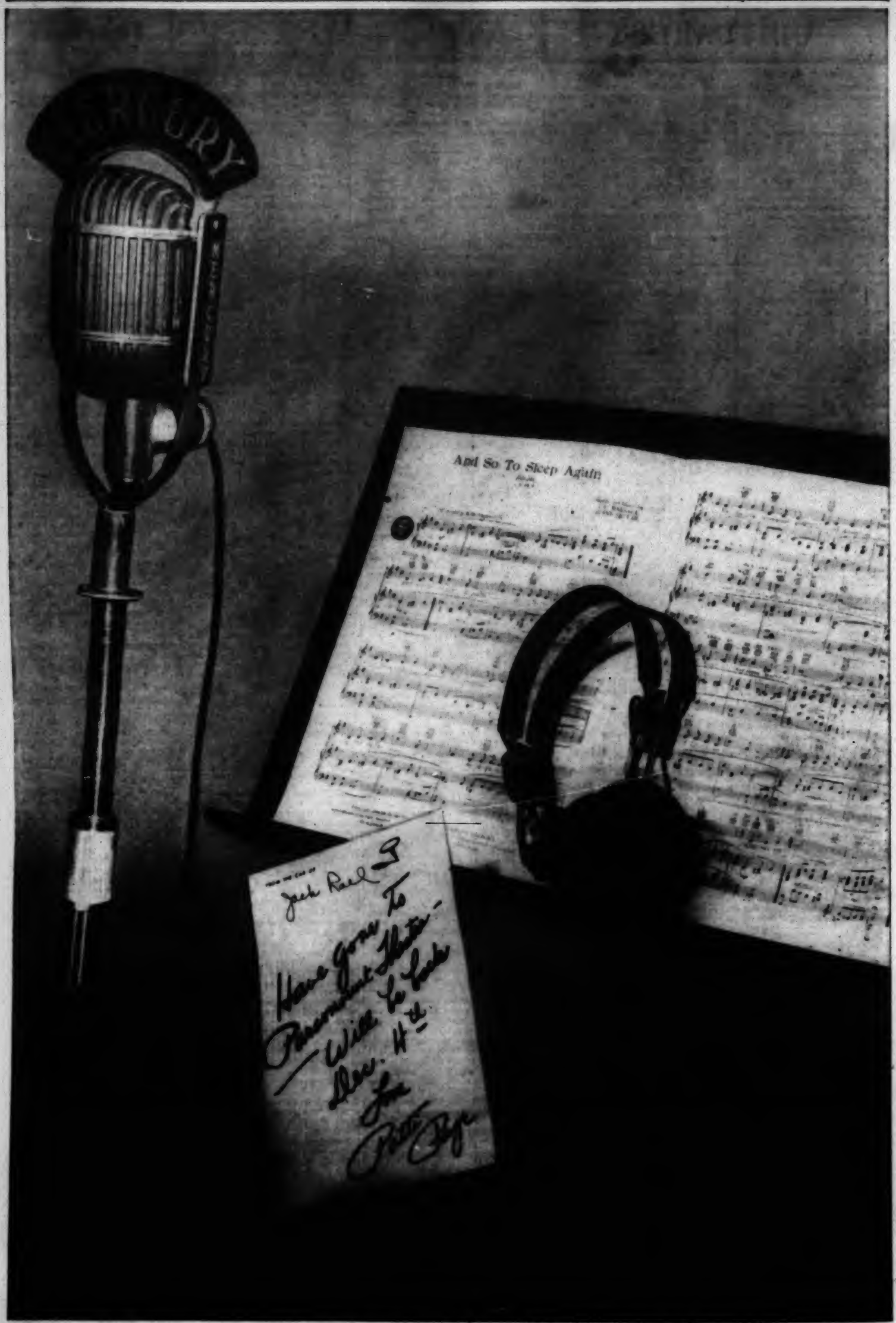
control it; it becomes too strident at times.

Miss Rogers' treatment of "Hallelujah" and "Story of Love" is rather ordinary and lacking in originality. Her warbling of "Television's Tough on Love" and a Calypso ditty are sold much better. She needs to develop a style of her own before qualifying for better bookings. Gilb.

HOLLINGSWORTH SISTERS (2)
Dance
6 Mins.
Gilded Cage, N. Y.

Hollingsworth Sisters are a pair of well-developed precision dancers whose routines have been influenced by various types of ballet. They're backgrounded by a lifesized male mannequin, and routines revolve around girls' efforts to get the male interested in them.

There are some good terp moments here for specialized situations. The precision work is good and costumes are provocative. They can be used handily in production numbers. Jose.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